CHAPTER V

SIBLING RIVALRY

To his brothers and sisters affectionate but remote (H:11).

A mythology that would penetrate with some light the density of relationship between brothers seems to stop with Cain and Abel and perhaps this is as it should be (TWS:191).

5.1.0. Sibling relationship is one of the significant themes in literature. The first sibling relationship is between Cain and Abel. Cain after killing his brother, Abel, out of jealousy that only Abel's offering was accepted by God, responded to God's question with the challenge "Am I my brother's keeper?" (Gen. 4:9). So we have the first brother-brother bond in Judeo-Christian tradition. Then we have famous sibling relationship between Esau and Jacob and between Jacob and his brothers in the Bible. Literature abounds in sibling rivalry or revelry and in this connection what Cheever says is interesting for our discussion. In his interview with John Hersey, he says,
"There are historical precedents: Osiris in Egypt, Cain and Abel, the Diosensi in Rome. So that the brother theme in literature has some universality" (Cheever 1977:154). And this sibling theme is one of the significant motifs dealt with by Bellow and Cheever in their fiction. Their novels abound in sibling relationships but there is a great difference in their treatment of the brother theme: in Bellow's case it is more of a sibling "revelry" and in Cheever's it is almost sibling "rivalry".

5.2.0. Bellow's novels deal with brother theme in a very significant manner. Though the Bellow hero is separated from his family and lives away from his wife and children, he is often close and affectionate to his brothers. His marriage may be a failure, and often he is a member of a broken family, but still his bond with his brother is strong. Bellow's treatment of the emotional transaction between brother and brother is more convincing than his treatment of man-woman relationship and there is a strong bond between brothers which lasts more than the other relationships in his novels. All the heroes are members of large families and invariably almost all heroes have brothers to fall back on in their hour of crisis. There is a clear pattern emerging out of the brother-brother relationships in his novels. Invariably, the
protagonist is a younger brother who is also an intellectual, sentimental with humanitarian values and the elder brother is a commercial success, man of the world, no-nonsense-man and a successful American who is a typical representative of business America. The elder brother always succeeds in whatever he attempts and he is rich as compared to the protagonist brother. The first born always successfully pursues the American Dream of Success very vigorously. He is a reliable son, very much alive to his duties. More often he is a challenge to the protagonist's idealism.

5.2.1. The elder brother in Bellow's novels is a prosperous man with a secure job, a wealthy wife and a practical attitude to life. He represents the materialistic America which the protagonist brother abhors. Commercially the protagonist brother is a failure and he often turns to his brother for monetary support which he is often ready to extend. Matrimonially also, the elder brother somehow is able to preserve his marriage unlike the younger brother who is a much married and much divorced man. The elder brother often gets married to a wealthy woman with whose money he starts some business and succeeds in it; And he expects his younger brother also to marry a rich woman like he has done and succeed commercially. But the protagonist
brother never allows himself to be governed by such material values. He refuses to surrender his will to a wealthy woman who takes a protective and condescending attitude towards her husband. This may be one of the reasons for the failure of the marriage in the case of the protagonist brother, whereas the eldest brother's never ends in divorce. Somehow he pulls on to live with his wife though his matrimonial life is not that peaceful.

5.2.1.2. The elder brother in Bellow's novels takes a protective attitude towards the younger which the protagonist brother resents. The elder brother often comes to the rescue of his protagonist brother whenever there is a call for him. Amos in Dangling Man, Leventhal in The Victim, Simon in Augie March, Willie in Herzog and Julius in Humboldt's Gift fit very much into this role. Leventhal is the only elder brother who is the protagonist of the novel and all other protagonists are younger brothers in Bellow's novels. The elder brothers except Leventhal, are not for strong family bonds because they feel brotherly love is an opening for exploitation. They do not display strong family feelings like their younger brothers who are open-hearted, kind, and humane. Most of the protagonist brothers in Bellow are like their mothers whom they love deeply and they are not ashamed to show their family
feelings where as the elder brothers are embarrassed to talk about their past life or move with their poor relatives. Simon in Augie March is embarrassed to see his poor and almost blind mother coming to his marriage with a walking stick. Amos in Dangling Man is worried that his brother Joseph is not married to a rich woman like he is. The hero never wants his brother to think that he is a failure as a father, husband in his family. In spite of his failure and family breakups the Bellow hero remains a family minded man unlike his brother who is very much business like even in his attitude towards his family. The younger brother reveals an enlightened spirit with appropriate human values where as the elder brother embodies brutalized materialism and the forces of destruction which can undermine all the illusions of decorum and grace as represented by the other.

5.2.2. Cheever makes brother-brother relationship an important aspect of his fiction and throughout his short stories and novels the brother theme is dealt with in an elaborate way. In Cheever’s fiction it is more of sibling rivalry which is an extension of the Biblical theme of Cain and Abel. About the recurrence of brother theme in fiction, Cheever says:
I don't suppose that I have ever known a love so broad as my love for my brother. I have known loves that are much more enduring, much richer, much more brilliant, much more rewarding. But this seems to have been a very basic one. The brother theme appears in a great many stories. I strike him in some, I hit with sticks, rocks; he in turn also damages me into profligacy, drunkenness, indebtedness, and emotional damage. And in *Falconer* the brother is killed (Cheever 1977:154).

He goes on to give some historical precedents like Osiris and Set in Egypt, Cain and Abel, the Dioscusi in Rome so as to claim "some universality" in this theme.

5.2.2.1. The treatment of brother theme in his fiction is very much influenced by Cheever's closeness to his brother, Fred. There was a love-hate relationship between Cheever brothers, which is very much apparent in his depiction of two brothers modelled on Cain and Abel, "antagonistic brothers" (Coale 1982: 199). Coale goes on to argue that Cheever's use of two apparently "antagonistic brothers" is meant to express opposite visions of reality. Cheever and his brother, Fred, were apparently close, they left home together and shared quarters in Boston until John left alone for New York, as Moses does in *The Wapshot Chronicle*, initiate his adventures in life. The story of the brothers, Moses and Coverly, in this novel is the story of Frederick and John in real life. Moses like Cheever's brother is older than Coverly and becomes an alcoholic.
After his expulsion from Thayer Academy, Cheever admitted to fantasizing about killing his brother at times. Cheever's father deserted his family and his failure in business led to "an unseemly closeness" between the brothers and Cheever refers to their relationship as "a Siamese situation" and this "can be traced in much of Cheever's fiction from the early stories - "The Brothers" (1937) and "Goodbye My Brother" (1947) - to all four novels. It is almost as if Frederick helped supply a necessary stability and emotional reliance that young John could not find elsewhere" (Coale 1982:187).

5.2.2.2. In his early stories such as "The Brothers", "The Lowboy" and "Goodbye, My Brother", we find the "antagonistic brothers" representing two different views of life - one representing love of natural beauty, appreciation of human values and socio-religious ceremonies and shows an enlightened spirit; the other embodies the brutalized materialism and his own rootless selfishness and the forces of destruction. And this is further illustrated in his novel Falconer where we have a typically "antagonistic brothers" in the characters of Farragut and Eben and the fratricidal tensions result in the accidental murder of Eben, the elder by Farragut, the younger. In his first two novels we have the "antagonistic brothers", which
forms one of the major themes in Cheever's works. In *The Wapshot Scandal*, the narrator says, "A mythology that would penetrate with some light and density of the relationship between brothers seems to stop with Cain and Abel and perhaps this is as it should be" (*TWS*:181). The brothers in all his novels reflect Cheever's larger themes, the clash between night and day, between head and groin. They enact the episodic drama of spirit and flesh and they represent two different aspects of life—light and dark. So we have a strong sibling rivalry in Cheever's fiction with "antagonistic brothers" playing out their respective roles in their family which is developed out of the family situation of the Cheever's.

5.3.0. A discussion of select individual novels of Bellow and Cheever will illustrate their treatment of the "brother theme" in their fiction. In Bellow's novels this theme may not be as significant and obvious as in Cheever's, but still there is a close bond between the brothers. In almost all his novels, we have two brothers, three in *Herzog*, sometimes playing out the roles allotted to them as we have seen in the pattern discussed at the beginning of this chapter. As in the case of Cheever's fictional brothers, they are not that "antagonistic" to each other though they belong to two different schools of
thought. This pattern is very much there in the sibling relationship between Amos and Joseph in *Dangling Man*. As is the pattern in Bellow's novels, the elder, Amos is wealthy, married to a rich woman and the younger, Joseph is an idealist with his own values of life totally different from those of his brother - a "successful brother" and "a reliable son" and a good husband very "alive to his duties" (*DM*:49).

5.3.1. Joseph's brother Amos, who is his senior by twelve years, is a wealthy man who began his career as a messenger on the Stock Exchange and before he was twenty-five had become a member of that body, with a seat of his own. Joseph says, "The family is very proud of him, and he, in turn, has been a reliable son, very much alive to his duties" (*DM*:49). He takes a protective attitude towards Joseph but he has given up saying that he doesn't know what Joseph is after. He doesn't understand Joseph's way of life and his ideals. He is terribly hurt when Joseph has become a radical and deeply disturbed when Joseph married Iva, instead of a wealthy woman as he has done. Joseph says, "He had urged me to follow his example and marry a wealthy woman" (*DM*:49). For him, Joseph's job at Inter-American (Travel Bureau) seems to be a menial job. Joseph recollects, "He called me a fool and for nearly a year we
didn't see each other." (DM:49). Then Iva has arranged for a reconciliation and since then they have been on fairly good terms however strange Amos thinks Joseph's choice of occupation and his ways.

5.3.1.2. Amos and Joseph do not see eye to eye. Amos fails to understand that one can live with little money and he often sends cheques to his poor brother. But Joseph resents his brother's protective attitude and returns his cheques and Amos makes a big scene whenever a cheque is returned. Joseph complains, "He tries to disapprove of me too openly, but he has never learned that I resent his way of questioning me when we meet. He is often tactless and sometimes rude" (DM:49). Now that Joseph is out of work, Amos sends him cheques for large amounts which he returns immediately. When Joseph rejects the last cheque, Amos says, "I'd take it, by golly. I wouldn't be so proud and stiff necked. Oh, no not Brother Amos. Some day you just try offering me money, and see if I pass it up" (DM:49). That shows how much he lacks in pride and principles when compared to Joseph. In spite of his poverty Joseph continues to possess self-pride and principles.

5.3.1.3. Amos often invites Joseph and his wife for dinner, thinking that they do not get enough to eat. He makes a terrible scene when Joseph refuses to take some
clothes he has thrust on him. Iva persuades him to accept them so as to avoid further trouble and Joseph gives in. So there is always a confrontation between brothers whenever they happen to meet. Joseph doesn't like his brother, his way of behaviour and his way of bringing up his daughter, Etta. Joseph and his niece are not on good terms and there is a long standing animosity between them. Joseph thinks that Amos is responsible for this because he used to paint a black picture of his family to his daughter - the family's poverty, ill-furnished flats, inferior clothing. So she prefers her mother's people. Joseph says, "I am in no way credit to her" (DM:50) and this is all because of her father's treatment of his family.

5.3.1.4. After one such dinner Amos calls his brother aside and offers him a hundred dollar bill as a Christmas gift but Joseph refuses to take it. Amos is surprised at his brother's obstinacy and he says, "You are the most obstinate jackass I've ever seen. You can't stand being helped even a little, by anyone" (DM:53). He completely rejects Joseph's ideals of life and he exclaims in disgust:

Joseph I don't know what to do with you. I am beginning to think you are not all there, with your convictions and your hop-! I wish I knew how it was going to turn out with you. You'll ruin yourself in the end. Think of Iva sometimes. Whatever her future is going to be like (DM:53).
Amos shows a genuine concern for his brother and sister-in-law though he doesn't understand Joseph's principles and ideals of life. Joseph resents his brother's protective attitude towards him and complains when he asks him to think of future:

What could he think? Perhaps he considers me more hopeless than ever. But what did I think? Was what I had said half as true as it was impetuous. His neat vision of personal safety I disowned, but not a future of another kind. Still, how could I reason with him? He was a distance beyond reckoning from the craters of the spirit, so that there were no more than small pits on his horizon. (DM:54)

Joseph's confession that there is "distance beyond reckoning" reveals how the brothers are poles apart. But still Joseph says, "Amos is kind. Amos is no cannibal. He cannot bear to think that I should be unsuccessful, lack money, refused to be concerned about my future" (DM:69).

5.3.2. Asa Leventhal and Max, the two brothers in Bellow's second novel The Victim, do not have a good relationship between them. This is very much clear to us from the very beginning of the novel. We are told that "Leventhal had very little to do with his brother and his brother's family" (TV:10). Asa receives a post card from Max, postmarked Galveston, working in a shipyard. Max has married early and now he is after novelty, adventure
leaving behind a family to be looked after by his wife, Elena. As doesn't approve of his brother leaving the family in New York and going to Texas for a job. As Clayton says, "Asa's relationship with his brother Max begins, naturally, in Blame" (1968:157). When his sister-in-law contacts him for help during her son's illness, Asa asks himself why Max wasn't there to take care of his family. He rushes to the help of his sister-in-law and the moment he sees her and her children he realises that it is not his responsibility but "this burden after all belonged to his brother" (TV:55). He thinks that his brother's responsibility is not over just by sending some money. He is very angry with Max for being away and he feels that he has no right to go in the first place. He decides to send a telegram to Max or a night letter where he can put more in it. He begins to form the message in his mind, "Dear Max, if you can tear yourself away from you're doing ... if you can manage to get away for a while" (TV:56). He blames his brother for keeping his family in a tenement, to be taken care of by his wife, who herself needs taking care of. He returns to the composition of the night letter, "You are needed here. Imperative" (TV:56). He wants to show Max how serious the matter is. Then he gets more and more emotionally involved with his brother's family, growing to love nephew Philip.
5.3.2.1. Even after a week Max hasn’t turned up and Asa begins to wonder how long he is going to put off coming: "May be he is afraid of being tricked into returning ... I’ll have a thing or two to say to him when I see him. For once in our lives. It’s time somebody called him down" (TV:115). Asa visualizes his incoherencies. He says, "He sends them money and that makes him a father. That’s the end of his responsibilities. That’s falsehood ... That is his idea of duty" (TV:115). He squarely blames his brother for being away from his family where he is needed badly. Max comes only after his son’s death to attend the funeral. At the chapel Asa encounters his brother, "The sight of him hit Leventhal with a terrible force. He had been prepared to meet him in anger; his very first word was to have been a rebuke" (TV:148-49). But his brother’s appearance - "the darkness and soreness of his swollen face, the scar at the corner of his mouth from a cut received in a street fight years ago" (TV:149) calms him down. Max explains his delay and tells him that he has started as soon as he has received the telegram. In the aisle near the wall, clasping Asa’s hand and stooping over it, he bursts into tears. Asa supports him with his arm and he realizes that his brother has come into the room unaware that his son is dead.
5.3.2.2. Asa is worried that Max's mother-in-law is going to make herself a power in his house. He wants to impress upon Max the dangers of her power on him. Asa wants to tell Max, "Throw her out, don't give her a chance" (TV:155). He doesn't want Max's only son, Philip to be left in her hands and he feels like shouting to his brother, "No, she must be pitched out" (TV:155). Though in the beginning, Asa has very little to do with his brother and his family, he gets so much involved with them that he begins to get worried about the only living son of his brother. When Max comes to Asa's apartment to thank him, Asa thinks that his brother is behaving as if he were about to enter a stranger's house. Asa's friend Albee is surprised to know that Asa has a brother who "looked down, perhaps partly to acknowledge his share in their estrangement" (TV:190). Max is not able to feel at home when he is at his brother's place and he feels "almost the politeness of a stranger. Subdued, worn, and plainly, to Leventhal's eyes, tormented, he was making an effort nevertheless, to find an appropriate tone, one not too familiar" (TV:191-92). Max cannot even refer to Asa's wife by her name as he doesn't know her name. Bellow shows clearly the estrangement between the brothers and Asa's efforts at conversation with his brother. Asa tries to say something to his brother but he can't and he wonders, "How
should they talk when they had never, since childhood, spent an hour together" (TV:192).

5.3.2.3. Asa points out that he has done what his brother should have been there to do and Max sheepishly admits, "Yes, I should have been" (TV:182-93). Asa is equally concerned about his sister-in-law and he is afraid that she will become a mental case like their mother but Max assures him that she will overcome it. Asa somehow believes that his sister-in-law holds him responsible for her son's death. Asa once again appeals to Max to throw his mother-in-law out as she is opposed to their family moving down South to Galverston. Max says that he is tired of his life and complains that he is "half-burned" to which Asa replies, "I am older than you and I don't say that" (TV:197). He comforts his brother and sees him off saying that he is always ready to help him. Max thanks him who clumsily spreads his arms wide and clasps him. Later, leaving the subway, Asa feels "faint with the expansion of his heart" (TV:188). Then he is able to identify with his brother as he gets a taste of the darkness which he has been avoiding. Though the relationship between Asa and Leventhal begins in blame, it ends up in love. It begins as sibling rivalry and ends up as sibling revelry. Asa turns out to be a very responsive and loving sibling and his love
for his brother and his family really moves us and he wins our admiration and love.

5.3.3. Augie and his two brothers, Simon and George in *Augie March* are the bastard sons of a travelling man who has left their mother for her fate and disappeared. Augie accepts his heritage and is not ashamed of his illegitimacy and the family situation. Augie's elder brother Simon is a great opportunist and is successful in his Machiavellian schemes. Right from the beginning he appears to us as a different brother as Augie says about his brother, "Simon was too blunt ... and from books, had got hold of some English schoolboy notions of honour" (*AAM*:8). And throughout he tries to keep up this false honour which Augie never approves of. Simon begins his career as a newspaper boy and brings home his earnings to feel "the strength of his position as one getting ready to take the control of the family into his own hands" (*AAM*:41). He gives pocket money to his two younger brothers and takes a protective attitude towards them like all elder brothers in Bellow's novels. Like all his counterparts in other novels, he also loves money but Augie says about his brother, "There was never anything mean about Simon where money was concerned. He had kind of an oriental, bestowing temperament; he had no peace or rest if he ever lacked
dough" (AAM:41). As a newspaper boy Simon comes across rich gentlemen like Rockefeller and already he has set off the hope that "somehow greatness might gather him into its circle since it touched him already" (AAM:43).

5.3.3.1. Already Simon starts showing signs of independence and control. He gets a job for Augie as a newspaper boy at the station and behaves tough with his brother. And Augie begins to fear him as he says, "I was afraid of him, though I was his size. Except for the face, he had the same bones" (AAM:44). Augie fails as a newspaper vendor and confesses, "Simon is distant to me" (AAM:55) after the first giant crash. Simon becomes tough with his brother and treats him roughly but Augie doesn't resist his behaviour towards him as Augie "considered that he had the right to treat me like, because he was making progress while I was making a fool of myself, and he intended to carry me along with him, the way Napoleon did his brothers" (AAM:64). Simon feels that he has a sense of duty towards Augie and George and at the same time he feels he has a sense of authority and control over his two brothers whose destiny he wants to shape according to his philosophy of life. But the independent Augie refuses to come under his control right from the beginning. Augie turns out to be a different man from what Simon wants to make him of - a
successful businessman like him. When Simon is a grown up man he marries a rich and domineering wife, like most elder brothers in Bellow's novels, for her money. He uses his wife's money to start a coal business of his own and in a short time becomes a financial success. His success is dependent on his own ruthless, sadistic, shrewd business ability. He is not disturbed by any lack of principles, he is after his dreams and succeeds at any cost. In his pursuit of success and wealth he sells "his self and he is a stone, his life is a living death" (Weinberg 1870:72). But his two brothers refuse to sell their selves and they lead their lives according to their principles, though the younger brother Georgie is a born idiot. Simon is Bellow's conception of archetypal brother - the "main chance" man.

5.3.3.2. Augie's younger brother Georgie is the exact opposite of the worldly wise Simon. Georgie is a born idiot and he is fully aware of the power of his natural self. Augie and Simon love their idiot brother and they are very much concerned about his future. Georgie is packed off to an institution where he will be trained in shoe-making. Simon thinks that it is below their dignity to send the boy to a home for the mentally deficient but Georgie leaves for it and becomes a trained shoe-maker. After his departure, Augie says, "We had a diminished family life as though it
were care of Georgie that had been the main basis of household union and now everything was disturbed we looked in different directions" (AAM:69-70). The three brothers go away in three different directions; Simon to become a wealthy and successful businessman, Augie to venture out on his travels to seek his self, and Georgie to become a happily settled shoe-maker. Georgie is happy in his asylum, "at ease, he is almost enviable to Augie who can never achieve the simplicity of the original natural self of the "axial lines" because he must always strive for his better fate" (Weinberg, 1970:72).

5.3.3.3. Augie's relationship with his brother Simon is one of love for him, though Simon's view of the world is totally different from that of Augie's. In his relationship with Simon, Augie goes along with his wishes and complies with him only because he loves and has a genuine sympathy for him. When they meet long after on a beach the brothers hug each other and Augie expresses his feelings about the meeting, "When he clapped his arm around me I was happy to feel and smell him, and we grinned, mugged, pushed faces, with man's bristles under each other fingers and went through a rough, teasing grip" (AAM:174). They tease each other. Augie calling him "You money-man"? and Simon calling him "a jerk" (AAM:174). Simon enquires about their mother
and introduces his girl whom he is at present courting.

After a while Augie makes his observation of Simon,

As for Simon, all the places he and I had once been joined while still young brothers, before there were differences and distances between us - these places began to act up, feeling attachment near again. The reattachment didn't actually take place, but I loved him nevertheless (AAH:176).

brings them together though there are differences and distances between them as Augie confesses.

5.3.3.4. For Simon everything is trivial except money and the status it brings. Next time when he meets Augie he says he is going to marry his boss' daughter - a fat woman but rich. Simon says unashamedly, "She is sort of pretty. Anyhow, even if she weren't pretty, and if the buyer isn't lying about the dough - her family is supposed to have a mountain of dough - I'd marry her" (AAH:232). Simon doesn't have any high opinion of love marriages which according to him are only meant for movies. He doesn't even think there is something exceptional about the institution of marriage and he questions his brother, "Do you see anything exceptional or wonderful about it that makes it such a big deal? Why fooling around to make this perfect great marriage? What's it going to save you from? Has it saved anybody?" (AAH:232). He is very practical and not ashamed to admit that he is after money. When Augie asks him what
makes his boss' people ask for him he says proudly that he belongs to a family where all men are quite handsome and his assets are that he is not going to live on his wife's money and have a good time but he says, "I have to make money. I'm not one of those guys that give up what they want as soon as they realize they want it. I want money, and I mean WANT; and I can handle it. Those are my assets. So I couldn't be more on the level with them" (*AAM*:234). So Simon knows what he is worthy of and what his desires are and strives to achieve them and he does achieve them. Augie accepts that things like these are done by people with the specific ambition to do them. Further he says he has something figured out for Augie too - Augie can think of marrying one of the girls from that family - so that they can make a good family and he defends his argument saying, "I have to have some family. I've been told they are family-minded people" (*AAM*:234) as though he attaches so much importance to the familial values.

5.3.3.5. Simon has no such familial feelings as he proclaims. He wants to draw Augie to his own limited world as Kulshreshtha says, "Simon wants to make Augie over into a mirror image of himself so that he will be able to control and shape him for his own ends" (*1978*:103). It is not out of brotherly love he invites Augie to join him but to
strengthen his hands. Though he achieves greater world success when compared to Augie, he is disturbed by Augie's ability to live with the necessities of a comfortable life. He thinks that Augie considers himself superior because he can live without the version of reality held by most other men. Simon wants his brother's assent to his brand of materialism. He tries to impress upon Augie that his wife Charlotte's family is a close-knit one and there isn't anything those people won't do for one another. He even says that he has never understood what a really family is till now and he expects Augie to realize that there is nothing unusual if he is so grateful to that family. Augie comments "Therefore he was building up his causes for gratitude" (AAM:255) thereby disapproving his brother's behaviour. Simon feels that there is a need to guide Augie in the tricks of acquiring wealth and to master his life like him. He wants to fashion Augie after himself so that his own character and position will be more secure. So he offers Augie money, asks him to marry his wife's cousin and above all assures him a social position.

5.3.3.6. In the world of Simon and the Magnuses we see a total rejection of those who do not fit into their scheme or systems of the world. Augie cannot follow Simon's bid for power, because it sets power over love. As Simon
rejects Augie's principles and his way of life, so also Augie rejects the world of Simon and the Magnuses - a world where there is no place for love and human values. But their relationship continues. Much later when Augie returns to Chicago after all his adventures in Mexico with Thea, his mother asks him to call Simon. Augie says that he doesn't feel like finding fault with his brother for his old mistakes. He says,

However, I found out that I couldn't be critical of Simon when I saw him after a long interval. No matter what he had done or what he was up to now, the instant I saw him I loved him again. I couldn't help it. It came over me. I wanted to be brothers again. And why did he come running for me if he didn't want the same (AAH:488).

Simon gives money so that Augie can take summer courses at the University to become a teacher. He says proudly of his brother, "Simon was always ready to stand by me if I wanted to, though he himself didn't have much use for universities" (AAH:506). Augie's love for his brother is very well summarized in his last statement about Simon, "I love my brother very much. I never meet him again without the utmost love filling me up. He has it too, though we both seem to fight it" (AAH:615). Yes, they do fight with each other for love.

5.3.4. In Bellow's novelette *Seize the Day* we don't
have brother-brother relationship as in his other novels, but we do have a sibling relationship between brother and sister - Tommy Wilhelm and Catherine Wilhelm. Catherine is a graduate whereas Tommy is a school drop-out. He is the only member of the house who has no education. His mother was also a graduate and his father a famous physician. His sister Catherine is introduced to us as a B.S. degree holder so as to emphasise this difference between the siblings. The next we hear of Catherine is in connection with his father's attitude towards his family. His father is not bothered about his two children. Though Tommy doesn't have much to do with his sister he is worried that his father is not concerned about his children. The third time we hear about Catherine when Dr. Adler boasts about his daughter that she is a medical technician before she got married to an anaesthetist and she had an important position in Mount Sinai. But according to Tommy there is little to boast of Catherine who, like Tommy, is big and fair-haired. She is supposed to be a painter but Tommy doesn't have much to say about her paintings and he doesn't go to see her paintings. Tommy agrees she works hard but there are fifty thousand people in New York with paints and brushes, each particularly a law unto himself. He dismisses her paintings with these words: "He didn't want to go far into this. Things were chaotic all over" (SD: 37). As such
there is not much of a sibling relationship in this
novelette since father-son relationship is the centre of
this book. And so the sibling relationship between Tommy
and Catherine is only to emphasize the indifference of the
patriarch, Dr Adler, to his family. Tommy remembers his
sister and her career only to emphasize the point.

5.3.5. In Henderson the Rain King, the Gentile hero
doesn’t seem to be that close to his brother Dick as the
Jewish heroes of Bellow are to their brothers. In the case
of Henderson it is only memory of his dead brother that we
are given unlike other Bellow protagonists who have living
brothers whom they often meet and sometimes confront them.
Henderson remembers his older brother, Dick who was the
sanest of all in the family. He had a splendid record in
the First World War, a regular lion. Henderson says, "For
one moment he resembles me, his kid brother, and that was
the end of him" (HRK:35). He was on vacation, sitting in a
cafe with a friend and writing post card home. But the pen
didn’t write and he asked his friend to hold the pen and he
took out his pistol and shot the pen from his hand. No one
was injured. The hotel owner phoned for the state troopers
and during the chase Dick smashed his car into
an embarkment. He tried to swim the river but he could not
as his boots were filled with water and he got drowned.
Henderson says, "This left my father alone in the world with me, my sister having died in 1901" (HRK:36).

5.3.5.1. The next time we see Henderson remembering his brother is when they go on bathing trips to the mill pond in their home town. He says, "My old man would carry Dick and me into the mill pond and stand with us under the waterfall, one on each arm" (HRK:96). The third time Henderson mentions his brother Dick is when he says that he couldn't stay at home after his brother's death. After Dick's death he went away from home because he couldn't bear to see his father mourn his son's death. His father made him feel that their family line had ended with Dick drowned in Adirondacks. Henderson says' "He was drowned in the wild mountains and now, my dad looked at me and despised" (HRK:314). On the day of Dick's funeral, Henderson went to work thereby hurting the feelings of his father who cursed him because he hadn't comforted him. He remembers his brother's death now and then: "I would think about Dick's death and about my father" (HRK:316). So, of all the brothers in Bellow's fictional world, Henderson remains very much remote to his brother though he also claims "I loved my older brother, Dick" (HRK:35). In this novel the older brother is dead even before much relationship is developed between them. And Henderson
always feels guilty that he has not shared his father's grief in mourning Dick's death. Even after his enlightened trip to Africa, he thinks about both of them and feels guilty of his action. He remains very much remote from his brother.

5.3.6. Moses Herzog, the protagonist of Bellow's famous masterpiece, *Herzog*, says that he has been to "his brothers, and his sister, affectionate but remote" (H:11). And this is very much true when we analyse and see his relationship with his two older brothers, Shura and Willie, and sister Helen. As it is the pattern in Bellow's novels, we have two older brothers in the novel who are quite rich, millionaires, who often come to the rescue of their younger brother, Herzog. Herzog is an intellectual hero who is not much bothered about material aspects of life whereas his two brothers Shura and Willie are successful businessmen in the commercial America. They are proud sons of the family who made a name for themselves in their respective businesses. They represent the business America, the capitalist society with little care for human values. Their only concern is to make money like their counterparts such as Amos in *Dangling Man*, Simon in *Augie March* and Julius in *Humboldt's Gift*. Shura is a multimillionaire and Willie has gone far in his father's construction materials business,
owns a fleet of trucks. They are antithesis to the intellectual brothers who are the protagonists of the novels. There is an estrangement between these pairs of brothers though there is strong love binding them together. This estrangement is manifested in the breakdown of familial relations particularly fraternal relations in all Bellow novels. And so Herzog, Shura and Willie are "poignant manifestations of such estrangement" (Glenday 1990:48).

5.3.6.1. Like every other Bellow hero, Herzog too fondly remembers his childhood when they had close family ties. It amused the boys to hear their father tell about his relations and his mother's relations left behind in far off Russia. Herzog's oldest brother "Shura, with staring disingenuous eyes was plotting to master the world to become a millionaire. His brother Willie struggled with asthmatic fits" (H:147). Herzog recollects how his sister Helen used to play piano. But as the children grow older they get separated and drift away in life. even then Herzog remains affectionate towards his brothers and sister. Whenever he is in need of money Herzog calls his brothers and they readily oblige him as every brother does in Bellow's work. He says, "You can borrow more dough from brother Shura - he likes that, and he knows you'll pay"
Shura is a generous brother and Herzog says, "The Herzogs had their characteristic family problems, but stinginess was not one of their traits" (H:84). Whenever Moses wants money Shura will push a button and say to his secretary, "Send a cheque to screw-loose Moses Herzog" (H:84). Shura's contempt towards Moses is softened by family feeling, "It amuses Shura that his brother Moses should be fond of him. Moses loved his relatives quite openly and even helplessly. His brother Willie, his sister Helen, even the Cousins" (H:84).

5.3.6.2. Herzog loves his people so much that he, though healthy, hopes that he will have some definite sickness which will send him to a hospital for a while. There is no need for him to look after himself. He thinks his brothers will take care of him. The family will meet his expenses and pay for Marco and June. Though he loves his siblings and they in turn love him, Herzog's behaviour and his way of life drive him away from them. It may be because he is entirely different and untidy but Shura is always "immaculate in his tailored clothes, manicured and barbered at the Palmer House" (H:166). Herzog remembers about his elder brother Willie who has "a tender heart" (H:242) cried in the chapel during their mother's funeral ceremony.
5.3.6.3. When Herzog is involved in a car accident and detained at the police headquarters in Chicago for possessing a gun, his brother Willie comes to his rescue. He pays three hundred dollars as a bond money to get him released. When Herzog hears his brother's voice over the phone, he realizes how much he loves him, "Herzog could do nothing about the feelings stirred by hearing Will. They came to life suddenly at hearing the old tone, the old name. He loved Will, Helen, even Shura, though his millions had made him remote" (H:309). After his release, Willie invites him for dinner with his family but Herzog rejects the invitation as he is stinking dirty and he may upset everyone at home. Herzog estimates Willie as an undemonstrative man, substantial, shrewd, quiet, shorter than him but with thicker, darker hair. Willie doesn't share his brother Herzog's passion for reminiscence. He is an engineer and technologist, a contractor and builder; a balanced, reasonable person. He is pained to see Herzog in such a state. He forces him to come to a doctor. Herzog has a broken rib and the doctor advises him six weeks bed rest. When Herzog requires protection, it is readily offered by Willie. In his hour of need Herzog has his brother's support and protection. Herzog loves his brother who according to him is "a good man, a very good man. But there is a strange division of functions that I sense, in
which I am the specialist in ... in spiritual awareness or emotionalism; or ideas; or nonsense" (H:314). Willie is a quiet man of duty and routine and he has his money, position, influence and is just "as glad to be rid of his private or 'personal' side" (H:314). Herzog calls him a person who "knows-the world-for-what-it-is" (H:314).

5.3.6.4. Same Willie comes to his brother's rescue when Herzog wants to sell his Ludeyville house. He agrees to arrange for the sale of the house. As soon as Willie comes to Ludeyville, they embrace each other and Herzog comments, "Will might act as conservative as he pleased. He could never conceal his real emotions from his brother" (H,334). The sight of Willie stirs Moses's love for him. Willie has taken a long trip to see his brother. Herzog remembers a time when Willie had been demonstrative, passionate, explosive, given to bursts of rose, flinging objects on the ground. Now all that is gone, the anger of Willie Herzog into a certain poise and quiet humour, part decorousness, part slavery. He doesn't say anything about the Ludeyville house. He shows great politeness. He doesn't confront him harshly with fundamentals, as Shura would have done. And so Herzog says of his loving brother, "There was a certain sweet decency in Will. Helen had it, too. Shura would have said, 'What a jerk you were to sink so much dough into
this old barn'. Well that was simply way. Moses loved them all not with standing" (H:337). Willie understands his brother and he even pays a compliment about his education, "How nice to have an education" (H:337). He speaks with a great deal of caution, taking special pains to give an impression of normalcy. Herzog feels that Will has become the most discreet and observant of Herzog - 'transparently plain'.

5.3.8.5. Herzog suggests that he wants to convert the house into a summer resort and make it "a Herzog summer resort, for the family"(H:338). Willie expresses his deep concern for Herzog and wants him to sell the house and come out and make money elsewhere. Herzog sees his brother, troubled but controlled, one of the most deeply familiar and longest, loved human faces. Herzog is very much moved by his brother's appearance and he almost cries and reveals his heart to him:

Well, you mustn't be distressed about me. I am in a peculiar state, but not in a bad one. I'd open my heart to you, Will if I could find the knob. There is no reason to be upset about me. By God, Will, I'm about to cry! How did that happen? I won't do it. It's only love. Or something that bears down like love. It probably is love. I'm in no shape to buck it. I don't want you to think anything wrong (H:339).
Willie says that he has something deep in for him, too and he feels about the way he does. He suggests that Herzog should take some rest, a few days in the hospital, taking it easy. He appeals to him not to make any more mistakes like marrying his mistress, Romona. He requests him not to make a fatal choice. Herzog assures his brother, "Will, you can go with an easy mind, I tell you... I promise. Nothing like that will happen. Not a chance. Good-bye and thanks" (H:346). He takes his brother by his shoulders and kisses him on the cheek. Herzog's relationship with his brother Willie is intense and is based on love. Though he remains remote from his brothers he is, no doubt affectionate towards them and he loves them.

5.3.7. The relationship between Charlie and his brother Julius in Humboldt's Gift is a typical sibling relationship that we see in Bellow's novels. Charlie loves his brother as he claims, "I loved my stout and now elderly brother. Perhaps he loved me too" (HG:239). Unlike Charlie, Julius is not in favour of strong family bonds because he feels brotherly love is an opening for exploitation. Charlie's feelings for his brother are hysterically intense but Julius always tries to resist them. Charlie says, "He wished to be a man entirely of today and he had forgotten or tried to forget the past."
Unassisted he could remember nothing" (*HG:239*). But Charlie has not forgotten his past as he has strong family feelings. Julius doesn't remember anything of his childhood. When Charlie talks about the past, Julius says, "I can't remember a thing, not even the way Mama looked, and I was her favourite, after all" (*HG:239*). Charlie is shocked to hear this from his brother and he can't think that a son can forget how his mother looked like. Charlie's family sentiments torment Julius. Julius is a wizard with money, built shopping centres, condominiums, motels. Though Charlie is not that rich as his brother is, he never asks his brother for any help even though he will not refuse to help him.

5.3.7.1. Julius open-heart-surgery date is fixed and Charlie wants to go and be with his brother on the operation day as he is afraid that he will die during the operation. So Charlie postpones his pleasure trip with Renata to help his brother cope with fears of death. Julius is very much pleased to hear that his brother is coming to see him. Julius, like all the elder brothers in Bellow's novels, is a wealthy man and Charlie says that it is impossible to think of his brother without wealth. It is necessary for him to be in money, to have dozens of suits and hundreds of pairs of shoes, shirts, cuff links,
large houses, luxury automobiles, a grand-ducal establishment over which he rules like a demon. And Charlie says, "Such was Julius, my big brother Ulick, whom I loved" (HG:346) even though Julius bullied Charlie in his childhood by stepping on his fingers while he was a kid with toys, rubbing his eyes with pepper and hitting on his head with his bat. He burnt his collection of Marx and Lenin pamphlets. Renata says that she can't figure why Charlie is so crazy about that brother who had really bullied him in his childhood. To this Charlie replies, "The odd thing is that he is not a brute, he is my brother Ulick" (HG:347).

5.3.7.2. Charlie goes to see his brother before his operation. The moment he sees Julius, Charlie realizes that a whole lifetime is between them. With him it is continuous, but Julius is a sort of man who wants to negotiate the terms again and again. Nothing is to be assumed permanently. And the brotherly emotions that Charlie brings with him mystify and embarrass him, flatter him, and fill him with suspicion as to whether his brother is a nice fellow, really innocent and really any good. Charlie can see that he is fighting his brotherly feelings. They are heavily present still and Julius has by no means got rid of them all. Julius used to ask his brother to
send some money to be invested in one of his projects and the money invariably doubled. And that pleases him to do this for his Charlie. Julius takes a look at his shabbily dressed brother and asks him to change into one of his dresses. Charlie obeys him and he says, "I did as I was ordered. This was the form his affection took" (HG:372). Julius like all the elder brothers in Bellow's novels, goes on increasing his property. At the time of Charlie's visit he is planning to buy a huge piece of property from some Cubans.

5.3.7.3. Charlie remembers all the facts about his brother's past life and Julius is flattered to hear this. Charlie recollects their childhood with all the love and dotage of their mother showered on Julius. Julius suggests to him that he can settle down in Texas and become filthy rich but Charlie refuses to do this. Julius is eager to help his brother in acquiring some wealth so that he can be on the same social level like him. But Charlie doesn't accept his helping hand like all the protagonists of Bellow. After their visits to numerous places Julius asks his brother to marry Hortense if he dies during the operation. He has written the same thing to his wife. Julius assures him, "She will do what I tell her. So will you" (HG:388). Charlie and Julius remain quiet for sometime
and silence stands between them. Charlie says, "Late moon stood like, a wall of gold. And a mass of love was between us, and neither Ulick nor I know what to do with it." (HG:388). Charlie doesn't go to Houston to see his brother during the operation. He gets a telephone call from his sister-in-law that everything is good. Charlie goes to see him and is quite happy that his brother has recovered. Julius suggests to his wife that they have to look after Charlie and to make one more effort to settle with his wife Denise. Julius asks him to save some money and send it so that he can invest for him. He talks about development plans of his Cuban's peninsula. Charlie is impressed by his brother's efforts in applying his genius to maps and blueprints. Charlie leaves his brother's place. He says, "I kissed my brother and his wife and drove my Avis to the airport" (HG:391). So once again, we have a rich elder brother who wants to help his younger brother with money and make him equally rich.

5.4.0. If Bellow presents brotherly love more as 'sibling revelry' in his fiction, Cheever creates two antagonistic brothers in all his fiction beginning with one of the early stories "The Brothers" (1937) till Falconer (1977). As it has already been pointed at the beginning of this chapter, Cheever's use of two apparently different
brothers in his fiction is to highlight opposite visions of reality. It is a major theme in his fiction. Cheever seems to say that the antagonism between the first brothers, Cain and Abel, is the relationship that has to exist between brothers. The two brothers in his fiction represent two polarities of light and dark. In "Goodbye My brother" the narrator at last can't bear his brother's narrow, negative nature and strikes him down. The entire relationship between different brothers in Cheever's fiction is well analysed by Coale. He differentiates them into two categories on allegorical lines. He says

One brother expresses a love of natural beauty, an appreciation of humanitarian values and social/religious ceremonies and reveals an enlightened spirit and a sense of decorum and grace. The other gloats on the decay and ugliness of the world, embodied as they seem to be in a brutalized materialism and his own rootless selfishness, and on the forces of destruction which can undermine all illusions of decorum and grace (Coale 1982:196).

5.4.1. This kind of "bad brother" and "good brother" pattern is seen in his treatment of sibling relationships. Throughout his fiction we have antagonistic brothers leading to sibling rivalry. Sibling rivalry is an important aspect of brother theme in Cheever's fiction. Unlike the brothers in Bellow's fiction who share love in spite of their remoteness to one another, the brothers in
Cheever's fictional world enact the existential divisions within humanity. As Benjamin Cheever says "the troubled love for a brother-part myth and part reality" appears in his fiction (1988:27). So one brother gets hit on the back of the head with a piece of driftwood in "Goodbye My Brother" and another brother is killed in *Falconer*.

5.4.1.1. As Hunt says "Gemini theme" (Cain and Abel) is the significant aspect of Cheever's fiction, particularly of his first two novels (1983:177). In these two novels Moses and Coverly enact the "episodic drama of flesh and spirit" (Coale 1988:199). The younger brother Coverly has an alert and sentimental mind" (*TWC*:4). He is Icarus, "something mysterious and unrestful" (*TWC*:53) to his father. Coverly is very unhappy at his Rocket launching centre and feel the rootlessness of modern age and so he longs for more traditional confines of his home town, St.Botolphs. He has a vision of some golden age and he wants to build a bridge between his world and his father's traditional world. On the other hand the elder brother Moses is more sensual of the two and basks in his "gift of judicious and tranquil self-administration" (*TWC*:4). The narrator of *The Wapshot Scandal* says, "Moses had the kind of good-looks and presence that sweeps a young man triumphantly through secondary school and disappointingly
enough not much farther" (*TWS*:15). All people in the town love Moses including the dogs and he comforts himself with the purest, the most impulsive humility. Nobody likes Coverly who has a long neck and disagreeable habit of cracking his knuckles. In fact, at the beginning of *The Wapshot Chronicle* Moses shows more signs, than his brother of becoming a successful man in life. But by the end of *The Wapshot Scandal* we find things happening in a different way.

5.4.2. We are introduced to the two brothers, Moses and Coverly, at the beginning of the novel watching the Independence Day Parade in which their mother Sarah Wapshot participates. Coverly is sixteen or seventeen, fair like his brother but long necked and with a ministerial dip to his head and a bad habit of cracking his knuckles. He is very much concerned about the people around him and has sympathy for everyone. He is sympathetic and lovable to others. Moses has reached the summit of his physical maturity and has emerged "with the gift of judicious and tranquil self-admiration" (*TWC*:4). They sit on the lawn and watch their mother, Mrs. Wapshot, moving on a float.

5.4.2.1. Moses and Coverly are going to be the inheritors of their aunt Honor's property as she is the childless matriarch of the Wapshot family. She is in full
control of the boys and she expects her nephews will follow the family tradition of going out into the world and proving themselves. Of the two, Moses is more fun loving and adventurous. He has been sailing everyday of his vacation as he wants to win a cup whereas his brother loves to remain at home and read books like War and Peace, Poetry of Robert Frost, Madame Bovary etc. Coverly has just now entered the kingdom of manhood as his "spooky voice meant to announce" (TWC:50). The boys are growing up and entering their adolescence stage and they are the inheritors of Wapshot family wealth now owned by their aunt who says,"since Moses and Coverly were the last of the Wapshots she would divide her fortune between them contingent upon having male heirs" (TWC:52). But the news of their inheritance doesn't elate the boys as it doesn't seem at first to penetrate or alter their feelings toward life.

5.4.2.2. The news of Moses's departure to Washington disturbs his brother deeply. The relationship between the brothers has been stormy until a year ago. They have fought bare fisted and with sticks, stones and ice-balls. They have reviled one another and they have thought of the world as a place where the other will be exposed as "an evil tempered fraud"(TWC:89). But suddenly all this bad
feeling has turned to tenderness and a brother has bloomed that has all the symptoms of love - the pleasure of nearness and the pain of separation" (TWC:89). So they take long walks together on the beach, airing their most intimate and improbable plans. The narrator comments, "The knowledge that his brother was leaving gave Coverly his first taste of love's dark side, it was gall. He couldn't see how he could live without Moses" (TWC:89). But Moses doesn't show any signs of regret as they are overridden by his passionate wish to get out of St.Botolphs and try his strength in the world. At the railway station all of them gather to see off Moses but Coverly is not seen anywhere. As soon as the train starts, Coverly, who has boarded the train at Travertine, comes out of the toilet where he has been hiding and joins his brother. And so the two brothers set out together into the world to prove themselves. Coverly leaves behind a letter to his parents wherein he declares "I love Moses so much I couldn't be in St.Botolphs if he wasn't there" (TWC:92). He says they are not going to be together because they feel if they are separated they will have a better chance of proving their reliance to their aunt. Coverly knows fully well there is "no place finer in the world than St.Botolphs and our house...I wouldn't be happy anywhere else. But I am old enough to go out in the world and make my fortune" (TWC:92). And the
brothers go out in the world to make their fortunes and their adventures.

5.4.2.3. Moses and Coverly arrive in Washington and New York respectively, two big cities quite different from their small town St. Botolphs. Coverly is going to miss his native town and often he longs to go back there. When he sees the big city he thinks of it, "as a last resort of those people who lack the fortitude and character necessary to endure the monotony of places like St. Botolphs. It is a city, you have been told, where the value of permanence has never been gasped" (TWC:105). But Moses never shows such signs of displacement and alienation in a city. In fact, he is quite at home in a big city. He never misses his small town and doesn't show any nostalgic longing, like his brother, to go back there. It is Coverly who more often visits St. Botolphs than his brother. For Coverly, a visit to his town in New England is something like recharging his battery of life which gets exhausted in the suffocating atmosphere of a city. He is fond of his family, his town, his parents and proud to be known as a Wapshot, whereas Moses never seems to acknowledge this factor in his life and he simply merges into the mainstream America unlike his brother. Coverly remains throughout a small town man and he survives as he has some traditional values to hang on to.
whereas Moses is completely displaced from his town and replants himself in a new atmosphere where he simply gets lost. Moses is a mindless youth who is insensitive and less sympathetic to the past succeeding in adjusting to the traditionless world, whereas Coverly is consumed by nostalgia and feels displaced in the city.

5.4.2.4. Moses too for sometime experiences "the blues of uprootedness" (TWC:131) in a city but he is very much impressed by the "theatrical atmosphere of impermanence - this latitude for imposture" (TWC:131) in a city. Moses is able to adjust himself to the vagaries of the city life and he becomes friendly with a blonde woman Beatrice with whom he spends some time without knowing that friendship may lead to his dismissal from his service. The brothers meet on a Sunday and spend time barging around the streets and drinking beer. But when it is time for Moses to go back, the separation is so painful for both of them that Moses never returns. Coverly takes his job seriously, graduates from MacIlhenny Institute, meets his wife-to-be Betsey and marries her in no time. Coverly takes very little time to settle down in life whereas his brother drifts away in life. Unlike their ancestors who were scattered to the South Seas in a rite of passage, Moses and Coverly go to New York and Washington, to missile bases and cocktail
parties where they are shaped and moulded, done to rather than doing.

5.4.2.5. The relationship between Moses and Coverly is quite friendly and the brothers often meet to compare notes of their making fortune in the world. Coverly refuses to accompany his boss on a tour to England and he tells him, "I have to go and see my brother" (TWC:252). He arrives at Clear Haven and when he sees his brother he thinks this friendship is quite solid. They embrace-swatt one another and in second Coverly has dropped from the anguish of anxiety to a level of life that seems healthy and simple with the magnificent towers and battlements of the place where Moses is living and he is not surprised since it is "a part of his sense of the world that Moses would always have better luck than he" (TWC:256). Coverly is overwhelmed at the sight of Moses's wife, Melissa and he is impressed by everyone of her actions. Before he feels further attracted to her he leaves the castle by the first available train. Though he is very close to his brother, he has not mentioned his wife's departure after a petty quarrel with him and when Moses asks for her, he speaks as if they are still living happily together. Though it is only a short separation, Coverly doesn't want to trouble
his brother with his problems. He leaves his brother with a disturbed feeling of agony.

5.4.2.6. Moses is a favoured son of his father but Coverly takes more interest in visiting his father and attending to all family affairs of the Wapshots. So he seems to be upholding the traditions of Leander. Moses fails everywhere, even his marriage with Melissa breaks up as she goes away with her boy friend to Italy. The narrator of *The Wapshot Scandal* wonders:

What had happened; what had happened to Moses Wapshot? He was the better looking, the brighter, the more natural of the two men and yet in his early thirties he had aged as if the crises of his time had been much harsher on a simple and impetuous nature like his than on Coverly who had that long neck, that disgusting habit of cracking his knuckles and who suffered seizures of melancholy and petulance (*TWS*:191).

So, Moses who showed more signs of success at the beginning than his brother, thoroughly fails to achieve his dreams and simply drifts away.

5.4.2.7. The narrator of the story says, "A mythology that would penetrate with some light the density of the relationship between brothers seems to stop with Cain and Abel and perhaps this is as it should be" (*TWS*:191). These two brothers have travelled farther from the first mythological brothers of the world whose relationship ended
up in the murder of one brother by another. Moses and Coverly are friendly-brothers though they belong to two different worlds. There is a lasting love between them though each one represents two different aspects of light and dark, and spirit and flesh. Coverly at the end survives because of his reflectiveness, his attempt to retain some connection with the past and family orientation. When he is hosting dinner for some blind men on Christmas day, his brother, Moses is seen in the company of a prostitute in a hotel of St.Botolphs. Coverly enjoys his Christmas with his wife and son whereas Moses doesn't even know where his wife is. On Christmas Moses wakes up in crushing paroxysm of anxiety, the keenest of melancholy. The damage he has done to his nerves and his memory is less painful than a sense he suffers of "approaching disaster, some pitiless fatality that would break him without making itself known" (TWS:240). He feels the agony of death as his hands begin to shake and the body begins to sweat.

5.4.2.8. Cheever feels that Coverly has, despite his occasional perceptions of the discontinuities between past and present, the better lot. Coverly succeeds both as a son and husband and remains a strong link in the long chain of tradition. He comes to grip with the mystery behind
reality. It is appropriate to quote what Rupp says about Coverly, "In the best Protestant fashion, Cheever shows that individual must affirm his own existence in a leap of faith. And Coverly can make it" (1970:38). And Coverly does make it as we have seen in these two novels. He is the "enlightened spirit" as opposed to the "selfish sensuality" of Moses.

5.4.3. The conflict between "the enlightened spirit and the selfish sensuality" as represented by Coverly and Moses in The Wapshot Scandal reaches its climax in Cheever's fourth and famous novel Falconer, in which Ezekiel Farragut, the Coverly brother, accidentally murders his brother Eben. In fact Farragut and Eben are the Gemini brothers as "they looked enough like one another to be taken for twins" (F:193). As in Bellow's novels the character of Eben is given to us through the recollected memories of Farragut who is in Falconer prison serving his sentence for fratricide. Farragut-Eben conflict and the latter's murder at the hands of his brother are based on the Biblical fratricide. Farraguts' memories of his brother are mostly associated with death. The first memory is about the incident which happened on a beach in one of the Atlantic islands. He can remember that island clearly. At Eben's suggestion, Farragut readily stripped and jumped
into the sea. As he was wading into the sea, a fisherman came running up and shouted at him as it was a deathtrap infested with sharks. Meanwhile, Eben was seen coolly jogging on the beach leaving his brother to his fate. So the very first memory of his brother is associated with death and Farragut remembers being happy at the fact that he is alive.

5.4.3.1. The second memory of Farragut of his brother Eben is also associated with death. It was at a party in New York brownstone. After the party Farragut stood in an open window, shouting goodbye to his guests. As he stood on the large window sill someone gave him a swift push. He jumped or fell out of the window, missed the iron spears and landed on his knees on the paving. One of the guests helped him to his feet and Farragut went on talking, "without looking back at the window to see, if he might, who had pushed him. That he didn't want to know" (F:51). He escaped with a few bruises. Years later Eben had suddenly asked, "Do you remember that party at Sarah's when you got terribly drunk and someone pushed you out on the widow? I've never told you who it was. It was that man from Chicago" (F:51). Farragut thought that "his brother had incriminated himself with this remark, but Eben seemed to feel exonerated" (F:51).
5.4.3.2. Eben is an alcoholic, abusive and cruel. He has funny ideas about patriotism. Farragut does not like Eben summoning waiters at hotels by clapping hands. Eben, years ago, objected to his mother calling waiters by clapping her hands. When Farragut tries to explain to his brother that this is not the way of calling a waiter, Eben simply says, "I don't understand, I simply don't understand. All I wanted was a drink" (F:61). Farragut remembers sadly that "Eben, his only brother, had been inconsistent" (F:61). Eben claimed that he went to a nursing home to read to the blind. One Saturday Farragut accompanied his brother to the nursing home. Eben read a chapter from George Eliot's *Ramola* to the inmates of the nursing home, one or two of them fell asleep. Farragut remembers, "Eben went on reading to the near-dead, the truncated, the blind and the dying. Considering Farragut's passion for the sky, he thought his brother contemptible, although they looked enough like one another to be taken for twins" (F:193). Farragut is not happy with any of the deeds of his brother and often he is critical of his brother's tall claims. The brothers never seem to have anything common between them.

5.4.3.3. Farragut says that his brother doesn't have any sympathy for his wife, Carrie about whom he never bothered. Once when Farragut pointed out that Carrie cried all the
time, Eben simply says that "she cries all the time. Don't pay attention to her ... Don't take it seriously" (F:193). Farragut simply can't understand how he can be so indifferent and insensitive to his wife's feelings. He says Eben's "marriage could be dismissed, if one were that superficial, as an extraordinary sentimental and erotic collision" (F:194). Farragut is worried about his brother's two children as their lives are ruined by the reverberations of this matrimonial clash. Eben's son is serving a two-year sentence for his part in some peace demonstration against some war. And Eben's daughter tried three times to kill herself and she has written letters to her uncle about her determination to die.

5.4.3.4. For Farragut, Eben's house seems to be the cradle of these tragedies and his wife Carrie always quarrels with him for every small thing. And Eben complains to his brother that his wife talks more to the television than to him. Farragut finds that Eben's wife cries always, his daughter is crazy and his son is in jail and so Farragut declares, "I don't want to be your brother. I don't want anyone on the street anywhere in the world, to say that I look like you. I'll be any kind of a freak or addict before I'll be mistaken for you" (F:197-98). Farragut says that Eben has got their father's humour when
he asked him in anger to kiss his ass. And the mention of the father makes Eben say,

He wanted you to be killed ... I bet you didn't know that. He loved me, but he wanted you to be killed. Mother told me. He had an abortionist come to his house. Your own father wanted you to be killed" (F:198).

Farragut cannot bear to hear this from his brother and so he strikes him with a fire-iron. Eben collapses and dies and his wife testifies that Farragut has struck his brother eighteen or twenty times. But she is a liar. And Farragut's wife Meroie says nothing in his defence and so he is sentenced to jail for the murder of his brother.

5.7.0. As we have seen the brother theme is an important aspect of the fiction of Bellow and Cheever. Their protagonists are affectionate to their brothers and there is a strong bond between them. The protagonists are often younger brothers who are more given a helping hand by the elder and this we find more in Bellow than in Cheever as the brothers are "antagonistic" to one another in his fiction. The elder brothers are wealthy and successful as compared to the idealistic brothers who refuse to sacrifice their moral principles and liberty for the sake of economic well-being. Matrimonially also, the younger brother's marriages often fail whereas the elder brothers preserve
their marriages as they are married to the wealth of the women than to the women. The elder brothers often take a protective attitude towards their younger brothers which the latter more often resent. The sibling relationship in Bellow's fiction is much influenced by his Jewish tradition and its sense of brotherhood. And so we see a lasting sense of bond between the brothers in Bellow's fiction. And this sense of brotherhood is extended to the community as well. Cheever's treatment of the brother theme is influenced by his closeness to his brother with whom he has a kind of love-hate relationship. This is reflected in the treatment of "antagonistic brothers" in his fiction. And so we see the enactment of the first fratricide, Cain-Abel theme in the accidental murder of Eben by his brother Farragut. In Cheever's fiction we have two brothers who represent the two extremes - "the enlightened spirit" and "selfish sensuality". They enact the existential divisions within humanity and the episodic drama of "spirit" and "flesh". In fine, Bellow portrays "sibling revelry" whereas Cheever presents some sort of "sibling rivalry".