CHAPTER I

THE BROKEN FAMILY AND BELLOW'S SOLITARIES

Happy families are all alike; every
unhappy family is unhappy in its own way.

Leo Tolstoy

"Literature has for several generations been its own source," laments Bellow, "its own province, has lived upon its own traditions and accepted a romantic separation or estrangement from the common world."¹ His fiction is not insulated. Right from the pre-war years up to the present, Bellow's writings have passed through placid and turbulent times. Growing up in the new world order that emerged from the ruins of World War I, with its fears of 'the Red Menace,' Bellow has lived through the silent generation of the fifties, the Kennedy era, the counter culture of the sixties, and has witnessed many upheavals. The Bay of Pigs invasion, the Cuban Missile Crisis and the mass Civil Rights rally in Washington all seemed positively tranquil in comparison with what followed, the three great, developments which"left their indelible marks on America: Vietnam, the black rights movement, and the youth culture."² Social crisis is reflected in Mr Sammler's Planet. But it is the failing family ties which worry Sammler more than anything else. And the broken family, consanineque and conjugal, is a frequent recurrence, an


established pattern in Bellow's fiction.

Joseph, in Bellow's first novel *Dangling Man* (1944), rooming in his own house is unable to relate to his surroundings, especially his wife. A former employee of the Inter-American Travel Bureau, he dangles in agony between the resignation of his post and the receipt of the call-up note from the Draft Board conscribing him for service. It is not the induction, which affects his conjugal life as much as his callous treatment of his wife Iva, a lovable career woman—a rare Bellow heroine—under the stress of pre-induction anguish. After playing around with a trollop for sometime this 'pharisaical stinker'\(^3\) bounds, finally out of home saying, 'Murray for regular hours!'\(^4\) *In The Victim* (1948) an absorbing study of conjugal separation, Asa Leventhal pines for the company of his wife Mary, now away in Baltimore to help her mother move to Charleston on the death of her father. His brother Max is also far removed from his wife nearly till the end of the novel. Allbee who has lost his wife in an accident clings to Asa and tries to sponge from him in his loneliness a livelihood. Augie March, in *The Adventures of Augie March* (1953) cuts loose, after the break-up of the family, from his flourishing brother Simon, and the adoption-minded Mrs Renling, runs amuck like a buccaneer and tires himself out in an aimless search with errant ladies like Thea Flenchel. Deadbeat, he longs for 'the axial lines' of existence at last, and manages

\(^3\)"Introspective Stinker," *Time* 8 May 1944:104.

\(^4\)Saul Bellow, *Dangling Man* (New York: Vanguard, 1971) 191. Subsequent references are to the same edition and marked DM in parentheses.
to set up a family of sorts with Stella. In the end, however, he is disappointed with this star material and is found driving along with the maid Jacqueline enquiring into the meaning of life.

The first two novels analyse conjugal disruption; resulting from the restlessness of self in the hero, in the first and an outcome of circumstances in the second. Augie March presents a disturbed marital equilibrium between Augie and Stella. But it is in Seize the Day (1957) that the prototype broken home, which nearly annihilates celebrated anti-heroes like Herzog later, comes up for the first time in Bellow. Wilhelm's father Dr Adler mercilessly repudiates his son when he goes on his knees for money and compassion; his wife Margaret, who would not give him divorce for tactical reasons, chides him for his postdated cheque. Homeless and kinless, Wilhelm finds kinship, his 'heart's ultimate need,' crying over the body of some stranger. Henderson in Henderson the Rain King (1959) is another misguided husband like Joseph, but more impulsive and irrational. As a boy of sixteen he walked out on his father; now he tramples on his conjugal family and steps into the heart of darkness. When the Africa of his dreams turns out to be a nightmare he flies back home. A man of titanic emotions he abandons his illusions about reality and convinces himself that "it's love that makes reality reality." Professor Moses E. Herzog, filling the title role of Bellow's best-seller Herzog

5Saul Bellow, Seize the Day (1956; Harmondsworth: Penguin, 1979) 118. Subsequent references are noted parenthetically and marked SD.

6Saul Bellow, Henderson the Rain King (1959; Conn.: Fawcett Crest, 1965) 241. Subsequent references are marked HRK.
(1964) is ruined by two divorces. Fighting his better frustrated self, he reconciles himself in the end to the loss of children and married love and tries to restore scale. That is to say, he shares his Silvercup bread with his kin group, the rats, in the green lush of his Ludeyville estate. Sammler, in his seventies, in Mr Sammler's Planet (1970) is a survivor of the Holocaust and has seen his wife killed. He is a loner now in Manhattan, living under the patronage of Dr Elya Guner, his nephew by a curious technicality. He chooses to live away from his nutty daughter Shula for fear of running into her lovers. Charles Citrine in Humboldt's Gift (1975) is another unfortunate Herzog almost demolished by his cruel wife Denise. He too, like Wilhelm and Herzog is starved of children because of his wife's guile. The divorce is yet to materialise. The Dean's December (1982) is a glaring exception inasmuch as there is no conjugal failure that leads to divorce. But all is not well in Bucharest where under the winter skies, among gray pigeons and pollarded trees, Dean Albert Corde, lives shut up, like Joseph, in uneasy alignment with his astronomer-wife Minna in her old room.

The paradigm of the broken or disturbed family is found in the short stories also. In Looking for Mr Green (1951), a story symbolising the loss of the husband, George Grebe goes about in vain searching for Mr Green who is lost once and for all behind the blind-drunk ponderous Mrs Green. A Father-to-Be (1955) presents Rogen who resists with all his might getting appropriated into quotidian conjugal life. But his
wife with her bonhomie and possessive love—perhaps genuine love—pins him down in the bath. Harriet Simmons Waggoner, seventy two in Leaving the Yellow House is a female loner flung away by her husband James John Waggoner IV. James has remarried but Hattie leads a drunken, empty life looking out the window at the Sego Desert Lake. In the evening or nightfall of her life, wondering whom to turn over her house she calls up in her mind a 'roll call of Cousins' (MM.LY 38). Joyce, in the same story has her life spoilt, working for her degree for years in Eugene, Oregon and in Hattie's expression, probably never been laid' (MM-LY42). Willis Mosby, in Mosby's Memoirs (1968), a Senecan who believes in honourable control of the emotion listens calmly to Lustgarten when he says the latter's wife Trudy was going out with Ruskin while he was in the hospital, Mosby knows it is all over between Lustgarten and Trudy. In fact he knows better than Lustgarten because when Lustgarten 'was crossing the Rhine, Mosby was embracing Trudy in bed' (MM 172). In the end, however hopes blighted, Mosby is left alone cogitating about death.

Shawmut in his sixties in Him With His Foot in His Mouth finds ruins all around him. His gentle and solicitous Gerda is dead. He feeds his ninety four year old mother, a mere vegetable in the nursing home who does not recognize him. He has given up telling her 'This is Harry! With not a soul to talk to in Vancouver except the ancient Mrs Gracewell, he writes at length to Miss Carla Rose, a retired librarian, whom he offended with his wisecrack thirty five years ago. Like Citrine and Herzog
he is locked in memories of the broken home and spends much time with Mrs Gracewell who tells him 'The world's grandeur is fading.' (HW 58) Mrs Alfred Goliger (Katrina) a divorced suburban matron in What Kind of Day Did You Have? leaves her kids in the charge of Ysole the servant maid and flies to Buffalo to join the rich Victor Wulpy. Victor does not lack the realism needed to identify a weak marriage and wreck it at once. What is tragic is, she denies her children the company of their father Alfred who is suing for custody. Dorothea, her sister's expostulations are of no avail in bringing order into Katrina's life. Woody Selbst, sixty, in A Silver Dish ruminates on the life that is gone. He lives separately; his wife lives separately as also Helen his wife de facto. He divides his time between them and also attends to Mom a Christian concert and his fundamentalist sisters. This strange son, an agnostic, the seminary forty years behind him, has a sudden big heartache when he thinks of his octogenerian father whom he helped, at the age of fourteen to run away for his free life with Polina. He gave them the money he had earned at the Sunset Ridge Country Club in Winnetka. Ijah Brodsky yet another divorcee falls into a reverie about his ramshackle family. He too, like Citrine is obsessed with cousins. In his divorced wife Sable's words, he would open every drawer in the morgue if somebody told him there was a cousin to be found. Ijah passionately recalls how he used to visit the Metzgers 'to see and hear primordial family life' (HW-C238) Robbed of kinship and strength he wonders in the end: 'Doesn't existence
lay too much on us?" (HW-C 293-294)

Almost all Bellow's broken men ruminate and relate their past with evangelistic fervor. Existential anxiety is the essence of their life. The tales in fact are saturated with their outlook and vision. As Don Jacobson observes, "in all the books the consciousness of the hero is the consciousness of the book." The heroes, however, do not spare themselves from analysis. And what is more, in most cases, this consciousness focuses on failing family ties and kinship. It is absorbed in nostalgia, the ruins of a glorious past. Isaac Braun fifteen years older than Dr Braun becomes a millionaire in a deal with Old Ilkington, head of the board of directors of the Robbstown Country Club. It is not his fault that Mutt, Tina and Aaron the C.P.A. opt out of the deal when it is to be clinched. Tina dying of cancer of the liver bears her malice against her brother Isaac right into her deathbed. She would meet him if he paid twenty thousand dollars. On the advice of the rabbi in Williamsburg, Isaac decides to pay and meet his sister. In the last moment filial affection overtakes Tina. She spurns the currency-loaded brief case, hugs her brother and dies. Dr Braun presents with lyrical intensity the sense of waste that follows this death and the disintegration of the family.

One after another you gave over your dying
One by one they went. Childhood, family, friendship,
love were stifled in the grave. And these tears! ... why life, why death. And again why these particular forms -these Isaacs and the Tinas?

The story is a reminiscence and the story-teller Dr Braun in the end feels abandoned in the void.

When Dr Braun closed his eyes, he saw red on black, something like molecular processes—the only true he ral'dry of being. As later, in the close black darkness when the short day ended, he went to the dark kitchen window to have a look at the stars. These things cast outward by a great begetting spasm billions of years ago. (MM-OS 81)

Stars are the right things to look at in this moment of death. For it is stellar explosions and the generation of cosmic rays which are supposed to have caused mutations in terrestrial organisms and played a direct role in the evolution of life.

It is Sammler the renegade Marxist who brings in ideology, on a conscious level, into the family question. Recalling that Dr Gruner has been looking after him and his daughter Shula, Sammler says:

He was generous. Of course he was rich, but the rich were usually mean. Not able to separate themselves from the practices that had made the money infighting, habitual fraud, mad agility in compound deceit, the strange conventions of legitimate swindling. (MSP 62)

Sammler is only too willing to glorify Dr Gruner, who belongs very much to this commercial culture. For, he is a philanthropist. Sammler does not want to apply the purest standards of morality and thump, as he says, the rest of the species on the head. A perfectly non corrupt society, a just social order is not a possibility.
There were no revolutions that he could remember which had not been made for justice, freedom, and pure goodness. Their last state was always more nihilistic than the first. So if Dr Gruner had been corrupt, one should glance also at the other rich, to see what hearts they had. No question. Dr Gruner, who had made a great deal of money as a gynecologist and even and even more, later, in real estate, was on the whole kindly and had a lot of family feeling, far more than Semmler, who in his youth had taken the opposite line, the modern one of Marx-Engels-private-property-the-origins-of-the-state-and-the-family. *(MSP 62)*

A Marxist in youth, Semmler now abandons revolutionary philosophy and supports laissez faire though he dislikes 'compound deceit' and 'legitimate swindling.' Dr Elya Gruner who has mafia connections in his money-making trade of female generative slime and real estate, represents this political, economic order. Semmler makes an unmistakable reference to The Origin of the Family and The Communist Manifesto which expound the Marxist standpoint on the family:

> On what foundation is the present family, the bourgeois family, based? On Capital, on private gain. In its completely developed form this family exists only among the bourgeoisie. But this state of things finds its complement in the practical absence of the family among the proletarians, and in public prostitution.  

Sammler's mission however, is to defend families and patriarchs, whatever Marx believes about them, as it happens when Wallace presents the blueprint of his new enterprise and wants to buy a plane. With Feffer to help he will take aerial photographs of country houses and advise the residents about the trees and shrubs on their property. He will see that Feffer does not seduce the lady of the house in the process. Wallace offers to have Sammler or Shula on payroll for fifty bucks a week if he were to agree to talk and use his influence with his father for buying a plane and equipment. Sammler refuses. Wallace then talks about the money that his father has in the house in New Rochelle. It is the money, Wallace says, Papa got by performing operations, when occasionally 'some young socialite heiress got knocked up.' 'My dad pitied families,' he adds slightly 'and got big gifts of cash.' Sammler till now a patient listener, raps out at this insinuation:

'Wallace, look, let's talk straight. Elya is a good man. He stands close to the end. You're his son. You've been brought up to think that for your health you have to throw a father down. You've had a troubled life, I know. But this old-fashioned capitalistic-family-and-psychological struggle has to be given up, finally. (MSP 83)

The modern theory of the earlier quote, the Marxist reference has now become 'old fashioned' for Sammler, because it has outlived its utility. Sammler emerges as the most articulate apologist for the family and the political and social system which are mutually dependent. His cynical attitude to
revolutionary ideals surfaces very often. When Wallace later wrecks 'the phony pipes' in his search for his father's hidden loot Sammler laments: 'Regularly, now for generations, prosperous families brought forth their anarchistic sons—these boy Bakunins, geniuses of liberty, arsonists, demolishers of prisons, property, palaces' (MSP 193)

Sammler's attitude to family, property and philanthropy is of pivotal importance. Whereas Sammler rendered homeless is anxious to see families staying united, Citrine luxuriates in the freedom that follows the end of his conjugal life. He spurns remarriage. Renata tries to share with, Citrine her delight on being called Mrs Citrine by the operator at the Plaza. Citrine does not respond.

When that cursed operator called her "Mrs" my silence seemed to accuse her of being just a whore, no Mrs at all. This burned her up. The pursuit of her ideal made Renata intensely touchy. But I too pursued ideals - freedom, love. I wanted to be loved for myself alone. Noncapitalistically, as it were. - This was one of those American demands or expectations which, as a native of Appleton and a kid from the Chicago streets, I had all too many of. 9

The word 'noncapitalistically' is significant. Citrine too has studied a good deal of Marx and Engels, even as a boy and his brother Julius burnt his literature. Whereas he genuinely grieves for his children he is not very enthusiastic in getting appropriated into the marriage-family establishment. He puts

9Saul Bellow, Humboldt's Gift (1975; Harmondsworth: Penguin, 1975) 327, Subsequent references are marked HG.
off Renata saying she will have to wait until the case with
Denise is settled. Moreover there is no bar to the pursuit
of sex outside marriage. This delinking of marriage and sex,
this sexual revolution which Sammler hates, enables Citrine
to blow the family myth. Sammler's love of the capitalistic
patriarchal order and Citrine's 'noncapitalistic' or 'communistic'
passion for all women and children sustain the dialectical
conflict between two different values espoused in casual
expressions and serious reflections throughout Bellow's fiction.
The broken home serves as a theatre for this conflict. Those
opposing trends and cross-currents of thought, however cannot
be easily resolved because the issues involved are paradoxes
like the sovereignty of the self, freedom, love and reality.

Citrine falls back on 'American demands', the ideals of
the free world for sustaining his belief in freedom and love-
it is free love in fact—outside socially approved form. But
if the concept is relentlessly carried what will happen to the
equally cherished ideals of family and social organization in
the market mode? It is not entirely lost on Citrine, however.
He believes that 'solitary old age would be horrible' (HG 328)
Waldemar, Humboldt's uncle sharpens the agony that results
from the absence of family when he wants something in return
for Humboldt's papers; something to gather up my dead!

'Anyhow, if I, the last member of my family,
can tell you what's on my mind, my dead are
all over the place, one grave here and the
other to hell and gone, my sister in that joint
they call Valhalla for the German Jews and
my nephew buried in potter's field. What I
really want is to reunite the family again.'
(HG 336-337)
'This solemnity' thinks Citrine 'was unexpected' and he offers to pick up the burial tab even if the papers were to have no value. The inevitability of the family establishment in a man's life, especially in his final hours is thus borne in on Citrine. He decides at last to marry Renata with the fond hope of living with Roger and his own children but it is too late.

Love of freedom sometimes defeats itself. Joseph who wants to erect 'ideal constructions' and establish a 'colony of the spirit' never comissarizes with Iva who works late at nights and is afraid to return alone from the library. Characterising the ending of the novel as unhappy, complex and ambiguous Clayton observes: "Joseph is joining not only the army but the human race." This tribute cannot, however, adequately cover up Joseph's insensitivity towards Iva. Shunning home, he places his freedom at the disposal of military leadership. That is what his passion for individualism prods him to do. "In the struggle between alienation and integration," as Scheer-Schazler observes, "one option can become as meaningless as the other because identity and self may be lost in both cases." That is why, perhaps, Citrine who wants to preserve his self when his family fails, later brings himself to trade it off in marriage with Renata not for the joy of cohabitation but for lasting peace with children. "And about marriage..." Ijah too


admits, like Citrine "single life was tiresome" (HW-C 286).
Both value cousinhood more than conjugal ties. At the Hay-Adams Hotel in Washington, Sable meets Ijah at his invitation to have a drink. She wonders: "At a time when the nuclear family is breaking up, what's this excitement about collateral relatives?"

The only answer I could make came from left field. I said, "Before the first World War, Europe was governed by a royalty of cousins."
"Yes? That came out real good, didn't it?" "There are people who think of that time as a golden age - the last of the old douceur de Vivre, and so on. (HW-C 286)

Earl Rovit is one of those few critics who pay as much attention to the immediate circumstances of the novels as to the discussion of philosophical categories. Of Bellow's family-minded, displaced men he says: "Reluctantly accepting the obligations of marriage and fatherhood, they worry about their children, they make sporadic efforts to understand and improve their relationships with their wives, they search the faces of their nephews and nieces for family likenesses, and they are subject to sudden overwhelming seizures of love for those who are connected to them by ties of kinship. He adds clinchingly:

In other words, the idea of family has much the same force in Bellow's work as does religion. Augie growing up under Grandma Lausch's regulating hand suffers the first pangs of family disorganization when Simon is sent off to work as a bellhop in a resort hotel in Michigan. He himself goes to the Coblins' on the North-Side to help Coblin

with his newspaper route. Hyman Coblin comes to fetch him in his Ford. His idiot brother George, whom Augie used to lead home by the hand from his penal-looking school, howls. He is shut up in the parlour. Later Grandma decides to send George to an institution for fear he might get the family into trouble with the police 'if he took it into his head to take hold of some girl' (AM 61) in the neighborhood. Simon too supports her and Augie's efforts to speak up for George fail. George goes and 'a diminished family life' (AM 69) follows. The changed house looks 'dinkier, darker, smaller' (AM 70) in Augie's eyes and the 'shiny and venerated things' (AM 71) lose their attraction and richness. Grandma who does not have the courage to say good-bye to George goes the same way later, to live in the Nelson Home for the Aged and Infirm. Augie wanders for a while. When Mrs Renling offers to adopt him Augie proudly turns it down telling himself: 'I had family enough to suit me and history to be loyal to, not as though I had been gotten off a stockpile' (AM 179) He tells her he has 'folks' 'my mother, my brothers.' Mrs Renling chides him and confronts him with the straight question: 'Where's your father—tell me!' Augie has no answer. Mrs Renling now goes on to impress on him that his family is no family at all.

A real family is somebody, and offers you something. Renling and I will be your parents because we will give you, and all the rest is bunk. (AM 179)

Family, in Mrs Renling's opinion is synomous with property. Augie's family, if one might apply the Marxist canon, is a poor proletarian family. Nevertheless 'the tender weights' (AM 79)
Mrs Renling puts on Augie by calling him 'son' and introducing him as 'our youngster' are of no avail. Ironically, when he returns after his disastrous experiences with Joe Gorman, he finds strangers in his house. Simon has sold the flat along with all the old stuff, the bed, the leatherette furniture 'we used to slide and rock on when we were kids' the 'cripple kitchen stove' (AM 208), -a symbol of the sacred past in Bellow-in his madness for Ciss. The blind mother has been pushed into Kotzie's room. Mrs Renling has been proved right. Augie romanticizes his grief at the disappearance of the home as he comes tearing out of Gary towards South Chicago.

As the flamy bay shivers for homecoming
Neapolitans. You enter your native water
like a fish. And there sits the great fish
god or Dagon. You then bear your soul like
a minnow before Dagon, in your familiar
water.13 (AM 206)

And 'the cruellest thing of all' (AM 213), Grandma is no more. Further, he hears from Einhorn the heart-rending tale about how Simon received money from Einhorn and 'left him in a
hole' (AM 214), and had landed himself in jail after a riot with old Flexner. Augie makes a determined bid to take Mama out of
'that brick vault,' (AM 216) talks to Lubin at the Charity and
gets her 'established' (AM 217) in the Home for the blind at
Arthingdon Street at a partial cost of fifteen bucks a month.

13 Saul Bellow, The Adventures of Augie March (1953; Harmondsworth: Penguin, 1983) 206. Subsequent references are noted in the text with AM.
Einhorn gets him a job at a luxury dog service on North Clark Street. And now with the 'banded multitude' (AM 70) of the family gone, Augie becomes a solitary and leads a dog's life ever after. All his efforts to reunite his family later by marriage fall through. Augie always thinks of the family in terms of an establishment; with its comforts, warmth and privacy and more than anything, the identity it bestows. He views Grandma's refusal to send off George as weakness, 'a cracking of organization' (AM 69) calling it a first-rate novel, Gilbert Porter finds a 'serious flaw' in Augie March. That is "the uneasy line the novel walks between realism and romance, the Chicago scenes involving Augie at home being starkly different in kind from the exotic scenes in Mexico in which the bewildered Augie helps Thea in her attempts to catch iguanas with eagles." As a matter of fact there is a rare unity of purpose in the novel which reconciles the apparently different approaches. This is detailed in the chapter 'Homeward Flight.' It would suffice here to underscore that Augie March is as much a family novel as it is 'a picaresque novel.' The truth of this observation becomes indisputable as we closely examine the unfolding of events right from the disintegration of Augie's parental home to his failure in the end to establish the foster home of his dreams. The language that characterizes these happenings,


15. Porter 186.
as for example the celebrated 'axial lines' speech serves to buttress our view. Herzog puts Papa's hard-earned money, his savings 'representing forty years of misery in America.' 16 in the Ludeyville house when Madeleine becomes pregnant. In his role as caretaker of the house, he neglects all his academic work and for raising money he takes on hackwork. Mulling over Hegel and Spinoza, he paints the walls and plasters the holes. Even as he sets about 'building Versailles as well as Jerusalem in the green hot Berkshire summer,' his conjugal life with Madeleine begins to crumble. Madeleine is on a spending spree and her cheques are found bouncing. Herzog does not want five hundred bucks spent on a maternity outfit and cries in despair: 'Who's going to be born—Louis Quatorze?' (H 129) He cannot afford a Park Avenue obstetrician; the Pittsfield hospital will do. Madeleine in turn dislikes everything about Herzog, 'the crappy old house,' his oboe his bushels of notes, and the entire 'neurotic mess.' And that includes Herzog's twelfth-century longings, his talk about his old home, his poor mother, his father the drunkard and the old synagogue. After some unequal wrangling Herzog opts out muttering: 'Maybe I married you to improve my mind'... I'm learning' (H 131) Herzog who led with Daisy the perfectly ordinary life of an assistant professor, respected and stable' (H 12) is finally informed that he is not wanted. Just six weeks before he is sent off Madeleine makes him lease a house near the Midway at two hundred dollars a month.

16 Saul Bellow, Herzog (1964; Harmondsworth: Penguin, 1978) 126. Subsequent references are marked H.
The loss of the parental home is an inevitable outcome of the passage of time. While Bellow's men are still smarting with anguish in its ruins the conjugal home tumbles and leaves them completely crushed. Groping in the debris, Bellow's anti-heroes struggle to reconcile themselves to their fate saying, like Citrine:

After all, Christian in Pilgrim's Progress has taken off, too, and left his family to pursue salvation. (HG 294)

Among the broken men, Wilhelm, Herzog and Citrine are hopelessly left alone. Their children are also lost to them. Sammler who calls himself a symbol is very much subject to the human condition, as we see him utterly broken at the death of Elya. With so many families broken and so many of his men and a few women stranded, Bellow seems to have taken upon himself, to enquire into conjugal failure and social disorganization. He does not take any advocacy line. Dismissing the 'Jewish American' tag as reductive, he says: "I like my books to be considered as books, as works of art, and not as expressions of some sociological force or other- Jewish or other. They're books and I resent sometimes being thrust into a big." All the same, without detracting from their value as works of art, one could confidently observe that, in his novels, Bellow pursues certain unmistakable patterns of thought which go with the social sciences. Sammler and Herzog are neurotically committed to family and civilization. Feeling 'responsible to civilization in his icy outpost,' (H 133) Herzog castigates Freud for his

17Bellow on Himself and America," The Jerusalem Post Magazine 3 July 1970: 12
theory of primal crime and the evolution of social order. And Sammler gibes at Marx and his fellow revolutionaries. Both seem to be genuinely worried at the prospect of a revolutionary upheaval in civilized life, which, in sociology is not an impossibility. "It is quite conceivable that the family as an institution could be dispensed with altogether and society would survive, since theoretically all family functions could be transferred to other institutions." 18

18 Northrup Foote, *Britannica.*