Eastern Illinois University
The Keep

Masters Theses | Student Theses & Publications

1996

"Maybe I Have Character Too": Reconsidering Bernard Malamud's Seductresses

Jeff Vande Zande
Eastern Illinois University

This research is a product of the graduate program in English at Eastern Illinois University. Find out more about the program.

Recommended Citation

Vande Zande, Jeff, ""Maybe I Have Character Too": Reconsidering Bernard Malamud's Seductresses" (1996). *Masters Theses*. 1927.
https://thekeep.eiu.edu/theses/1927

This is brought to you for free and open access by the Student Theses & Publications at The Keep. It has been accepted for inclusion in Masters Theses by an authorized administrator of The Keep. For more information, please contact tabruns@eiu.edu.

THESIS REPRODUCTION CERTIFICATE

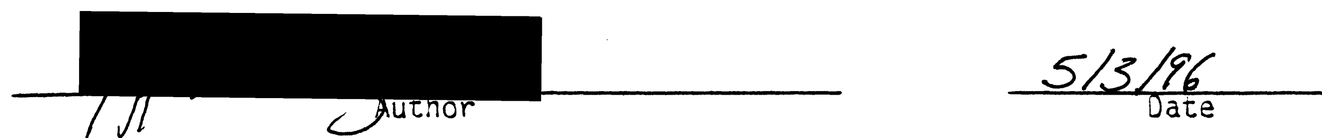
TO: Graduate Degree Candidates (who have written formal theses)

SUBJECT: Permission to Reproduce Theses

The University Library is receiving a number of requests from other institutions asking permission to reproduce dissertations for inclusion in their library holdings. Although no copyright laws are involved, we feel that professional courtesy demands that permission be obtained from the author before we allow theses to be copied.

PLEASE SIGN ONE OF THE FOLLOWING STATEMENTS:

Booth Library of Eastern Illinois University has my permission to lend my thesis to a reputable college or university for the purpose of copying it for inclusion in that institution's library or research holdings.



Author — Date: 5/3/96

I respectfully request Booth Library of Eastern Illinois University not allow my thesis to be reproduced because:

____

____

____

Author — Date

"Maybe I Have Character Too":

Reconsidering Bernard Malamud's Seductresses

(TITLE)

BY

Jeff Vande Zande

THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF

Master of Arts in English

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY
CHARLESTON, ILLINOIS

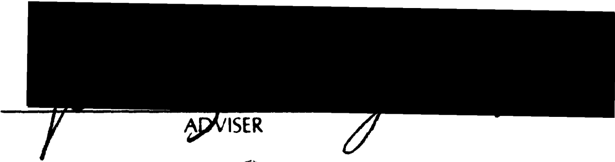
1996

YEAR

I HEREBY RECOMMEND THIS THESIS BE ACCEPTED AS FULFILLING
THIS PART OF THE GRADUATE DEGREE CITED ABOVE

May 3, 1996

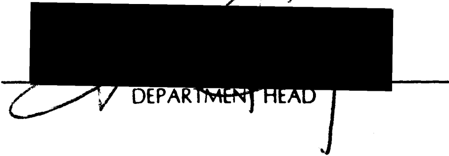
DATE



ADVISER

3 May 1996

DATE



DEPARTMENT HEAD

ABSTRACT

Over the span of Bernard Malamud's career, a more than subtle difference is evident between the seductress of his first novel and his subsequent novels. Since Malamud has been accused by some critics as depicting one-dimensional women, I analyzed the metamorphosis of the author's seductress characters to determine whether the change lends a better understanding to the relationship between Malamud and his female characters. I used Jung's theory of the mother archetype and his understanding of the Lilith legends to analyze the role of each seductress.

In The Natural, the seductress is one-dimensional and plays a destructive role in the protagonist's life. Her eros is depicted as detrimental, and she has attributes that make her Lilith-like. In A New Life, the seductress lacks eros and loses the evil characteristics of Lilith, but she also loses character altogether, becoming almost non-existent. However, the seductress from Malamud's seventh novel, Dubin's Lives, illustrates a more complex character. Her eros, like any characteristic of Jung's mother archetype, can also be good. In her complexity, the final seductress illustrates a more accurate understanding of the mother archetype, but also a more realistic character. I concluded that Malamud's treatment of the seductive woman's eros is not static from novel to novel, but instead evolves. The change suggests that understanding Malamud requires a more thorough exploration of his later work.

This thesis is dedicated to my patient wife, Jennifer.

Acknowledgements

I would like to thank Dr. John Guzlowski for being a thoughtful guide through every step of the thesis process. His direction was characterized by the support of a friend and the patience of a father.

I would also like to thank Dr. Mark Christhilf and Dr. Ruth Hoberman for their diligence and excellent suggestions. They helped me drag out what I really had to say.

Finally, I would like to thank my own mother and father archetypes, John and Elaine Vande Zande. Their love has been the catalyst for all of my accomplishments.

TABLE OF CONTENTS

Abstract.. ii

Dedication.. iii

Acknowledgements.. iv

Table of Contents... v

Introduction.. 1

Chapter

I. Jung's Mother Archetype and Lilith,

the "terrible mother"..................................... 5

II. The Natural... 11

III. A New Life... 28

IV. Dubin's Lives... 36

Conclusion.. 56

Bibliography.. 59

Introduction

Since his death in 1986 and the publication of his posthumous book The People and Uncollected Stories, critics can now safely speak of Bernard Malamud's entire body of work. A glance at a list of Malamud's protagonists will reveal that the majority of his main characters are men. Critics have tried to understand Malamud's men in many ways. They have compared them to fertility gods, everyman, universal Jews, Schlemiels, and Schnooks. It seems often to go unnoticed that this author left many female characters behind that demand critical attention.

In fact, studies of Malamud's other characters, the secondary characters, have almost always been in the context of their relationship to the protagonist, as crux or crutch. Barbara Quart complains of Malamud that, though his work "continually renews one's sense of the human as mattering," he fails to "embody this affirmation in his treatment of women." She speaks of Malamud's "women," as though they can all be grouped into one category and simply be labeled "peripheral" (Quart 148). Close inspection, however, reveals that Quart's conclusion on the women in Malamud's work may be too generalized. In fact the treatment of the seductress characters is not static from novel to novel, but instead metamorphosizes. In Malamud's first novel, The Natural, the seductive woman's role is one-dimensional and limited. However, the seductress from his seventh novel, Dubin's Lives, has a more complex depiction. I will illustrate the later seductress' complexity by noting how she more fully depicts the

complexity of eros in Jung's mother archetype.

In his article "The Natural: World Ceres," Earl Wasserman looks at Malamud's women in relation to Jung's mother archetype and her dual nature: "The relation of Jung's two mother images is that of Lilith to Eve, Morgan le Fay to the Lady of the Lake, red-haired, black-clad Memo to black-haired, red-clad Iris" (55). As Malamud's women are often described as nurturing or destructive, it is reasonable to use Jung's concept of the mother archetype to understand them. Wasserman was also the first critic to consider seriously how the Arthurian Grail myth allusions affect the understanding of The Natural. Because Wasserman is more concerned with the Arthurian Grail myth, he never fully carries out his discussion of Memo's evil Lilith-like attributes. Therefore, I will take the second chapter on The Natural to illustrate the veracity of his suggestion by noting how closely Memo's characteristics compare to those of Lilith.

According to Wasserman, in The Natural the aspects of Jung's "terrible mother" are embodied in Malamud's temptress Memo Paris, and those of the "nurturing mother" in Iris Lemon, "and Roy's maturity and hero-role will hang on his choice" between the two (55). The heroes of Malamud's fiction must often choose between lust or love, eros or caritas, and eros is always depicted as the detrimental choice. Frank Alpine of The Assistant must decide how he loves Helen Bober, Seymour Levin of A New Life must decide how he loves Pauline Gilley, and Harry Lesser of The Tenants must either desire or truly love Irene Bell. The choice of the hero

focuses on what Tony Tanner calls "the painful process from immaturity to maturity" (151).

Earl Wasserman has already briefly noted Memo Paris' personification of the Lilith archetype. In her role, she embodies eros, and in choosing to pursue her, Roy Hobbs fails as a hero. In his article, Wasserman focuses on Malamud's modernization of the Arthurian Grail myth via baseball. He notes Memo's similarity to Morgan le Fay, but Morgan herself is only another manifestation of the Lilith archetype. Because of the mythic similarities, Edward Fitzgerald writes of Memo Paris and The Natural, "All the characters are slightly larger than life, but the distortion instead of investing them with mythological character--evidently the author's intent--merely creates an air of unreality" (32).

The air of unreality is especially evident in Memo Paris because of her archetypal attributes. Her actions and characteristics are dictated by her role as a seductress, as a Lilith. Critics have noted a formula throughout Malamud's work, a repetition of themes. Consequently, one might expect Fanny Bick, the seductress of Dubin's Lives, to be limited to the same existence as Memo. However, juxtaposing Memo and Fanny reveals obvious differences. Where Memo is detrimental, Fanny is beneficent. Where Memo's role reveals a one-dimensional prop used by the author, Fanny suggests an author concerned with creating a more complex character.

My thesis will concentrate on the contrasts between the

seductress of Malamud's first novel and the one of the seventh novel. The metamorphosis of the seductive woman reveals much about the author's own evolution. The first chapter will focus on the history of the Lilith archetype, legend, and myth and how she represents Jung's idea of the "terrible mother." I will also look at the changes feminism has brought to the understanding of Lilith. The first chapter will finally suggest how my understanding of the seductresses in Malamud's work naturally complements the existing criticism. The second chapter will discuss the role of Memo Paris as an archetypal seductress. The third chapter will discuss Avis Fliss of A New Life; her role as a less demonic seductress will be used to stress her significance as a middle ground between Memo and Fanny. The final chapter will focus on the role of Fanny Bick, Malamud's evolved seductress. Contrasting her to Memo will suggest that Malamud not only develops what W. J. Harvey would call a more "realistic" character, but also that Malamud evolved in his presentation of the sensual woman. The change is best understood using Jung's concept of the mother archetype.

I. Jung's Mother Archetype and Lilith, the "terrible mother"

In Jung's psychology, all of the attributes of an archetype have a dual nature. Accordingly, the mother archetype has both a nurturing side and a dark side, the "terrible mother." The mother as a nurturer, Jung explains, gives the child the confidence to explore and know that it has a protector to run back to. The security she gives lets the child slowly move out of her realm and into its own adulthood (Symbols 142). However, the mother is dark when her characteristics are taken to an extreme, such as when a child becomes addicted to the mother's nurturing nature and regresses into a relationship with her that is seductive and incestuous. When viewed from an extreme, Jung explains that "the mother archetype may connote anything secret, hidden, dark; the abyss, the world of the dead, anything that devours, seduces and poisons, that is terrifying and inescapable like fate" (82). The "terrible mother" depiction is the result of focusing on only the dark aspects of the mother archetype. Because the mother archetype has often been perceived from a limited perspective, many mythologies separate her attributes into two different women, one purely good and one purely evil. Jung's suggests that the unnatural division of the mother archetype's light and dark nature is most evident in the Hebraic myths of Eve and Lilith. In The Archetypes of the Collective Unconscious, Jung describes Lilith as a woman whose characteristics illustrate the "terrible mother" attributes. The actual Lilith legend, or myth, has a rich and complex history and

provides specific examples of what Jung thought the "terrible mother" was like. In his article titled "Lilith," Raphael Patai notes, "The earliest mention of a she-demon whose name is similar to that of Lilith is found in the Sumerian king list which dates from around 2400 B.C." (295). The early Lilith bore features that clearly distinguished her from human beings, such as "wings and owl-feet." In a seventh-century B.C. depiction she is pictured as a "winged sphinx" (Patai 295). It is not until the Hebrew Lilith that we find a female human being whose evil is defined by deed, not appearance.

Maximillian Rudwin writes that the story of Lilith grew "up among the Jews during their Babylonian captivity" (94). The Jews adapted her to their own belief, making her the evil first wife of Adam. Although the name Lilith appears in the Bible in Isaiah when Edom's ruined fortresses are described, her role as Adam's first wife is perpetuated by a discrepancy between the first two chapters of Genesis. The first chapter suggests that God created man and woman at the same time: "So God created man in his own image, in the image of God created he him, male and female created he them" (Gen. I. 27). However, in the second chapter God is described as creating woman from Adam's rib, a creation that implies Adam came first. Consequently, this second description was understood by some Jews as suggesting that Adam and the first woman were incompatible as husband and wife. Rudwin describes Adam and Lilith's mythic relations when he writes, "Adam began the first conversation with his bride by

asserting that he was to be her master. Lilith replied that she had equal right to be the chief of the family" (96). Realizing she would never be treated as equal, Lilith fled from Eden. Originally, Lilith's assertions were viewed as unnatural and threatening by men and, therefore, were the catalyst for the evil legends of the demon woman. The evil legends were first expanded upon "in the Alphabet of Ben Sira, but it was elaborated in the Talmud, the Targums and the Cabala" (Rudwin 94).

No matter what her representation, Sumerian, Babylonian, or Hebraic, Lilith is almost always associated with acts of evil. As Rudwin notes, "In Talmudic tradition Lilith is primarily a demoness who selects small children as her special victims" (95). This especially associates her with the smothering nature of Jung's "terrible mother." Jay Jacoby notes another interpretation that figures prominently in Talmudic writing "is the characterization of Lilith as the archetypal seductress, a personification of men's erotic dreams and suppressed desires" (80). In nineteenth-century literature, the popular characterizations of Lilith as a seductress or baby killer are exemplified, respectively, in George MacDonald's novel Lilith and Ayzik-Meyer Dik's tale "Watch Night." She is dangerous to children and men alike, and suggesting that Memo from The Natural is Lilith-like is especially pertinent because the novel's hero is both a man and child-like.

It is important to recognize that Jung's understanding of Lilith is not consistent with any one version of the legend. In

Psychology and Religion, he notes her as the first wife of Adam, but also as the snake in the garden, the tempter. She is also associated with Satan. In his book Symbols of Transformation, Jung cites Lilith's threat to children and pregnant mothers. Clearly the Lilith legend interested Jung in all of its versions, and it suggests that he singles out no particular version when he names Lilith as the representative of the dark side of the mother archetype. Consequently, any suggestions of Lilith in Malamud's works are worth noting, regardless of the origin of this characteristic.

By suggesting that Lilith is present in Malamud's fiction, I do not mean to suggest that her appearance is intended by the author, as it has been in other artists' works. For Malamud's work, the legend provides a background against which Memo Paris can be understood as a "terrible mother" figure. Seeing Memo as Lilith-like helps illustrate that Malamud's depiction of the seductress does not recognize the dual nature of eros in the mother archetype.

Until recently, Lilith's attributes have always been understood as evil. In the twentieth century, however, the legends of Lilith have been reconsidered by feminists who emphasize that her actions have been misunderstood. They have explained her acts as a rebellion against the subordinate role she was placed in under Adam. Consequently, the later myths of her baby killing and seducing, they argue, should be ignored. The feminists' need to reinterpret Lilith suggests that her one-

dimensional depiction, especially in literature, limits her. By redefining Lilith, feminists redefine many of the stereotypes men have placed on women. As Jay Jacoby writes, "Lilith has become a prime force in the women's movement to combat sexism and exorcise archetypal images of women" (81). The feminist understanding of the Lilith legend will be important to my suggestion that the seductress of Dubin's Lives has evolved.

I do not intend to discuss a consistent use of any one form of the Lilith legend. I will be interested in any Lilith-like characteristics appearing in Malamud's seductress characters, be they Talmudic or Cabalistic, detrimental or beneficent. It would be difficult to argue that Malamud unconsciously adheres to any consistent use of the legend; even when his mythological archetypes are intentional, he is not consistent. In his study of Bernard Malamud's intentional use of the Arthurian Grail myth in the first four novels, Charles Sweet notes that, like the Lilith legend, there are many versions of the Grail myth, "all of which Malamud seems to borrow from" (Sweet 27).

To fully understand the role of eros in Malamud's novels, the role of eros in his heroines must also be considered. Keeping with the Grail myth, Edwin Eigner calls some of the heroines "Loathly Ladies," a figure common in Arthurian legend. The role of the Loathly Lady is to put the hero through a test, a test which will prove his value or reveal his flaws. Part of the heroines' test in Malamud's work is to tempt him with her eros. The heroine also offers the hero the chance to love her out of

charity and reason--caritas. Unlike the seductresses, Malamud's heroines seduce the hero in an attempt to reveal his moral character, to test his heroic qualities. Many of Malamud's prominent women play the role of the tester. Roy Hobbs fails his test when he cannot love Iris Lemon after he finds out she is a grandmother. Seymour Levin of A New Life succeeds when he chooses to love the flat-chested Pauline Gilley, even though it means losing his career and taking on the responsibility of being a father for two children. Contrasting the heroines with the seductresses of Malamud's early work will expose how limited his depiction of the early seductress is. For instance, Memo Paris could never be a heroine because she embodies only eros, and her seduction is portrayed not as a test, but as a trap for the hero.

In Malamud's early work, eros, by itself, can only be detrimental. Memo is the only truly evil Lilith, "a cold enchantress who charms men into falling in love with her and who subsequently breaks their hearts and shatters their lives" (Harris 3047-A). Fanny Bick, the seductress of Dubin's Lives, however, more accurately displays the dual aspect of eros in the mother archetype and exhibits a breaking away from the one-dimensional depiction of the sensual woman common in Malamud's early work. Fanny shows the evolution of the sensual characters, but the progression is only fully realized when it is contrasted against the evil depiction of the seductress in The Natural.

II. The Natural

The Natural, Malamud's first novel, is one of the author's only books in which there is more than one prominent woman. To understand the unique role of any one these women requires contrasting her against the others. Thus, to understand Memo Paris as a one-dimensional seductress--a Lilith--she must be considered in contrast to Iris Lemon and Harriet Bird. In the sense of Eigner's "Loathly Ladies," these two women are distinguished from Memo. Each woman plays a role in the life of Roy Hobbs, the protagonist, but the characteristics of Harriet and Iris give each a more beneficent part.

There is nearly unanimous agreement on the evil of Memo Paris. Cohen refers to her as "the goddess of sterility and darkness" (28). James Mellard associates Memo with "infertility and death" (74). Theodore Solotaroff labels her as "corrupt" (240). For Wasserman and other critics, Memo is an allusion to "Morgan le Fay" and, indirectly, "Lilith" (55). She is labeled as evil by the critics because of the role she plays in Roy Hobb's life: as Cohen says, "Roy chases after Memo Paris, a girl who excites him purely in terms of Eros" (20). All Roy's love for Memo is sexual. When away from Memo, Roy is surprised by "how quick he forgot what she was like, though he couldn't what she looked like" (121). Like Lilith, eros is Memo's greatest weapon. She is similar to Lilith in many ways but, in the following, I will focus on Memo as a seducer of men, a threat to children, and as an associate of Satan's.

Memo Paris is never the first wife of Roy Hobbs but, like Lilith for Adam, she is the first lover. Like Lilith, Memo could be what Donald Finkel calls the "demon of lonely sleepers" (460). Partly through the trickery of a rival baseball player, Memo comes to Roy while he sleeps, but she does not bring with her the nurturing love of the mother. Memo, like Lilith, is "the archetypal seductress, a personification of men's erotic dreams and suppressed desires" (Jacoby 80). In Roy's first sexual encounter with Memo he "thought he was still dreaming" (51). Similarly, Raphael Patai notes of Lilith:

> She goes and roams at night, and goes all about the world and makes sport with men and causes them to emit seed. In every place where a man sleeps alone in a house, she visits him and attaches herself to him and has her desire from him, and bears from him. And she also afflicts him with sickness, and he knows it not. (302)

The description of Roy's sexual encounter with Memo suggests the very coldness of her eros because "the funny part of it was when she got into bed with him he almost cried out in pain as her icy hands and feet, in immediate embrace, slashed his hot body" (51). As painfully as it is described, the first encounter with Memo begins for Roy his fascination with her and his downfall.

Memo exhibits many of the various legends' characteristics. Rudwin notes that Lilith's hatred of children is attributed to "her jealousy of the mother of mankind, who replaced her in the

affections of Adam and thus robbed her of the joys of motherhood" (95). Memo, too, is not associated with motherhood or marriage. The description of her early in the novel is of the "sad, spurned lady, who sat without wifehood in the wives' box behind third base" (60). Her sensuality not only denies her motherhood and wifehood but also associates her with the evil act of killing children.

At one point the novel implies that Memo runs over a young boy. After a sterile sexual encounter with Memo, beside a polluted stream, a symbol linked with Jung's "terrible mother," Roy drives back to town with her. As Memo has taken the wheel of Roy's life, she is also at the wheel of his car and speeds through the night without lights. The scene is from Roy's point of view:

> He found himself wishing he could go back somewhere, go home, wherever that was. As he was thinking this, he looked up and saw in the moonlight a boy coming out of the woods, followed by his dog . . . Roy yelled to Memo to slow down in case he wanted to cross the road. Instead the car shot forward so fast the woods blurred, the trees racing along like shadows in weak light, then skipping into black and white, finally all black and the moon was gone . . . He felt a thud and his heart sickened. (98)

It is never revealed if the boy is real or an illusion. Wasserman notes that the scene depicts "Roy's incestuous yearning

for the mother 'world of memories'" which has "released the wild terrible mother to shatter his treasured infantile image of his private self" (58). Lilith-like, Memo is a destroyer of children and a destroyer of heroes, and since Roy is both infantile and a hero, he is clearly faced with the deadliest of enemies.

Throughout the novel, Memo has dominion over Roy. After sleeping with him once accidentally, she rebuffs him throughout the rest of the book. Jung suggests in The Symbols of Transformation that eros can be very dangerous to the hero (426). Irene Harris writes of literary Liliths, "They are triumphant when their men fall for them, but they never give anything back" (3047-A). Memo only gives Roy desirous thoughts, nothing valuable, nothing nurturing. A description of Roy's desire for her reveals how wholly unsatisfying and unnurturing Memo is:

> It was a confusing proposition to want a girl you'd already had and couldn't get because you had; a situation common in his life, of having first and then wanting what he had had, as if he hadn't had it but just heard about it, and it had, in the hearing, aroused his appetite. He even wished he had not had her that night, and wondered--say he hadn't--whether he would be in the least interested today. (93)

Roy's lust for Memo can be described as a hunger, a feeling that can only be momentarily satisfied. Roy thinks, "True, there was something about her, like all the food he had lately been eating, that left him, after the having of it, unsatisfied, sometimes

even with a greater hunger than before" (132). Hunger has a dual nature in Jung's thought. In Roy's case, he is regressing back to the mother; he gives up on the world of responsibility and turns toward his own satisfaction, a destructive turn. As Jung notes, "If the regression has an infantile character, it aims--without of course admitting it--at incest and nourishment" (Symbols 335). Unwilling to grow, Roy turns to the breast and the table, only to find the "terrible mother" and the terrible feast.

In celebration of the team's success, Memo arranges a banquet for them. Before and during the feast, Memo is synonymous with the very food she provides. Prior to the feast, Roy had made many attempts to satisfy himself with Memo, as he did the first time but, as her name suggests, Memo is momentary. The scene just before the onset of the feast reveals to what extent Memo is only childish candy for Roy:

> "For Christ sakes Memo, I am a grown guy and not a kid. When are you gonna be nice to me?"
>
> "I am, Roy."
>
> "Not the way I want it."
>
> "I will." She was breathing quietly now.
>
> "When?" he demanded.
>
> She thought, distracted, then said, "Tomorrow--tomorrow night."
>
> "That's too long."
>
> "Later." She sighed, "Tonight."

> "You are my sugar honey." He kissed her. (145)

Roy whines to Memo like a boy crying after a wet nurse he was recently weaned from. Finally, Roy agrees to attend the feast, "Though he had on his mind what he was going to do to her later, and anything in between was a waste of time" (145). But the satisfying promise of the feast and Memo is only an illusion. There is nothing nourishing in the gluttony of eating or sex. The novel's stress on gluttony as an evil is reminiscent of The Garden of Eden and appetite's association with the fall. Interestingly, one "Christian tradition identifies the serpent of the Garden of Eden not with Samaël or Satan but with Lilith, who thus was the main instigator in the fall of our common ancestors" (Rudwin 98). Rudwin also notes that Jewish tradition has Satan and Lilith conspiring to tempt Adam and Eve into the fall (97). Similarly, Memo reveals that the dangerous feast of food and females was financed by Gus Sands, whom Baumbach calls one of "the two Satanic figures in the novel" (36). Sidney Richman notes that Memo, "[a]llying herself with Gus Sands . . . Memo manipulates Roy's hunger beyond endurance with an odd blend of feminine blandishments and Medea-like magic" (34).

The conclusion of the feast scene goes beyond demonstrating the unsatisfying pursuit of food and sex. Memo is the queen of gluttony, leading Roy, again and again, back to the table. Memo and food are one in the same:

> He was gobbling it down and it gave him a feeling of both having something and wanting it the same minute he

> was having it. And every mouthful seemed to have the effect of increasing his desire for her. (147)

After the feast, Roy goes bumbling down to Memo's room in a quest to fulfill his sexual appetite. Like the end result of over indulgence in alcohol, Roy's overeating leaves him feeling "a little drunk" (149). When he finds Memo, the pain of the feast has already found him. His stomach felt as though "they were tearing up a street" inside him (152). But coupled with the pain is his lust for Memo, and "there was music, the sweetest piping he had ever heard. Dropping his pants he approached for the piping fulfillment" (152). Even with the extreme pain of his "shattered gut," Roy moves forward to his ultimate lure, the Lilith who will not let him go. Doubled over in pain, Roy falls before he ever reaches the bed, and the description of the scene around him reveals the Lilith shattering the life of the one who desires her:

> The raft with the singing green-eyed siren guarding the forbidden flame gave off into the rotting flood a scuttering one-eyed rat. In the distance though quite near, a toilet flushed, and though the hero braced himself against it, a rush of dirty water got a good grip and sucked him under. (153)

Throughout the novel Memo is associated with Roy's moral and physical failures. His desirous thoughts of her bring on his batting slumps, and Pop Fisher warns Roy that Memo "is unlucky and always had been and I think there is some kind of whammy in

her that carries her luck to other people" (101). Pop finishes by telling Roy that Memo will "weaken your strength if you don't watch out" (101). And later, even Roy "wondered whether Pop was right and she had maybe jinxed him into a slump" (112). But in this, Memo does not act alone. Like the Lilith of the Cabala, and as previously mentioned, Memo is connected with the two Satanic figures of the novel, Judge Goodwill Banner and Gus Sands.

As Roy lies in his hospital bed recovering from the stomach ache of the deadly feast, Memo comes to him, preempting a visit from Judge Banner, who will try to bribe Roy into throwing the big playoff game. Memo confesses to Roy that she is unhappy in life: "I am afraid to be poor" (159). Roy, in most likely his last year of baseball, can think of no way to raise money. Memo mentions the Judge's business proposition. Though he says he will never throw the game, the exit of the "haggard-looking" Memo "just about broke his heart" (162).

The devilish Judge comes in wearing "dark glasses and hairy black fedora" (162). Roy, still immature, haggles over the exact sum of the bribe. He agrees with the Judge on one sum and then suddenly changes his mind: "He had thought it over and decided the boys wanted to win that game and he wanted to help them. That was good. He couldn't betray his own team and manager. That was bad" (167). Roy is depicted at a symbolic crossroads, struggling with the idea of group-importance over self-importance. As Roy seems ready to take the role of the redeeming

hero, the Judge seizes him with the ultimate temptation. As though threatening a baby with the loss of its bottle, the Judge says to Roy, "You may lose Miss Paris to someone if you are not careful" (167). Roy, still infantile, accepts the bribe, and Memo is synonymous with Lilith and the "terrible mother" again. Memo can be seen in Patai's description of the legendary Lilith's modus operandi:

> She adorns herself with many ornaments like a despicable harlot, and takes up her position at the crossroads to seduce the sons of man. When a fool approaches her, she grabs him kisses him, and pours him wine of dregs of viper's gall. As soon as he drinks it, he goes astray after her. When she sees that he has gone after her from the path of truth, she divests herself of all ornaments which she put on for that fool. (302)

Although Memo rewards Roy for taking the Judge's offer by covering "his face with wet kisses," she too will divest herself of her guise and reveal her true colors (168).

During the playoff game Roy struggles again with the thoughts of a hero. Regarding Memo, he "tried to imagine what it would be like without her and couldn't stand the thought of the loneliness" (177). By the end of the novel, Memo's evil nature is clear even to Roy, who could feel "the shadow of the Judge and Memo fouling the air around him" (186). Finally, after striking out and losing everything, Roy goes to confront the Satanic trio

in the Judge's "pitch black" office. There he found:

> the red-headed Memo, the Judge with a green eyeshade over his black wig, and the Supreme Bookie, enjoying a little cigar. They were counting piles of betting slips and a mass of bills. Memo was adding the figures with an adding machine. (189)

Watching the trio count the benefits of his failure, Roy realizes that the emotions between him and Memo only passed one way, from him to her. Seeing her in a circle with her devilish cohorts, Roy remembers that Memo was once an actress. His final words leave a resounding label for the reader: "You act all right, Memo, but only like a whore" (189).

The depiction of an evil seductress like Memo is not unusual in literature. However, the depiction of sensuality in the heroines of The Natural further illustrates an eros is associated with evil. A quick glance at the character of Harriet Bird might lead one to conclude that she is in the same league as Memo Paris--a Lilith-like seductress. Jonathan Baumbach notes, "Another recurring figure is that of the temptress, Harriet Bird in the first section and Memo Paris in the second" (35). However, evidence in the novel suggests that Harriet, like Iris Lemon, is more of a testing heroine than a seductress.

Iris Lemon, the true heroine of The Natural, is often noted as putting Roy Hobbs to the test. Testing Roy Hobbs requires asking him what he wants to make of his "natural" baseball talent. As Wasserman writes,

> It is the infantilism of the American hero that Malamud is concerned with, the psychic and therefore moral regression of the gifted "natural" who could vitalize society and reveal to it the capacities of human strength; the selfish attachment to the "terrible mother" that introverts and blocks the psychic energy that could flow outwardly from the mature hero and restore the Wasteland. (53)

When Iris questions Roy about his natural talent, his answers reveal how shortsighted and self-centered his goals are:

> The sweat oozed out of him. "I wanted everything." His voice boomed out in the silence.
>
> She waited.
>
> "I had a lot to give to this game."
>
> "Life?"
>
> "Baseball. If I had started out fifteen years ago like I tried, I'da been the king of them all by now."
>
> "The king of what?"
>
> "The best in the game," he said impatiently. (124)

Roy's goals are based on his individual glory. Wasserman notes that Roy reveals himself still "selfishly infantile and fearing death, he wants to set records because in that way 'you sorta never die,' not learning from Iris' life that one gains his self by . . . the life-energy he gives" (62). Roy's final failure with Iris is his turning away from her when he finds out that, at thirty-three, she is already a grandmother. Even late in the

novel, Roy can only think of loving women out of lust or eros; this relationship to women reflects his relationship to the rest of society and his failure as a hero. Sandy Cohen writes of Malamud's characters, "Their basic drives are erotic in nature; typically they seek satiety of their lusts rather than true love relationships" (9). This is true of the lust-oriented Roy who asks Iris, "How come with all your sex appeal that you never got hitched?" (127). Roy blindly sees sensuality as a motivation for marriage. But an earlier memory of Iris' reveals what her sex appeal got her when as a young girl she, "alone in the movies . . . met a man twice her age" (119). She remembered,

> Sensing at once what he so unyieldingly desired, she felt instead of fright, amazement at her willingness to respond, considering she was not, like some she later met, starved for affection. But a mother's love was one thing, and his, when he embraced her under the thick-leaved tree that covered them, was something else again. She had all she could do to tear herself away from him, and rushed through the branches, scratching her face and arms in the bargain. But he would not let her go, leading her always into dark places, hidden from all but the light of stars, and taught her with his kisses that she could race without running. All but bursting with motion she cried don't look, and when he restlessly turned away, undressed the bottom half of her. She offered herself

> in a white dress and bare feet and was considerably surprised when he pounced like a tiger. (119)

This scene nearly depicts a rape. It also defines the role of eros in The Natural. Through her "sex appeal," Iris attracted a man, and from his desire, she discovers her own "willingness to respond." The deadly desire burns her, leaving her a single parent at fifteen. She has suffered from her encounter with the power of eros, and she tries to teach Roy from her suffering, similar to the way Harriet Bird had tried to teach Roy the importance of the community fifteen years earlier.

In a comparison, Harriet Bird is more like Iris. Harriet enters the novel as a neutral character, not an evil one. Wasserman notes that the final portrait of Harriet is dependent on Roy's "psychic state" (52). In this relationship, as in his relationship with Iris, eros or caritas is determined in the mind of the hero. Harriet, like Iris, puts Roy through a test. She asks Roy what he will do with his natural baseball talent, which he had just proven by striking out the "leading hitter of the American League" (9), and Roy responds by stating, "Sometimes when I walk down the street I bet people will say there goes Roy Hobbs, the best there ever was in the game" (27). He tries to expand on his answer by saying he will also get "the bucks" and "fun and satisfaction," but these answers are still too self-centered. Finally, unsatisfied with his answers, Harriet shoots him, but she mourns the failed hero and, as Wasserman notes, she makes muted sounds of both "triumph and despair" (33).

The central theme of Malamud's early fiction is the hero's reasoned self-transcendence, "through love and suffering their basic drives transform from eros to caritas" (Cohen 10). Roy must decide if he will love out of sexual desire or charity and reason. In his personal relationships he must evolve from eros to caritas to succeed. I have already noted that evil is associated with eros in The Natural. Cohen notes that Malamud's novels associate eros with "egocentric, frustrated individuals with an insecurity-dominated need for success and status" (9). Resistance to sensuality is the characteristic by which heroism is gauged. This first novel sees eros as lust only, a catalyst for promiscuity, rape, seduction, unwanted pregnancy, and a lack of concern for humankind. The heroines define themselves by offering an alternative to lust. However, characters like Memo Paris who are sensual but do not offer a test assume a Lilith-like role. As a strictly sensual character, Memo stands by herself, a criminal.

Ultimately, nothing good can be said about Memo Paris; like Lilith she acts on a lust for power. She is a major contributor to the fall of the hero, the fall of society back into the wasteland. Lilith and other femme fatales have come a long way in the twentieth century, but to say the depiction of the sensual woman as evil seductress has disappeared would be a falsehood. As Harold Schechter and Jonna Gormely Semeiks write, "Over the past ten years or so, the feminist movement has worked hard to change our perception of women . . . But the myth of the

temptress, which seems to be as old as humanity itself, will not disappear over night" (118).

Why is it that Bernard Malamud's seductress in a novel written in 1952 bears such a striking resemblance to her forbear of the nineteenth century? Nina Auerbach suggests in her book Woman and the Demon that many of the notable female types found in nineteenth-century literature are the result of a mythic way of thinking about women, society, and roles (4-5). In a similar sense, Malamud's one-dimensional depiction of the sensual woman may be a result of his mythic mode. Charles Sweet writes of Malamud's first four novels, "The core of every novel is basically the same Grail myth" (22). Sandy Cohen notes of The Natural that its "mythic superstructure provides the additional bonus of ready-made symbols" (12). Consequently, she later writes, "The Natural . . . is not realistic" (15). The unrealistic nature of Memo Paris stems from her role as eros, as a personification of lust. In this she plays the opposite of Iris Lemon's personification of caritas, or charitable love. Respectively, Wasserman writes, "Iris Lemon is obviously Memo's reverse, the extrovert's mother image, the other half of what Jung called the dual mother" (59). In contrasting Memo to Iris, Malamud split the dual nature of eros in the mother archetype, so we are left with "[t]he relation of Jung's two mother images . . . Lilith to Eve" (Wasserman 55). A single attribute of the mother archetype should not be embodied in one character. As Jung indicates, the mother archetype is made up of both positive

and negative attributes (Archetypes 82). The attributes are combined to make up the full complexity of the archetype. She is defined both by her "nourishing goodness," and "Stygian depths" (83). The image of the "terrible mother," Nadya Aisenberg notes, "is the separation of functions which allows such female figures to be marginalized. Such rendering (rending) reduces power as it reduces function . . . The process of reclamation requires the restoration of the full duality of powers" (109). With Aisenberg's words in mind, Malamud clearly has marginalized Memo Paris by limiting the eros of the mother archetype to an evil role.

The one-time profession of actress is very fitting for Memo Paris. In the novel, Malamud recruits her more than he creates her. Her role is so limited and fixed that critics have had an easy time labeling her as Morgan le Fay, a seductress, a temptress, or even Lilith. It is uncomplicated to talk about Memo as an echo of Lilith. On the other hand, one would have to be a magician to talk about Memo's life; she doesn't seem to have one of her own. Like most critics, I had to talk about Roy Hobbs in order to talk about Memo Paris. She has no function outside of her deadly relationship to the hero. She is unrealistic because she is an amalgam of evil attributes.

As a result of her limited, one-dimensional archetypal role, Memo is a limited, one-dimensional character. As readers, we see Memo as unrealistic, responding to our unconscious knowledge of an archetype's duality. The sensual character has only a

malignant role in Malamud's first novel. She is what W.J. Harvey calls the ficelle: "Unlike the protagonist, [s]he is ultimately a means to an end rather than an end in [her]self" (58). But the limited role of the seductress is also limited to The Natural. The seductresses of the later novels bear little similarity to Memo. An understanding of the mother archetype's complex nature is revealed.

III. A New Life

Pauline Gilley, the heroine of the third novel, A New Life, represents a more fully realized example of the mother archetype. Malamud portrays her as nurturing or terrible as determined by the psychic state of the hero. Though Pauline Gilley shows signs of embodying more of the mother archetype, the motif of the detrimental seductress has not yet been wholly resolved. There is also in A New Life another female who, like Memo Paris, has or attempts intimate relations with the hero. Noting the differences between this second seductress, Avis Fliss, and Memo will help to illustrate the progression of the sensual character in Malamud's work.

First, it is important to analyze the character of Pauline Gilley, because she helps to illuminate Malamud's attitude toward eros. The important male to female relationship in the novel is the one between Seymour Levin and Pauline, a woman who offers either fulfillment of sexual appetite or the possibility of charitable love. However, her sensuality remains a detrimental trait. For instance, the seasons play a symbolic part in Malamud's fiction, and Pauline's sensuality is associated with winter. Mellard notes that the tone of the action is set by "the vegetation cycles to which the lives are attached," and that Malamud "finds an objective correlative for the attitudes of his characters in the mutations of the weather" (73). This critic also notes that a "wintry setting" is suggestive of the wasteland (73). Accordingly, the sexual affair that culminates in the

winter between Pauline and Levin is fruitless. Levin uses the word "love" as a tool to get Pauline to keep coming back to his bed. His is still the infantile pursuit of the mother, and when absent from Pauline, he is described as "famished" (224). He does not love her, but instead loves her "embrace, breath, beauty, the smell and feel of her, their consummation, and aftermath, when because of love's possibilities the previous minute's love was deepened. Otherwise hunger" (224). Like a baby, Levin only understands Pauline through his senses. Eventually, the emptiness of their relationship leads to Pauline's failure to "achieve satisfaction" (229). She will later say, "Sometimes I get so tired of sex" (230). Moreover, when Levin implies his jealousy over the time Pauline's husband gets to spend with her, she responds, "Don't idealize sex, Lev" (230). Finally, Levin shows his maturity when he stops pursuing Pauline, letting her return to her husband and children. The winter ends with, "Out of love he gave her up" (232). Accordingly, the next chapter begins with spring, and "Many sunbursts flooded the windows" (232).

Levin triumphs at the end of the novel when he chooses to marry Pauline even though he no longer desires her, demonstrating his charitable love of her. She has left her unloving husband and is pregnant with Levin's child, and he chooses his new family over his own political goals. In Malamud's early world Levin is a hero, a man who has chosen to marry out of reason. When Pauline comes to Levin with news of her pregnancy and renewed

love for him, Levin, regressing, tries to initiate sex with her. She responds, "If we get married--if we ever do--I'd rather not till then" (313). Without the impetus of the sexual act, Levin searches his mind and soul and decides that marrying Pauline would still be the right thing to do.

Although Pauline suggests a more complex mother archetype, her characteristics are still separated, ignoring the dual nature of each attribute. Just as the nurturing mother can become the incestuous mother if the child refuses to be weaned, so too, in Jung's thought, can eros revitalize the world as it can destroy it. Malamud's heroine offers a choice, and to choose her eros is to be dragged down. Clearly Pauline's eros is still the eros of Memo Paris, a detrimental force the hero must contend with. There is no suggestion that eros can also be good.

Although Pauline's character does suggest that Malamud's depiction of the mother archetype is less than perfect, his neutral characterization of Avis Fliss, the seductress, does denote an evolution. Recognizing Avis as clearly less malignant than Memo helps illustrate that Malamud modifies his portrait of the seductress.

Avis Fliss does not have nearly as prominent a role as Memo Paris did, but some of the similarities between the two suggest that she was intended as the same type of character. Just as Malamud clearly designates his nurturing women by giving them big feet, one of Jung's symbols of fertility, he also brands his malignant women with clear markings. Mellard notes, "As one

might guess, principles of life and fertility in Malamud's novels are associated with women, and more specifically their mammalian traits . . . Full breasted women . . . seem always to offer the promises of life" (74). Accordingly, both Avis and Memo have wounded breasts, or as Max Schulz writes, "Memo Paris and Avis suffer from 'sick breasts' to identify them as 'terrible mother' figures" (189). However, critics have only noted the similarity of the characteristic, but not the difference in its origin.

In Memo the "sick breast" is, like the rest of her life, a mystery. Malamud portrays it as part of Memo's lure. While dreaming of Memo nude, Roy sees "the sick breast had turned green yet he was anxious to have a feel of it" (104). The nature of her illness is never known, and Wasserman even suggests that Memo is only pretending to have a hurt breast (56). The affliction remains such a mystery that it becomes one of the characteristics that make Memo a monster. Her "sick breast" is like Medusa'a snake-filled hair, something that distinguishes her from humanity. Avis Fliss, on the other hand, has a medical explanation for her ailment. In one intimate scene, Avis explains her breast to Levin:

> "Feel this." Her fingers guided his. He felt a long scar on the underside of her breast. She said she once had an operation. "It was a benign fibroma. Now I have another and the doctor says it's the same thing but I'll have to have it out anyway, I imagine during the Christmas vacation. Here's what hurts when you

press." He felt a hard spot under his fingers. (126)

There is no mystery with Avis, and her situation evokes sympathy. Hers is an affliction that could happen to the reader, the reader's mother, the reader's wife, or the reader's daughter. Our fears of human fragility go with Avis, as does our compassion. Only on the surface does Avis' wounded breast link her with Memo Paris. In many other ways, physically, they are nothing alike.

As a personification of eros, Memo is very appealing to look at. The appearance of her body continually lures Roy from the path of righteousness to the path of destruction. In this way, Memo's beauty is her most evil attribute. There is a mystery about Memo's body. Even when she is naked with Roy, Malamud does not describe her realistically. When Roy fondles Memo's body, Malamud writes, "but there among the apples, grapes, and melons he found what he wanted and had it" (51). Aisenberg writes, "Linking women's bodies and evil sexuality is based in part upon the ages-old association of women and animals, an association indicating revulsion from excess, grossness, something unbridled, and out of nature" (95). Like Lilith, often depicted as part owl, Memo's sexual appeal makes her a monster. On the other hand, Avis' beauty is less mythical.

For Seymour Levin, Avis is a woman of convenience. Living in a small town, they are two of the only single people. There is nothing magical about her body. In fact, Malamud demythologizes the idea of the magical body. Though Avis has a

"well-stacked" (92) bosom under clothing, when her "brassiere came off her breasts...hung like water-filled balloons from her chest" (126). After discovering her "sick breast," Levin leaves Avis out of pity. Unlike Roy's longing for Memo, a longing that causes his batting slumps, Levin seldom thinks of Avis at all, except briefly in moments of loneliness. When Levin talks to Avis later in the novel, he again leaves her "without hearing, without judgement of her, or memory" (243). This is very different from Memo who is a constant presence in Roy's conscious. There are other ways, too, that Avis is clearly different from Memo.

Though Sidney Richman has also noted that Avis is similar to Memo in her associations, the similarity is only valid on a surface level. If there is a Satanic figure in _A New Life_, it is Gerald Gilley, the arid conservative in a town thirsty for liberalism. He even supports the idea that "Plato, Shelley, and Emerson have done more harm than good to society" (264). Richman writes, "Avis, however, later revealed as Gilley's stooge and spy, is only another form of Memo Paris, disciple of evil" (88). Though it is true that Avis is Gilley's spy, she works for him because she has a crush on him. And clearly Gerald Gilley is not synonymous with Judge Goodwill Banner. The Judge had the power to offer twenty-five thousand dollars as a bribe. Gerald's only bribe is an office with a window. Further, to link Avis to Memo assumes that she has power over the protagonist, which she does not.

Avis' part in the novel is short and sad. She lacks the sinister evil associated with Malamud's first seductress. In the past, critics have written little about Avis. Those critics who even bother with Avis only give her a sentence or two, describing her as a seductress the hero overcomes.[1]

The interesting point is that Avis Fliss is in the novel at all. She is, unlike Memo, only a secondary character, yet the reader learns more about her life than they ever do Memo's. Charles Sweet erroneously oversimplifies when he labels Avis a temptress. The ability to seduce or tempt is derived from some type of power. Memo Paris seduces Roy Hobbs with her sexual nature. Roy does not chase after Memo out of convenience; as a famous baseball player, Roy has endless opportunities to have sexual encounters. Baumbach describes Roy as falling under "Memo's spell" (38). Avis has no spell. The relations between her and Levin are the natural relations between two lonely people who find each other in a lonely town. After Memo Paris, there are no clearly dangerous women in Malamud's fiction.

It can hardly be said that Avis Fliss' character illustrates the ideal woman. When the novel closes, she is forgotten. What she does suggest is the retraction of the idea that there is such a thing as a Lilith. All of the characteristics of Memo are placed in a human context through Avis and become demythologized.

---

[1] The treatment of Avis Fliss by critics is characterized by Sidney Richman, James Mellard, and Max Schulz who briefly mention her "sick breast" as making her synonymous with Memo Paris.

But, in Avis, too, eros disappears altogether. Ultimately, progress is made; the idea of the woman as sensual slayer is gone. But Malamud replaces the sexual woman with the "old maid." Annis Pratt makes the point that in regard to sex, women are chastised if they do or if they don't. She claims that the "old maid" is "a target for much of the same scorn heaped upon the sexual renegade" (113). It is interesting to note that Avis Fliss is the only woman in A New Life who financially supports herself. Perhaps a punishment for her independence is the loss of her sensuality. I bring this up only to stress that Malamud's depiction of sensuality's dual nature in the mother archetype is not completely realized by the end of A New Life. Malamud's next three novels will continue to be concerned with self-transcendence, and the figure of the heroine will continue to appear and define the role of eros as detrimental, until Dubin's Lives.

IV. Dubin's Lives

After A New Life, Malamud continues to employ the motif of the testing heroine until Dubin's Lives. The weakness of the depiction is that the future of the woman is totally dependent on the psychic state of the man. Harvey suggests that what makes a character believable is the sense of freedom he or she has. He states, "The two most important factors determining the freedom of any character are . . . the range of choices open to the character and the kind of chooser [s]he is" (144). Malamud's early heroines have no range of choices and must simply wait for the hero to decide their fate, angel or whore. The heroines are trapped in and can not alter the wasteland by their own ability. In A New Life, the wasteland is symbolized in Pauline Gilley by her barren womb and flat chest. By the end of the novel, with the hero having chosen to love out of charity and reason, Pauline is not only pregnant, but she says to Levin, "Touch my breasts, they're beginning to grow" (334). Only Pauline's representations are important, not her actions. In Malamud's novels, the cause and effect relationships are the dominion of the male heroes, until his seventh novel, Dubin's Lives.

Like The Natural, Dubin's Lives has two prominent female characters, Fanny Bick and Kitty Dubin. At a glance, Fanny's role seems typical, reminiscent of Memo Paris and Lilith. Fanny comes into Dubin's life as a maid, and he is immediately aware of her sexuality. As Fanny and Dubin become lovers, the plot suggests a repeat of the theme man versus himself, a struggle

between selfish eros or rejuvenating caritas. We would expect Dubin's success or failure to stem from his selfless rejection or selfish possession of Fanny. On the contrary, Fanny's role in the novel is anything but limited to the role of Lilith. As a seductress, Fanny Bick is quite the opposite of the devouring Memo Paris. Her eros breathes new life into the protagonist, William Dubin, and, consequently, breathes new life into the tired role of Malamud's seductress.

Fanny's appearance in the novel seems typical of Malamud's past Liliths; she arrives with the end of summer. Like Roy Hobbs' response to Memo, Dubin's first response to Fanny is physical: "He enjoyed her hips in bloom, ample bosom . . . everything in her figure beautifully rounded . . . She was gifted in femininity, Dubin decided" (26). The sexual tension between Fanny and Dubin could be a result of the biography Dubin is writing about D.H. Lawrence. Malamud writes of Dubin, "What also ran through his mind was whether he had responded to her as his usual self, or as one presently steeped in Lawrence's sexual theories, odd as they were" (23). As a response to their daily flirting, Fanny comes into Dubin's den and strips naked, offering herself to him. Dubin refuses her, keeping his wife in mind. "This is her house" he tells Fanny (38). In short, Fanny quits, and Dubin, like Roy Hobbs, becomes obsessed with the very thing he could have had.

Little actually changes in the role of the protagonist. Early in Dubin's Lives, as with Roy Hobbs and Seymour Levin,

Dubin's desire for Fanny is described as a hunger. Seeing her outside of a movie theater, "He felt a hunger to know the girl, could not bear to have her remain a stranger" (42). But Dubin's true feelings for Fanny are revealed in his thoughts: "Nothing more than a diversion, the biographer thought" (42). Essentially Dubin is dissatisfied with his life. He's married to a woman who still mourns the death of her first husband, and he also misses his children who have grown away: "You tried to stay close, in touch, but they were other selves in other places" (40). Clearly, Dubin is a different sort of protagonist for Malamud and as a result responds differently to the seductress.

Daniel Fuchs notes, "It is Dubin's Lives which Malamud claims to be the big, personal book" (205). Unlike Malamud's other protagonists who were young men, Dubin, fifty-six years old, is closer to the author's age. Dubin is like Roy Hobbs in that he worries about his age affecting his ability to continue in his craft, biography. In Malamud's early work the heroes were confronted with the choice between eros and caritas. Roy Hobbs fails in choosing the former as Seymour Levin succeeds in choosing the latter. Although success is implied by the choice of caritas, the reader never does see the end result of the choice, until Dubin. Like Seymour Levin and Pauline Gilley, Dubin's marriage to Kitty was based on a rational and charitable choice, drawn up like a contract, unaffected by desire.

Understanding Dubin's relationship with his mother helps to illuminate his relationship with his wife. Having gone crazy

after the death of her other son, Dubin's mother spent her days hiding in the back bedroom. One day, sent home from school with a fever, Dubin found his mother after an attempted suicide "lying on the kitchen floor, the acrid-smelling uncapped bottle of CN sitting in her shoe" (68). He rushed her a bottle of citrate of magnesia, and "she drank from the bottle as though famished" (68). The imagery suggests that the son became the nurturer. The role between son and mother was reversed, and she continued to hide "in the darkened bedroom, shades drawn, whispering to herself" (69). Jung writes of the mother:

> The mother is the first feminine being with whom the man-to-be comes in contact with, and she cannot help playing overtly or covertly, consciously or unconsciously, upon the son's masculinity.
>
> (Archetypes 69)

Because of his mother, Dubin's understanding of the role between man and woman is distorted. But, Dubin's personality was not influenced by his mother alone.

Jung claims in Symbols of Transformation that a son often inherits his father's attributes. At one point Dubin "looked at his hands as he spoke. They were his father's" (66). From his father, too, Dubin obtained a very serious attitude toward life. As a waiter, Dubin's father was often fired for an inability to interact with the customers. He would complain to his boss, "I am a good waiter. I write down right the order and deliver quick from the kitchen. I don't want to be vaudeville entertainer"

(68). Dubin's father denied himself the true rewards of his craft and brought suffering on himself. Following in his father's shoes, Dubin refused an opportunity to make money writing the biography of L.B.J because of some unexplained moral objection, as if writing a life meant taking responsibility for it (31). Dubin's father's life "had made him a deadly serious man," giving Dubin "an inclination to a confined lonely life" (68). Emulating his parents, Dubin seeks a woman whom he can care for, like a patient.

Because of his upbringing, Dubin is a man who thinks about love, ponders it like an arithmetic problem. As a result of his mother and father, Dubin was, at thirty, neither satisfied with "his vocation nor his relationship with women" (46). Dubin became aware of his future wife from a personal's ad which happened to cross his desk. His correspondence with her details the very love with which Malamud, all along, has suggested we love with--caritas--love fostered by reason and charity. In his early "love" letters to Kitty, Dubin awkwardly explains his feelings with the words of philosophers, not poets. Dubin writes, "You seem to be capable of a serious act of imagination: to be willing to love someone willing to love you. Plato in the Republic says that marriages between good people might reasonably be made by lot" (47). Dubin knows nothing of the desirous love that also brings marriages together and helps to keep them together. His marriage to Kitty is a regression back to his mother as Kitty obviously needs a care giver when she writes, "I

thought I ought to say I don't think life will be easy for anyone living with me. I sleep poorly, fear cancer, worry too much about my health, my child, our future" (47). When Kitty says, "Let's not get married until we know and love each other," Dubin responds, "Let's get married and know and love each other" (49). But he says this "with doubt like a cold stone in his gut, yet he felt he had to say it" (49). Dubin once again takes up the role of the provider. And, adopting a new three-year old son along for the ride, Dubin marries Kitty without sexual desire.

Malamud's past novels have emphasized the destructive force of those who love only out of eros, but Dubin's Lives suggests that the other extreme is equally dangerous. At fifty-six, Dubin finds himself highly unsatisfied with his marriage. Before they could be husband and wife, Kitty and Dubin were already father and mother, which Jung implies reduces the intensity between the marriage partners (Archetypes 95). Secondly, their marriage is further strained by Dubin's overly dedicated attitude toward his biographies. As critic Chiara Briganti notes, "his profession becomes an alibi not to live his own life" (156). As previously mentioned, the beginning of the novel finds Dubin about to embark on a biography of D.H. Lawrence. In writing biography, Dubin claimed "you had as a strategy to imagine you were the one you were writing about" (20). Perusing Lawrence's letters, Dubin finds a passage that foreshadows his own evolution: "Your most vital necessity in this life is that you should love your wife completely and explicitly in entire nakedness of body and spirit"

(34). Fanny unconsciously helps Dubin find eros, an eros that can revitalize his marriage. In discovery of Lawrence and Fanny, Dubin learns more about himself than he ever expected, especially from a girl he considered a diversion.

From the onset, Dubin's predicament suggests a midlife crisis, and he sees Fanny as his release, just like his friend who "was not content in his marriage and went off periodically to the city for his sexual pleasure" (50). Dubin's desire for diversion leads him to taking Fanny to Venice, as he explains in his head to his wife, "I'm going off with a chick for a week. A night out in life. I want the experience before I'm too old to have it. Don't fret, I'll be back soon as good as new and as loyal as ever" (56). However, Dubin's quest for an elixir of middle age turns out to be a realization that Fanny refuses to be treated as less than human.

While in Venice, Dubin constantly thinks of Fanny as an object, at one time referring to her as "unfurled by his side" (54). Malamud suggests that Dubin's downfall is his treatment of Fanny as less than a human being. While trying to explain how he has fallen out of love with his wife, Dubin lets slip to Fanny, "One tries, with others, to recover past pleasures, past privileges. One looks for diversion" (59). Realizing his attitude, Fanny asks, "How much respect does a diversion get?" (59). However, Dubin grows tired of arguing with a mere object and states, "Let's stop analyzing our relationship, dear Fanny, and get into bed. An act defines itself" (60). But the climatic

act that Dubin wanted to reach never comes to fruition.

If Venice is Dubin's Eden, Fanny surely is his Lilith. However, like the Lilith feminists looked to as a role model, Fanny's refusal of Dubin must be seen as a triumph. As Rudwin writes, "Lilith was the first to challenge masculine supremacy" (96). Similarly, Fanny is Malamud's first seductress to challenge the confines of the seductress's role. Dubin never does have Fanny the way he wanted her. Realizing she was only considered a prop in Dubin's life, Fanny comments, "I've got my own life to live" (79). Later Dubin finds Fanny making love to a gondolier. When Dubin questions her as to why their planned vacation in Venice went astray, Fanny states very plainly, "All you wanted was cunt" (83). In the end, the two part and we are left with the image of Fanny, a strong woman who refuses to be treated like an object. Though Dubin's image of Fanny remains less than ideal, Malamud displays a maturity in the depiction of this sensual woman. As Leslie Field writes, "Here and elsewhere it is clear that Malamud is preparing his readers for a Fanny who is going to evolve into a person capable of growth" (215).

Fanny's role in the novel does not end with her departure from Venice. Dubin goes back to his wife, and into a winter of lamenting his life and his wasted opportunities. Much of his winter is spent remembering the possibility of Fanny:

> Fanny beats my brains, he said to his looking glass. Mad, this reaction. He recalled her for the thousandth time in her black dress and pumps of that last unhappy

> morning together. She had been at her most desirable--Why not if what you're playing with is loss?--as if she had finally become focused as a beautiful woman, defined in a way that had evaded her until the last moment. How else defined? As a bitch? As a woman who made a serious mistake and perhaps regretted it? Otherwise promiscuity is narcissism; identity lacking, probably something to do with her ungiving father . . . No use thinking these things, Dubin thought: they took you nowhere. Nowhere was an intensity of not having. (116)

Though there are surface level similarities between Fanny and Memo Paris, Malamud's depiction of Fanny is accurate in terms of Jung's mother archetype. True, the Fanny of Venice is a representation of the dark side of eros in the mother archetype, but she only appears this way because it is the way Dubin regards her. His conversations with Fanny reveal to her that her role in his life will simply be as a diversion. Like Memo, Fanny does represent lust without satisfaction. But clearly in The Natural there is every indication that Memo is limited because Malamud makes her that way; he never gives Memo the words that justify her actions. However, with Fanny we see a woman who justifies her actions. Dubin, like Roy Hobbs, is plagued by his seductress; he constantly thinks of her "in all her guises, from naked to not quite . . . tempting him betraying him" (125). But, we also get to see things from Fanny's point of view. She writes

to Dubin after the Venice fiasco stating, "You were kind in your way but your mind wasn't really on me. And not everybody can be lovers--I'm sure you'll agree with that" (135). In the same letter she writes, "But the truth of it is I want to be responsible to work my life out decently" (135). In her refusal to be objectified, Fanny becomes a heroine. And finally, the audience sees that Fanny's sensuality is not to blame for the emptiness of the Venice rendezvous, but Dubin's limited regard for her humanity is. Dubin thinks, "It was the having I wanted more than the girl" (152). And later Dubin tries to define his encounter with Fanny:

> She had joined the mythological types who lived in his mind: she who had deceived his desire, more than desire, a sort of belle dame sans merci invention of the self intending to treat itself badly. (189)

In this definition Dubin demonstrates that the Fanny he got was the Fanny he had created. This first phase of the novel reveals the complexity of eros and the complexity of Fanny's character. Unlike Memo, whose tempting has evil intentions, Fanny is tempting because Dubin is unable to see that the sensual woman also needs to be treated as a human. But he will later learn that sensuality, treated with respect, can be life giving and nurturing.

With the end of winter, Fanny comes into Dubin's life again; that she comes with spring is a promising sign. As Rafael Cancel-Ortiz writes, "each winter Dubin undergoes a psychological

death and each spring, with the advent of Fanny into his life, a resurrection" (88). Fanny is Malamud's first seductress who is associated with rebirth.

The Fanny Dubin finds in the spring still demands to be recognized both by Dubin and the reader. When they meet again, Fanny asks, "[D]o you really understand what I'm like--what my needs are, for instance?" (201). Malamud, who always marginalized his past seductresses, takes time to demonstrate that Fanny's life has not been stagnant since she has been out of the protagonist's life. The reader finds out, for instance, that she lived abroad in Italy, lost a dear friend, lost a job, attended her sick father, and started attending a night course (194). In his new encounter with Fanny, Dubin is entranced by her life, not only her body. He sympathizes with her when he finds out that at fifteen she was the sexual toy of a dentist who would take off her "braces so that the kisses wouldn't hurt" (204). Reflecting on Venice, Fanny says, "I'll bet you thought of me as a hooker?" Having rediscovered her as a human being, not as an object, Dubin replies, "If I did, I don't" (205).

Interestingly, Dubin rediscovers Fanny in a grove of trees, a symbol in Jung's psychology of death and rebirth (Symbols 246). The entire episode is about rebirth, Fanny being reborn into Dubin's life as a human being. Thinking back to Venice, Dubin says, "I'm sorry I didn't respond more appropriately to your needs" (206). Their reunion is suggestive of a new agreement between Adam and Lilith. As Fanny and Dubin "came out of the

wood a softened early light lay on the long field of wild flowers" (207). In every way Fanny, the sensual woman, connotes good. As Fanny picks flowers, Dubin thinks: "Fifteen or more billion years after creation . . . here's this sea of wild flowers on earth and amid them this girl picking daisies" (208). The scene is reminiscent of the garden of Eden, with Fanny and Dubin making love in a bed of flowers. Here for the first time is a seductress in Malamud's fiction associated with rejuvenation. As Mellard notes of Malamud's novels, "The most satisfying sexual relationships are almost invariably begun in natural settings" (74).

In his new relationship with Fanny, Dubin discovers her and the nurturing side of eros in the mother archetype. His desire to be with her is motivated by more than lust: "He enjoyed their familiar life together. They were friends, more to their relationship than sex; but happily there was sex" (231). Unlike Avis Fliss, Fanny is sensual, but her sensuality is celebrated as an asset to herself and Dubin. He loved her being, but Dubin also "loved her body, was conscious of her sensuality, aroused by the force of her sexual being" (218). Fanny does not have the "sick breast" of the terrible mother but, instead, is of "ample bosom" (26). Again, though sensual, everything about her also has the potential to be nurturing.

As a nurturing force, Fanny's presence is motivational for Dubin's work, his biographies. Often in Malamud's earlier fiction the sensual woman is depicted as an impediment to

artistic pursuits, be the art baseball in The Natural, painting in Pictures of Fidelman, or biography in Dubin's Lives. The theme of the artist blocked by sensual desire is common to Malamud's work, and Robert Ducharme says in his article "The Artist in Hell," the seductive woman produces in the artist a "gnawing lust" (173). However, Dubin maintained his love affair with Fanny by driving to New York to spend weekends with her, and "these visits to Fanny sparked his work. Ideas swarmed in Dubin's mind" (232). With Fanny, eros does not destroy but, instead, motivates art.

This rediscovery of eros as good by Dubin and perhaps by Malamud is not antithetical to Jungian thought. Full understanding of the mother archetype requires seeing all of her aspects in a neutral sense. Fanny is a representation of Dubin's anima, his repressed eros. She is not only "an expression of the 'serpent,' of the instinctual temptations lurking in the darkness of the unconscious" as seen in her Venetian depiction; she is also the "wise, luminous guide--that is, of the other aspect of the unconscious--which leads him not down but onward" (Jacobi 122).

This is a new novel for Malamud, a novel in which he is concerned with the lives of all of his characters, not just the protagonist. Regardless of Fanny's beneficial traits, Malamud refuses to let her character be regarded as merely functional. Dubin finds that balancing a wife and a mistress is difficult, especially when the mistress makes it perfectly clear that she

wants to be treated with the respect a wife gets. The responsibilities of being both a husband and a father eventually limit Dubin's time with Fanny to sporadic sexual encounters. Seeing herself reduced again to a concubine, Fanny explains herself to Dubin in meaningful words:

> I have to be myself, Fanny Bick, a woman living with or married to a man who wants her--wants to live with her and enjoy their life. I am sick of hiding myself, of not being who I am. It drives me up a wall. I am entitled to an open ordinary and satisfying life of my own. (268)

Eventually, realizing that she is and will always be only a mistress, Fanny leaves Dubin. Unlike Roy who simply misses Memo's body, Dubin genuinely misses Fanny's being. Regretting her departure, Dubin thinks:

> Let her go, he told himself as his wife slept. It wasn't meant to be more than an affair, a short adventure and quits. I've had a good time with her. She isn't the kind of woman I would have thought to marry, although people do change: we aren't who we believe we were; she matured, shows more control, wants better for herself than she's had. And we've seriously affected one another. Obviously she means more to me than I've supposed. I've learned that in winter and spring, at home and abroad. She lives in my blood and neither will nor reason can wring her out. Myself, my

> self's heart aches for her, for a glowing fundamental pleasure that comes with and from her, an easeful enjoyment of life. (276)

Fanny comes in and goes out of Dubin's life throughout the novel, and the "easeful enjoyment of life" she brings is contrasted against the unsatisfying and strained relations Dubin has with his wife as a result of his own confused psyche.

In fact, the true wasteland of the novel is Dubin and Kitty's marriage. This union, originally founded on reason, is dying, most symbolically realized in Dubin's impotence. Jung notes the phallus as a symbol of regenerative power (Symbols 436), which in Dubin's case has "wilted like a plucked flower" (290). Throughout his impotence with his wife, Dubin's penis is referred to as a dead plant. Kitty says at one point, "I wish I could plant it in my garden and let it grow like an asparagus" (290). But more than anything, the impotence of their entire relationship is linked to their marriage. Dubin thinks, "It's because in a long marriage your wife becomes your sister" (290). Perhaps worse than that is how Dubin and Kitty define their relationship. The only binding concern between them is their children. Jung says that a marriage where the wedded couple sees themselves as only mother and father "can easily degrade marriage to the level of a mere breeding pen" (Archetypes 95). Clearly Dubin and Kitty's pen is now empty, and the only life they share together is the one they live vicariously through their distant children.

What the novel's wasteland needs is an elixir, a dose of eros. Fanny's sensuality is referred to many times in the novel, and in many ways she is comparable to Jung's idea of the woman with overdeveloped eros. Many men in Fanny's life have only taken from her eros, but Dubin learns from it. Jung writes of the overdeveloped eros, "Indeed, behind what is possibly the worst effect of this attitude, the unscrupulous wrecking of marriages, we can see an extremely significant and purposeful arrangement of nature" (Archetypes 95). The definition Jung gives to the woman of overdeveloped eros is significantly comparable to Fanny:

> She will disturb that comfortable ease so dangerous to the personality of a man but frequently regarded by him as marital faithfulness . . . A woman of this type directs the burning ray of her Eros upon a man whose life is stifled by maternal solicitude, and by doing so she arouses a moral conflict. (Archetypes 95)

The solicitude in Dubin and Kitty's marriage is evident in their constant concern for their distant children and Kitty's irrational fears, like her incessant checking of the gas burners (19). Kitty's fears foreshadow the greatest danger of all, the deterioration of their marriage. Throughout his affair with Fanny, Dubin feels guilty. He is haunted by Fanny's constant questions about his wife, especially the twice asked, "Do you love her?" (222). Her questions remind Dubin of his other life outside of his affair. He is not a man unknown to adultery,

having been "adulterous the last twelve" years of his twenty-five year marriage (162). However, Fanny is unique in that she demands his whole being, including discussions about his wife. Unable to see Fanny as a mere distraction, Dubin sees that the love he gives to her is love he takes from his wife. The conflict Fanny brings engenders a fire, one Jung explains as "the fire of affects and emotions, and like every other fire it has two aspects, that of combustion and that of creating light" (96). What Jung writes of the overdeveloped eros is true of Fanny's role in Dubin's life:

> The woman whose fate it is to be a disturbing element is not solely destructive . . . Normally the disturber is herself caught in the disturbance; the worker of change is herself changed . . . What seemed a senseless upheaval becomes a process of purification. (96)

Fanny purifies Dubin's marriage. She brings Dubin back to life. Fanny remarks to Dubin, "I liked when you once said I celebrate life with my sexuality" (328). Through his sexual experience with Fanny, Dubin is again aware of life and the life he has already made for himself. As a result of his relations with Fanny, Dubin is made aware:

> Dubin sensed what he had forgotten, remembered having lived much in reverie as a youth. There were times he had hidden from life; felt himself, after all these years, doing something of the same now--was walking backward; away from living. He feared the

> consequences; thought, I must stop that. I must change in some serious way or come to grief. (313)

The last scene of the novel suggests that Fanny brings something both to Dubin and to his marriage. By the end, Dubin rediscovers Kitty, the loving, sensual wife that was always there. When Fanny asks him if he loves his wife, Dubin responds, "I love her life" (362). Unlike the relationships of past protagonists who needed to bring charitable love into their erotic existence, Dubin needs to bring eros back to a love based on reason. This borrowing of eros from Fanny is metaphorically represented on the last page when Dubin springs from Fanny's bed and begins to run home "holding his half-stiffened phallus in his hand, for his wife with love" (362).

Malamud ends the novel with a list of Dubin's published biographies, including the completed biography of D.H. Lawrence. Importantly, Gollin notes:

> And the last listed volume is a collaborative biography of Anna Freud with his daughter . . . All his other biographies have been single enterprises, and have dealt only with men . . . it . . . suggests that Dubin has now learned to understand women not only as daughters, wives, or lovers, but as equals. (207)

Here Dubin is synonymous with Malamud whose books have also been accused of dealing only with "deeply isolated men" (Quart 138). Dubin's Lives suggests that Malamud, too, began to see female characters as equally important as the male. Though Dubin

himself sometimes seems blind to Fanny's strengths, Malamud always demonstrates an awareness of the importance of illustrating Fanny's character. By embodying more completely the duality of eros in the mother archetype, Fanny becomes a more complex character. Gollin writes, "In her insistence that she wants to be more than a substitute for lost youth, Fanny is now a far more mature and complex being" (205). When Dubin states that he loves his wife's character, Fanny complains, "Maybe I have character too" (202). Clearly, she does. Unlike Memo, who enacts a function in The Natural, the stale role of the dangerously seductive woman, Fanny simply illustrates a life. She is a character with choices. Though she is not the protagonist, she is also not a ficelle, a prop, like the earlier seductresses. Harvey calls these more fully developed secondary characters Cards. Unlike the ficelle who is limited by a fixed role, the Card is free. Harvey writes:

> And because the Card is free in his captivity--or equally captured in his freedom--the novelist can frequently release through him a vividness, an energy, an abundance that would submerge and obscure the more intricate contours of the protagonist. Card-like characters are, so to speak, chemically pure; that is why they are so often tonic, even intoxicating. Their realism is one of intensity, singleness, vivacity. (62)

Harvey's definition of the Card can only be applied to Fanny Bick, not Memo Paris or Avis Fliss. There is an intensity to

Fanny's depiction that has gone unnoticed by critics and clearly distinguishes her as evolved compared to past seductresses. She lives near, not through, the protagonist.

Conclusion

After close examination of Malamud's seductresses over the span of three novels, it becomes clear that there is a marked progression. The relationships of his protagonists to women are so often described as nurturing or devouring that it seems natural to discuss those relationships in terms of Jung's mother archetype. Since the posthumous publication of his uncollected work, The People and Uncollected Stories, it is now possible to consider Malamud's entire body of fiction, allowing critics to see patterns and changes to the patterns, such as an evolution in the seductresses and a moving away from the Grail motif.

Even though this was supposed to be a study of Malamud's women, specifically his seductresses, it became fairly clear that talking about Malamud's women requires talking about his protagonists, a sign that perhaps his own evolution toward female characters was not complete. Memo Paris' role cannot be discussed without considering her relationship to Roy Hobbs, nor can Avis Fliss be fully considered without discussing Seymour Levin. Even the metamorphosed Fanny Bick can not be truly examined without regarding her role in William Dubin's life. But to then conclude that all of Malamud's women are essentially assigned the same fixed, static, arid roles denies the significant changes that take place in the progression of his sensual, seductive women.

There is evidence in Malamud's work after Dubin's Lives that he had a need to understand women. In "Bernard Malamud's

Rediscovery of Women: The Impact of Virginia Woolf," Lucio Ruotolo writes "Malamud expressed . . . a sense of separation from a woman's mind that severely affected his work" (329). Although Ruotolo suggests that Malamud's intense study of Virginia Woolf in the 1980's helped the author create better female characters, evidence I have provided suggests that Malamud's rediscovery of women was taking place as early as 1977.

In various critiques, Memo Paris, Avis Fliss, and Fanny Bick have shared the same label--seductress. This does not mean that they have played the same role. Memo clearly is a femme fatale, a woman hammered into the novel by an author aware of her function, not her being. Avis Fliss, a seductress without eros, is ultimately vacant, evoking only momentary pity. However, Fanny Bick is a sensual woman set in motion, not only a female character, but a human character, bringing realism to the role of the seductress. While Memo can easily be called a Lilith, Fanny, a complex portrait of the mother archetype, can only accurately be called by her own name.

There is a mixed logic in Wasserman's suggestion that all of Malamud's subsequent fiction needs to be understood as it relates to the themes of The Natural. This thinking has fostered many comparisons, but few critics have tried contrasting any of Malamud's later work to the first novel. Barbara Quart tried to understand Fanny's role as limited; her study denies Fanny's obvious improvements as contrasted against Memo Paris. Malamud's later work exhibits a breaking down of roles, a unique

understanding of both archetypes and human beings. As Malamud's work is rich with significant symbolism, Jung's thought will always be a natural tool for understanding his fiction. As Malamud's work is clearly full of significant changes, future studies of his later work compared or contrasted against the earlier work will always be a viable way to understand the author's progression.

Bibliography

Aisenberg, Nadya. <u>Ordinary Heroines: Transforming the Male Myth</u>. New York: Continuum, 1994.

Auerbach, Nina. <u>Woman and the Demon</u>. London: Harvard University Press, 1982.

Baumbach, Jonathan. "The Economy of Love." <u>Modern Critical Views: Bernard Malamud</u>. Ed. Harold Bloom. New York: Chelsea House Publishers, 1986. 21-36.

Briganti, Chiara. "Mirrors, Windows and Peeping Toms: Women as the Object of Voyeuristic Scrutiny in Bernard Malamud's A New Life and Dubin's Lives." <u>Studies in American Jewish Literature</u> 3 (1983): 151-165.

Cancel-Ortiz, Rafael. "The Passion of William Dubin: D.H. Lawrence's Themes in Bernard Malamud's Dubin's Lives." <u>The D.H. Lawrence Review</u> 16.1 (1983): 83-97.

Cohen, Sandy. <u>Bernard Malamud and the Trial by Love</u>. Amsterdam: Rodopi N. V., 1974.

Ducharme, Robert. "The Artist in Hell" <u>Modern Critical Views: Bernard Malamud</u>. Ed. Harold Bloom. New York: Chelsea House Publishers, 1986. 167-178.

Eigner, Edwin M. "The Loathly Ladies." <u>Bernard Malamud and the Critics</u>. Ed. Leslie A. Field. New York: New York University Press, 1970. 85-108.

Field, Leslie A. "A Day in the Life of Charles Dubin's Son." <u>Studies in American Jewish Literature</u> 7.2 (1988): 213-223.

Finkel, Donald. "Lilith." <u>Voices Within the Ark: The Modern</u>

Jewish Voices. Eds. Howard Scwartz and Anthony Rudolf. New York: Avon, 1980. 460-461.

Fitzgerald, Edward. Review of The Natural. Saturday Review 35(6 September): 32.

Fuchs, Daniel. "Malamud's Dubin's Lives: A Jewish Writer and the Sexual Ethic." Studies in American Jewish Literature 7.2 (1988): 205-212.

Gollin, Rita. "Malamud's Dubin and the Morality of Desire." Papers on Language and Literature 18.2 (1982): 198-207.

Harris, Irene. "The Wounded Angel: The Lilith Myth in Nineteenth and Twentieth-Century British Literature." DAI 47 (1987): 3047A. U of Utah.

Harvey, W. J. Character and the Novel. Ithaca: Cornell University Press, 1965.

Jacobi, Jolande. The Psychology of C.J. Jung. London: Yale University Press, 1962.

Jacoby, Jay. "Lilith in Jewish Literature." Judaica Librarianship 3.1-2 (1986-1987): 79-82.

Jung, C.J. The Archetypes of the Collective Unconscious. Trans. R.F C. Hull. New York: Princeton University Press, 1959.

---. Mysterium Coniunctionis. Trans. R.F.C. Hull. New York: Princeton University Press, 1963.

---. Psychology and Religion. Trans. R.F.C. Hull. New York: Princeton University Press, 1964.

---. Symbols of Transformation. Trans. R.F.C. Hull. New York:

Princeton University Press, 1956.

Malamud, Bernard. Dubin's Lives. New York: Farrar Straus Giroux, 1977.

---. The Natural. New York: Dell Publishing, 1952.

---. A New Life. New York: Dell Publishing, 1961.

Mellard, James. "Four Versions of Pastoral." Bernard Malamud and the Critics. Ed. Leslie A. Field. New York: New York University Press, 1970. 67-84.

Patai, Raphael. "Lilith." Journal of American Folklore 77 (1964): 295-314.

Pratt, Annis. Archetypal Patterns in Women's Fiction. Bloomington : Indiana University Press, 1981.

Quart, Barbara. "Women in Bernard Malamud's Fiction." Studies in American Jewish Literature 3 (1983): 138-150.

Richman, Sidney. Bernard Malamud. New York: Twayne Publishers, Inc., 1966.

Rudwin, Maximillian. The Devil in Legend and Literature. New York: AMS Press, 1970.

Ruotolo, Lucio. "Bernard Malamud's Rediscovery of Women: The Impact of Virginia Woolf." Twentieth Century Literature 40.3 (1994): 329-341.

Schecter, Harold and Jonna Gormely Semeiks. Patterns in Popular Culture. New York: Harper and Row, 1980.

Schulz, Max. "Mythic Proletarians." Bernard Malamud and the Critics. Ed. Leslie A. Field. New York: New York University Press, 1970. 185-198.

Solotaroff, Theodore. "The Old Life and the New." Bernard Malamud and the Critics. Ed. Leslie A. Field. New York: New York University Press, 1970. 235-248.

Sweet, Charles. Bernard Malamud and the Use of Myth. Diss. Florida State University, 1970. Ann Arbor: UMI, 1971. 260371

Tanner, Tony. "Bernard Malamud and the New Life." Critical Quarterly, X (Spring and Summer, 1968): 151-168.

Wasserman, Earl. "The Natural: World Ceres." Bernard Malamud and the Critics. Ed. Leslie A. Field. New York: New York University Press, 1970. 45-66.