

Treatment of Antisemitism in the Select Works of Howard

Jacobson

A Thesis

**Submitted in partial fulfillment of the requirements for the
award of the degree of**

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In

English

By

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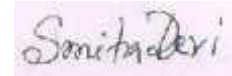
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I do hereby acknowledge that:

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Smita Devi (11616614)

Place: Phagwara, Punjab, 2020



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This is to certify that the thesis titled “Treatment of Antisemitism in the Select Works of Howard Jacobson”, submitted to Department of English, Lovely Professional University, Phagwara in partial fulfilment of the requirements for the award of the degree of Doctor of Philosophy in English is a record of original and independent research work conducted by Smita Devi (11616614) under my supervision and guidance. The thesis has not formed the basis for the award of any degree/diploma/associate ship/fellowship or any other similar title to any candidate by any university.

The candidate has pursued the prescribed coursework of research, and she has incorporated all the suggestions given by the Department Doctoral Board and Research Advisory Committee of the university during her end term presentations and pre-submission seminar.

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Introduction

The present research work entitled “Treatment of Antisemitism in the Select works of Howard Jacobson” is an attempt to explore the author’s concern and experiences for the Jews. It aims to study the concept of Jewishness, plight, antisemitism and tragic humor. It is pertinent to note that world history stands testimony to Jewish anxiety. Jews are always alienated, marginalized and exiled. Christianity and Islam also convicted and rejected Jews considering religious difference. To create a pure Aryan race, Adolf Hitler offered history's extreme brutality to Jews, i.e. the Holocaust. Jews are boycotted from every nation which leads to the creation of Jewish nation i.e. the land of Israel. Even, this idea of Zionism is opposed by many which creates the notion of anti-Zionism, an antisemitic conflict. Consequently, Jews become empathetic towards the feeling of alienation and exile. Therefore, the current research considers sociocultural perspective to explore various issues of Judaism and Jews. It tries to explore the post-Holocaust effects and anguish of Jews. Different aspects of these works of Jacobson will be examined in this study through analysis and criticism. Moreover, Jacobson's works will be subjected to problems of British Jews.

Jews are treated as the others in an antisemitic society. They are deprived of having free-will. They are condemned as heretics, murderer and the trick-stars. They are scape-goats to denounce and assassin for any crime in the society. Individuals are meant to function at the primary level of acclimatization which helps the victim of violence to adapt the situation. If some people repetitively experience violence then they adopt the skill as life-saving method. Individual exhibits such violence “reproduces it not as memory but as an action, he repeats it, without, of course, knowing what he is repeating ... he cannot escape from this compulsion to repeat and in the end we understand that this is his way of remembering (Kolk and Ducey 271)”.

Antisemitism brings such violent memory to Jews who not only remember the heinous acts but sometimes responds to in the same manner. Some Jew hating people often try to take advantage of such acts by demeaning the reputation of the Jews without understanding the fact that such actions are the results of violence one has faced in the society. Antisemitic hatred has been expressed considering the religious, communal, and financial aspects which lead to the development of antisemitism in Christian and

European society. Like, Christian and European society where Jews are often singled out as a demonic and destructive force, Islam did not often attribute satanic powers to the Jews. Jews are discriminated, because they belong to the “Dhimmi” group. Furthermore, Jews were not perceived as a major threat to Islam. It was rather the Christians, who as rulers and members of the opposing imperial forces, were seen as an imminent danger to Islamic dominance and expansion. However, antisemitism has developed as a phenomenon since the mid-19th century. It has started as an imported idea, which infiltrated or permeated the Middle Eastern societies at the beginning by the Christian missionaries, who brought it to the Middle East with their missions. The development of antisemitism in the Arab and Islamic world is related to the introduction of European philosophies into this domain. Thus, antisemitism develops as a phenomenon expressed through verbal, rhetorical and physical way.

Considering the history of antisemitism and the tragedy of Jews, the current study aims to explore the present situation, psychological condition along with their society and culture. Therefore, the current research work is divided into various chapters to have a proper understanding and analysis. The thesis contains five chapters accompanied by Brief Candle and Conclusion. The ongoing chapter is the abstract of the thesis which is titled as “Introduction”. Afterwards comes the Brief Candle which is the first chapter of the thesis and is divided into various parts. Initially, the chapter carries a detailed report on antisemitism, history of it along with brief reference of Judaism. The next part of this chapter carries the introduction of author his works, along with the description of tragic humor. Another part focuses on discussion of proposed theory i.e. the theory of psychoanalysis especially the Freudian notions. This chapter also contains the review of literature and gap of the study.

Chapter II deals with the book the *Kalooki Nights*. Here, researcher focuses on exploring post-Holocaust antisemitism and antipathy faced by Jews and also hostility done to Jews in the current era. It has been observed that the role of memory of the Holocaust deeply wounds the psyche of the Jews. Due to the Jewish identity they already face enormous hatred. Though, with the passage of time assimilation and acculturation process start yet, even after marrying with a non-Jew they failed to create the same bond among themselves. Jews are often criticized for their identity and history.

Similarly, Jews also fails to carry true sense of empathy and trusts for non-Jews. “Don’t, she said. ‘I know what’s coming. Because you’re Jewish. And you can’t ask a Jew a question without him thinking you’re Gestapo. Since I wasn’t permitted to speak, I turned my face into a question mark. So wasn’t she Gestapo?’ (*the Kalooki Nights*, 09)”. Moreover, laws of Orthodox Judaism make it harder for the young Jews to respect and adopt their own religion. All these factors lead Manny to commit homicide and re-enact the Holocaust. As he fails to balance between the haunted memory of the Holocaust, antisemitism and Jewish orthodoxy. In this chapter the scholar has observed prejudice of non-Jews, adaptation of Max, the narrator while balancing between the memories of past and experiences of the present with the help of defence mechanisms as well as the failure and the complete degradation of Manny and his family which can be understood as a consequence of post-Holocaust memory and antisemitism.

Chapter III refers to the book- *the Finkler Question*. In this chapter researcher explores two types of identity crisis; one is of Tresolv’s (non-Jew) quest to have a Jewish identity; another is Finkler’s desire to be a reformed English man. Finkler’s fear to project himself as a Jew and his dejection of Jewish identity makes him to be an anti-Zionist which is itself an act of antisemitism. Anti- Zionism and its consequences is also seen as a reaction to Zionism which further comes out as a new form of antisemitism. Several Jews supports the idea of Zionism in order to gain a pure Jewish identity and state yet, it also often brings hatred. As anti-Zionists never hesitate to harm the Jews who beholds notion of Zionism. Moreover, it also rises a sense of fear in the minds Jewish oldies for their future generation. As hate can never bring peace and serenity. Holding such fear Libor has committed suicide which can assumed as a reaction against anti-Zionist ideology. That is why, Finkler at the end leaves the path of ashamed Jews and adopts his own Jewish customs.

In Chapter IV the book- *Shylock is My Name: The Merchant of Venice Retelling* is deliberated to understand role of antisemitic stereotypes in Jewish life. Jacobson reframes the character of Shylock in this book while comparing it with the portrayal of Shakespeare. Shylock and his modern day representative function as archetype of shadow. Projecting both sides of coin Jacobson not only shows prejudice against Jews but also shows the hatred of Jews. Unveiling the actual cause of revenge motif of

Shylock, Jacobson shows that reverse antisemitism is fuelled by evil motifs of gentiles. Reverse antisemitism is also seen which nothing but the reaction of Jews against non-Jewish hatred. They have projected such reverse hatred to reciprocate the hate shown by non-Jews. Here, antisemitism is guided by both materialistic and idealistic point of views as it is economic and religious in nature.

In Chapter V, referring the book *J a Novel* scholar tries to explore the idea of historical trauma of Jews due to their tragic past. The Holocaust like incident i.e. “What Happened if it Happened” carries the idea of Jewish fear and agony which inflicts due to such tragic collective memory. The impact of such historical tragedy is too severe for current surviving Jews to trust the other member of the society. Jacobson has projected such isolation and Jewish paranoia through the character of Kevern. It has also been observed that the historical trauma has reshaped minds and psychology of Jews. Basically the chapter deals with the concept of antisemitism as a historical trauma and the consequences.

In the sixth chapter *Roots Schmoots and When will Jews be forgiven the Holocaust?* these two works are discussed to understand the notion of antisemitism and its impact on Jewish conscious. Due to antisemitism Jews face enormous hate which influences their inner psyche. Therefore, their conscious state has been impacted and many Jews opted the ideology of anti-Zionism. The author observes that anything against “Israel” and the Jews need to consider as antisemitism. Since, it displays hatred towards Jews. The narrator of the work *Roots* has realized existence of antisemitism in the current era and Jewish tragedy after his visit to Lithuania. Thus, exploring antisemitism in the select works, thesis work ends with a concluding chapter which explains the findings of the thesis.

The main aim of the current study is to explore the problems faced by Jews as well as the antagonism, disgrace and antipathy of Jews. It again, aims to explore the revenge motif and plight of Jews. The main objectives are:

- To explore the role of antisemitic prejudice in shaping Jewish psyche.
- To analyze tragic humor in select works of Howard Jacobson.
- To apply the theory of psychoanalysis in the select works of Jacobson.

- To trace the historical context of Jewishness and draw the intricacies to the present.
- To explore Jewish anguish and fear in the select works of Jacobson.

The current research implements analytical approaches to explore the treatment of antisemitism in the select works of Jacobson. The analysis of primary texts will be drawn on the findings in secondary sources. The formatting of the thesis strictly put up with guidelines given by MLA Handbook 8th edition. Freudian theory of psychoanalysis will be applied to analyze the select works of Howard Jacobson. The thesis work is enriched due to valuable sources of the various libraries namely, British Council, JNU, GNDU Amritsar, Panjabi University Patiala and Punjab University Chandigarh.

The scope of the present study is to provide comprehensive and inclusive understanding of antisemitism, the causes and consequences of the same. Understanding the traditional image of the Jews and the issues of antisemitism, the current study aims to explore the recent causes of antisemitism along with the historical and collective trauma of the Jews. The current study aims to explore heightened antisemitism in the different parts of the world for examining the rise of antisemitism now. As, the Holocaust doesn't end till date. It is still surviving fresh in the minds of the Jews. Moreover, insurgence of other antisemitic incidents force Jews to understand their moral obligation to remember the Holocaust and the consequences. Therefore, Jews start to use humor as a defence mechanism for survival.

Thus this study will be beneficial:

- To promote the uniqueness of the Jewish identity.
- To advance a considered understanding on antisemitism.
- Beneficial for the students who are engaged in Jewish studies.
- To provide a fresh look at the Jewish mind-set and antisemitism.
- To provide a framework for observing the upsurge of antisemitism in the present era.

Brief Candle

About Antisemitism

To understand the condition of Jews and the experiences they have shared due to antisemitic prejudices, here it would be relevant to talk briefly about the concept of antisemitism. To begin with a brief account of the primum mobile of this study it would be relevant to say a few words about the title of this thesis. The word treatment has a signification that applies to the study of literary works. Some of the lexicographic definitions are highly generic about what in literature is studied. For instance, *Cambridge Dictionary* defines treatment as “The way something is examined and considered.” Other definitions, though generic, mention the specific elements that such study would focus on, “a subject” (*Macmillan*) or “a person and a thing (*Collins*)”, both of which are combined in the *Collins* entry on treatment as it is used in America. *Dictionary.com* defines treatment as the “Literary or artistic handling, especially with reference to style.” For the purpose of the thesis, I am using this definition. In addition to style, I include with the scope of treatment “manner” and “method” as signified. Therefore, my working definition of treatment for the purpose of this research is “Literary or artistic handling, especially with reference to style, manner and method.”

The next important word in the thesis is antisemitism. A brief explanation of the derivation of antisemitism leads to remarkable facts of its signification. The term ‘Semite’ denotes individuals who speak Semitic languages particularly Arabic, Aramaic and Hebrew: “A member of any of various ancient and modern peoples originating in south-western Asia, including the Akkadians, Canaanites, Phoenicians, Hebrews, and Arabs (*Dictionary.com* 2020)”. The word is also used as a substitute for Jew. It refers to the descendants of Noah. Antisemitism manifests itself in “hostile behavior,” as the composition of the term itself indicates (*anti-* ‘against’-*ism* = actively) (Halpern, 1981, 254). Therefore, anti-Semite refers to a person who upholds prejudice or discriminates against the Semites especially, the Jews. Semitism on the other hand, encapsulates the traditions and philosophies of the Semitic people. It even denotes the characteristics of the Semitic language particularly, the Hebrew language.

“The philological term ‘Semitic’ referred to a family of languages originating in the Middle East whose descendant languages today are spoken by millions of people mostly across Western Asia and North Africa. Following this semantic logic, the conjunction of the prefix ‘anti’ with ‘Semitism’ indicates antisemitism as referring to all people who speak Semitic languages or to all those classified as ‘Semites’. The term has, however, since its inception referred to prejudice against Jews alone...The unhyphenated spelling is favored by many scholars and institutions in order to dispel the idea that there is an entity ‘Semitism’ which ‘anti -Semitism’ opposes. Antisemitism should be read as a unified term so that the meaning of the generic term for modern Jew-hatred is clear. At a time of increased violence and rhetoric aimed towards Jews, it is urgent that there is clarity and no room for confusion or obfuscation when dealing with antisemitism”. (IHRA 2018)

Antisemitism is a form of racism. It tries to project the Jews as inferior to other people. In 1879, German journalist William Marr coined the term ‘Antisemitism’ “hating members of the Jewish race (Lipstadt 26)”. “Antisemitism... is a highly ambivalent, multivalent term which can cause great confusion. As with communism, it is definable as a self-styled ideology and political movement, set-up in 1879 by William Marr as the ‘Antisemites league’ to combat ‘Semitism’, hence the often used, but ill -advised, orthography of antisemitism (Beller, 01).” An anti-Semite is a person “who seeks by political or other means to lessen the commercial, political, or social influence of the Jews. The name is given especially to those who have participated in the agitation against the Jews in Germany, Russia, and Austria which began about 1878 (*Online Etymology Dictionary* 1881)”.

Antisemitism functions as a hammer which needs a comprehensive examination. It does not take into account differences between what might be called "rational" and "irrational" hostility towards Jews, and it does not take into account the immensely varied mutations of irrational hatred towards Jews across millennia. The other problem is that

antisemitism has a kind of ideological value as a term and it is enlisted in political arguments in a way which is intended more to sloganize than to neutrally describe realities. Few people avoid the direct use of the word therefore, using terms such as Judeophobia, Jew-hatred, anti-Jewishness. There are others who use the term together with a specific adjective in order to differentiate between a variety of time periods, ideologies, cultures, and expressions. Thus they refer to “Traditional Antisemitism”, “Minor Antisemitism”, “Genocidal Antisemitism”, “Redemptive Antisemitism”, and “Racial Antisemitism” among others.

Antisemitism is defined variously. Most interpretations of antisemitism focus on it as hostility towards Jews (IHRA 2016, ADL) and identify it several manifestations” Hatred expressed verbally and physically”. ADL considers that antisemitism occurs due to “institutionalized religious teaching that perpetrate the view cause political isolation.” It takes the form of violent action conducted against the individual, property and institutions of Jews. Jerome Chanes (2002) suggests, this aggressive behavior originate in perception of Jews as the “Other, therefore deviant”. Halpern defines it from the point of view of the perpetrators as “a snare and pitfall (Halpern 1981, 254)” propose that this behavior is rooted in “Christian tradition and highly elaborated in national -socialist-racial terms by a major political group for reasons of intrinsic antipathy.” This attitude leads viewing Jews as “the other (Chanes, 2002)”. Considering antisemitism as “bourgeois representation of class struggle” he defines antisemitism as “hostile acts towards Jews” which deprives Jews from “economic and social rights.” Such deprivation further leads to expulsion of Jews. Lazare considers antisemitism is “a reaction to emigrational Jews to foreign countries”. Thus, antisemitism is a threat to Jews. It develops as a tradition and become institutionalized. Antisemitism has been stretched across the continents. It is an ideology and political movement in Europe in 19th century. “It is the irrational, psychologically pathological version of an ethnocentric and religiocentric anti- Judaism that originated in Christianity’s conflict with its Jewish roots – and achieved its evil apogee in the Holocaust (Beller, 01)”. Diesendruck (1939) in the article “Antisemitism and ourselves*” elucidates- “...antisemitism has proved to be a good means of diverting the minds of the people in

times of crises...antisemitism proves to be one of the rare specimens of pure hate; of that irrational, purely emotional negative fixation, which, as its counterpart, is by nature blind (401)".

"The International Holocaust Remembrance Alliance" (2016) defines it as "a certain perception of Jews, which may be expressed as hatred toward Jews. Rhetorical and physical manifestations of anti-Semitism are directed toward Jewish or non-Jewish individuals and/or their property, toward Jewish community institutions and religious facilities (2016)". In the article "What is antisemitism?" Halpern (1981) delineates - "Antisemitism is a snare and a pitfall...It refers to significant segments of history and every- day experience...The term carries a heavy emotional charge (251)." "The Anti-Defamation League" outlines antisemitism as "The belief or behaviour hostile toward Jews just because they are Jewish. It may take the form of religious teachings that proclaim the inferiority of Jews, for instance, or political efforts to isolate, oppress, or otherwise injure them. It may also include prejudiced or stereotyped views about Jews (Freeman 01)".

Antisemitism can minimally be elaborated in religious, racial and socialist connotations. In the words of Jerome Chanes (2004), "Antisemitism presupposes that the Jews are radically 'Other', fundamentally different from the mainstream population— different, therefore deviant (03)". Antisemitism can be considered as a reality of historical significance. Antisemitism denotes the hostile/ negative activities allied to it. Therefore, it can be observed as "A hostile disposition towards the Jews, as constituting a critical political threat, based on Christian tradition and highly elaborated in national-socialist-racial terms by a major political group for reasons of intrinsic antipathy (Halpern, 254)". It discusses about the abhorrence international, political dispositions of Jews in 19th century. In "What is an Anti-Semite?*" Sartre mentions- "Anti-Semitism is a free and total choice of oneself, a comprehensive attitude that one adopts not only toward Jews but toward men in general, toward history and society; it is at one and the same time a passion and a conception of the world... (58)". Sartre considers that- "anti-Semitism is a mythical, bourgeois representation of the class struggle... Anti-Semitism manifests the separation of men and their isolation in the midst of the community, the conflict of interests and the

crosscurrents of passions... (What is an Anti-Semite? 63)". Sartre again in "Anti-Semite and Jew" (1948) says that antisemitism is characterized by certain assessment which "proposes to remedy this state of affairs by depriving the Jews of certain of their rights, by keeping them out of certain economic and social activities, by expelling them from the country, by exterminating all of them... (7)".

However, Bernard Lazare (1894) in the book *Antisemitism Its History and Causes* mentions "There is no antisemitism until the Jews, having abandoned their native land, settle as immigrants in foreign countries and come into contact with natives or older settlers, whose customs, race and religion are different from those of the Hebrews (Lazare, 14)". Antisemitism is aggressive behavior toward Jews just for their Jewish identity. Antisemitism can be regarded as a threat. It develops as a tradition and become institutionalized. It is a "horror filled subject". Antisemitism focuses on hatred of Jews as a race. Jean Paul Sartre said that "antisemitism is not a Jewish problem, it is the problem of non-Jews and must primarily be viewed and understood as such, as our (non-Jews) fault (04)". In the book *Antisemitism: A Very Short Introduction*, Steven Beller (2007) discusses the concept in relation to political movement of Europe. Bernard Lewis defines the term as "only irrational thinking that derives from Christian relationship to Judaism (Beller 02)".

The utility of the term antisemitism when dealing with the history of Jew-hatred is that people understand what it means and that argument is that Jews are the object of a particularly and specifically irrational hatred. There is a general subject of Jew-hatred and the word antisemitism has come to denote that idea of Jew-hatred. Essentially, it is required to have a clear understanding about the term and its intrinsic meaning. Hatred towards Jews has gradually changed over the centuries. Though, the idea of antisemitism is deeply rooted yet, it has changed. Earlier, antisemitic prejudice has been expressed on religious, social, racial and political grounds. Later, it has changed to another points. Especially, Jews mannerism to be separate or the notion of other brings major conflict for them. A Jew is always considered as different from the rest of the people. They are termed as the absolute outsider which grounds the seeds of Jew- hatred and antisemitic stereotypes.

Even, there are variations in anti-Jewish actions over time however, all the actions are preoccupied with the notion of hatred. Moreover, the perception of the Jews as ultimate "others", along with shared and intersected stereotypes, myths, and hostile imagery, appear to stand at the basis of this hatred's various expressions. Hence, all manifestations of this hatred are not similar. Jewish hatred is greatly affected by specific factors that has changed according to period and society. The commonalities however are many and crucial. Jews were persecuted and discarded from the traditional antisemitic period and medieval era with several severe accusations. It was hard for Jews to assimilate and acculturate various countries even after getting the citizenships. Therefore, Jews tried to acquire their identity from the others. However, non-Jews create difficulties for the Jews to enjoy their Jewishness. Even, Sartre believes that Jews are the representative of all new and mysterious acts in a society. In this way, the anti-Semite forms a Jew who represents all the evil of society which disgusts him. An anti-Semite is always driven by the passion of hatred. They create a room of destruction for some specific people not alone the organization. The discourse of an anti-Semite is considered to be often evil. Such violent atrocities on Jews are observed even in the Roman Empire where non-Jews have condemned and penalized Jews for their idealistic behavior and separatism. Jews denial of adopting the culture and ethics of other groups make non-Jews more cold and hostile to them. Even, the growth of Christianity has brought cold sensations towards Jewish affinity. At that time, Jews are condemned as "heretics, murderer or Christ Killer", a group who has rejected Jesus and is responsible of his death. In Middle Ages Jews are maltreated as "Devils" and forced to live in "Jewish ghettos". Jews are also summonsed for "poisoning rivers and wells" in time of ailment. Many Jews are agonized for snatching as well as killing Christian children to drink their blood. They are in fact accused of the "blood libel", an allegation of using blood of kids in "baking matzoh". Many of them are compelled to face enforced conversion to Christianity. Thus, they are left with the choice of being either Christian or a prey.

First terrific incident of antisemitism occurred in 1096, (First Crusade) at that time Jews were killed who were considered as "Christ Killer". By the mid of 12th century, Jews were penalized for ritual murder of Christian children. By the mid of 13th century they

were condemned for “Blood Libel”. Increasing problems and need of survival led Jews to the process of money lending. Their rapid progress in the occupation became unbearable for gentiles. Later money lending became identically associated with Jews. All such doctrines resulted to universal banishment of Jews throughout the nations. Martin Luther, after an initially positive attitude to Jews, “turned against them when they rejected his demands to convert to the (his) true faith, and bequeathed a Jew-hating heritage to Lutheranism (14)”.

Antisemitism becomes an ideology and political movement in Europe in 19th century. Progressively, European society becomes more secular therefore, Jews get a chance to assimilate. Later, it brings political practices of antisemitism and people have attacked Jews for their philosophies and their parts in the culture. In the book *Antisemitism: A Very Short Introduction*, Steven Beller discusses the concept in relation to political movement of Europe. Bernard Lewis defined the term as “only irrational thinking that derives from Christian relationship to Judaism (Beller 02)”. Beller also considers that discourse of antisemitism is ‘diseased discourse’ and opined that “not the anti-Semites themselves, but modernity and Western civilization, are to blame for anti-Semitism’s monstrous result; not the perpetrators, but all of us, are guilty (07)”. However, Jean Paul Sartre said that “antisemitism is not a Jewish problem, it is the problem of non-Jews and must primarily be viewed and understood as such, as our (non-Jews) fault (04)”. Hence, antisemitism becomes problematic even in the Enlightenment. At that time, people have considered Judaism as a non-operational conviction which restricted individual’s growth. Thus, Jewish autonomy was again embattled. Even, in modernization, Jews are underprivileged and have lived throughout Europe as interloper. In 19th century Jews have faced fierce assaults with the help of the administration in “Russian pogroms”. In the meantime, many Jews have assimilated in the society. Thus, the religious violence has transformed to racial difference. Several anti-Semites consider Jews as biologically inferior race.

Racial antisemitism focuses on hatred of Jews as a race. The Holocaust, mass extermination of Jews is the most brutal act of racial antisemitism. Jews are often

prejudiced to have charisma of “trickery, deceitful, liar, wicked, heretic, murderer and greedy”. Character like Shylock is justification of such evil nature of Jews. Therefore, they were always condemned, boycotted and rejected. Stereotypical Jew hatred flourished with all its religious dogmas till 19th century. Later, modern antisemitism has emerged. Though, various nations display more tolerant behavior to Jews yet, that cannot be considered as culmination of antisemitism. Religious and racial differences are always there to indicate Jews as others. So long as term antisemitism will exist it will carry Jews as its object. Since, the Christians deliberated Jews to be accountable for the agony of Jesus; it has carried the atrocious penalties for the Jews. Considering the defamed past of Jews, the current antisemites have also created endless the horror and fear against them. The Holocaust is an example of one such devastation done to Jews. Jewish history of the 1930s and 1940s is governed by the Holocaust, the systematic extermination of Jews. The idea was to create a pure ‘Aryan Race’, implemented by the Nazis under the reign of Adolf Hitler. The Holocaust is a Greek word that means burnt whole or consumed by fire. It word comes from Greek word ‘Holokaustas’ which means “An animal sacrifice” offered to God. In this process whole animal is completely burnt. Later it indicates slaughter of Jews masses. The Holocaust is referred as the ‘Shoah’ means ‘calamity’. German people use the phrase “Final Solution to the Jewish Question” to refer to mass destruction of Jews.

The Holocaust is the most heinous act of antisemitism. It is also known as the final solution, a mass devastation. Jews have confronted innumerable annoyances and callousness. Jews are vehemently isolated from the houses. During the Holocaust six million Jews are assassinated. Among them one million are children. The Nazis considered Jews have demolished societal functions by collaborating secretly to gain control of the world’s economy and trade. Therefore, mass evacuation of the Jews is conducted. Being the ruler of Germany, Hitler promises to have better life, a great nation and racial purity in Germany. Till 1933 nearly five lakhs and sixty six thousand Jews are living in Germany. After that, due to strict rules of Nazis Jews faced hardship in surviving. Jewish trades are boycotted. They are not permitted to get health insurance and other social security. Rather, “the Gestapo and the SS (Schutztaffel)” are formed to control Jewish actions in the society.

In 1935, passports of Jews are stamped with a “J” and their synagogues are burnt. Jews are compelled to “wear the arm band of the yellow Star of David”. Jews are not permitted to espouse Aryan women. They do not have the rights of nationality. Thus, the atrocities against Jews have reached to pinnacle with the creation of concentration camps in 1936.

“An SS came toward us wielding a club. He commanded: Men to the left! Women to the right! (Night, 29)”. In 1937, Jews are even restricted to instil Germans. In 1938, Nazi troops enter Austria and Jews are not allowed to practice medicine. “And we came here to the concentration camp Auschwitz, and we knew that from here we will not come out anymore... they will gas us and throw us in the ovens (The Book Thief, 159)”. In 1939, “Night of Broken Glass” have taken place in which seven thousand and five hundred Jewish trades are ruined, ninety six Jews are exterminated and thirty thousand Jewish men are arrested. In 1940, German Jews are deported to Poland and established three fifty six ghettos during the WW II. Jews are forced to live in the “ghettos” to segregate them from the mainstream of the society. Ghettos are extremely filthy, overcrowding and poor sanitation. In 1933, Nazi Germany began establishing Concentration Camps; places to hold political prisoners and opponents of the Nazi regime. In concentration camps Nazis froze people to death.

Life in concentration camps is not less than hell. The convicts “heads are shaved, arms tattooed, men, women and children separated”. At that point, one can only survive depending the skills and strength as the prisoners are used as labours. In 1941, First Death Camp was built. In those “Killing Factories or Death Camps” Nazis have conducted mass assassination. In death camps the “Zyklon-B” gas is used to kill people in three to fifteen minutes. At that time, up to eight thousand people are killed in a day at “Auschwitz - Birkenau”, the major death camp with four functioning gas chambers. “One day when I was able to get up, I decided to look at myself in the mirror on the opposite wall. I had not seen myself since the ghetto. From the depths of the mirror, a corpse was contemplating me. The look in his eyes as he gazed at me has never left me (Night, Wiesiel, 126)”. It was assumed that after 1945 the Holocaust was over as a single occurrence. However, there are several the Holocaust like incidents available throughout the world. In which people are

being persecuted, tortured, interrogated with prejudice and also murdered. Memory of the Holocaust is too dreadful for Jews to lead a normal life. The memory of the Holocaust is still fuming inside the psyche of Jews. It haunts them and terrifies them with the futuristic consequences. The dreadful actions the Holocaust have remodelled the whole thinking process of Jews. It has shattered their religious belief and mercy of God. Therefore, they enquire God for his consent on such misery to occur to his “chosen people

Jewish writers like Primo Levi and Elie Wiesel have depicted their experiences which helps people to reconsider the pain of Jewish survivors. The Holocaust can be measured as present-day retroactive of the anti-Jewish violence. Moreover, the Holocaust not only surfaces in psyche of Jews but also in current events. Even though, it is not identical to that of 1939’s but the trauma and the sufferings remain the same. In a region where vehemence, aggression, and discrimination against Jewish communities headed, in living memory, to the terrors of the Holocaust, there is no scope to be contented. The Holocaust was conducted with utter dictatorship of Hitler which led the extermination of Jews in Germany. However, identical dread is still prevalent in the present society. It is also perceived that Jews partake extensive discussions about the Holocaust. Even in Poland antisemitic incidents rise “from 37 percent to 48 percent in 2015”. In a 2016 on Jordan documents “cartoons, articles, postings on social media, and public statements by politicians continued to present negative images of Jews and conflate anti-Israel sentiment with anti-Semitic sentiment (Foreign Policy Research Institute, 2017).” In fact several Jew hatred activities are found in the nations in the past years depending on Jewish meal, religious beliefs and stereotypes against Jews. Even, the first three part of “Protocols of the Elders of Zion” is documented on TV considering “Jews are “an ostracized and abhorred people,” well known “for their lying, fraud, and deception, and their sowing of strife (FPRI, 2017).” Similarly in Hungary it rises from “40 to 42 percent in 2015”. Antisemitism even exists in “Dutch Soccer stadium until 2017 in which 42% of populace worry about insurgence in soccer”. “Anti-Semitic attitudes have significantly increased in Ukraine (up 14 percent), Poland (up 11 percent), South Africa and Brazil (both up 9 percent), Russia (up 8 percent) and Argentina (up 6 percent). Meanwhile, anti-Semitic attitudes saw

significant declines in Italy (down 11 percent), Austria (down 8 percent) and Canada (down 6 percent) (ADL2020).” In a survey on “Experiences and perceptions of antisemitism - Second survey on discrimination and hate crime against Jews in the EU (2018)” it is documented that - “...They assess antisemitism as being most problematic on the internet and on social media (89 %), followed by public spaces (73 %), media (71 %) and in political life (70 %). The most common antisemitic statements they come across – and on a regular basis – include that “Israelis behave like Nazis toward Palestinians” (51 %), that “Jews have too much power” (43 %) and that “Jews exploit Holocaust victimhood for their own purposes” (35 %). Respondents most commonly come across such statements online (80 %), followed by media other than the internet (56 %) and at political events (48 %) (European Union Agency for Fundamental Rights, 2018)”.

In a given report it is mentioned that “Anti-Semitism has entered gradually into the public discourse”. “Threats, harassments and insults have become more violent, inciting to even more physical violence against Jews. It feels like almost every taboo relating to Jews, Judaism and Jewish life has been broken (Heller, May 9 2019)”. “On May 24, a Jewish cemetery was vandalized in the city of Bordeaux, France. On May 26, Germany’s government Commissioner warned Jewish men against wearing the kippah in public following a spike in attacks against Jews (Cossé June 4, 2019)”. “The increased anti-Semitic vitriol online and in newspapers, including a recent anti-Semitic cartoon that appeared in *The New York Times* international edition. It depicted Israeli Prime Minister Benjamin Netanyahu as a dog wearing a Star of David collar and leading a blind and skullcap-wearing President Donald Trump... (Heller, May 9 2019)”. It is documented that antisemitic activities prevail in the Ukraine “Antisemitism in Ukraine exists in its old ‘traditional’ and cultural form: the notion that Jews control all money, the media and government, they are greedy, murdered Jesus and ‘suck our blood (AJC 2019)”. Hence, with the new elected Jewish president people are hoping for optimistic progress. A report on pervasiveness on antisemitism namely- “U.S. Commission on International Religious Freedom Hearing: Global Efforts to Counter Anti-Semitism” documents – “The prevalence of antisemitic attitudes and the risk of violence against Jewish individuals and sites appears

to be significant everywhere, including in countries with little or no Jewish population...worldwide recorded a significant rise in the number of antisemitic incidents in 2017 and 2018 and reports of violent manifestations of antisemitism (physical attacks, with or without weapons) increased by thirteen percent barriers to the enjoyment of freedom of religion or belief by Jewish persons, including measures that prohibit the donning of religious attire or impose, though not necessarily for antisemitic motivations, limits on the religious rite of male circumcision and restrictions on ritual slaughter practices(Shaheed 2019)". This creates agony among Jews. "anxiety is high among Jewish communities...85 percent of respondents felt antisemitism was a serious problem in their country, 34 percent reported that they avoided visiting Jewish events or sites because of safety concerns, and 38 percent had considered emigrating because they did not feel safe as a Jew (Shaheed 2019)". Apart from these antisemitic violence's there are several incidents which resembles the atrocities like the Holocaust which might not be as extreme as Shoah yet it created enormous havoc. The pain of people in Syria are identical to Jews. Nevertheless countless nations have tried to accommodate them. However, those victims might have faced complications in adapting ethos, decrees and dogmas of host nation. In fact, often they need to in go survival struggle.

Presently, both indirect and subtle attacks are prevalent in the society. There are various records prevails which exemplifies the current resurgence of antisemitic violence and hatred. It is "no surprise that the number of reported [United States] antisemitic incidents increased 57% in 2017, according to the Anti-Defamation League...50 anti-Semitic attacks were reported in Pittsburg alone (ADL 2019)". According to "Audit of Anti-Semitic Incidents: Year in Review 2018"- the "Anti-Defamation League" reported that there were "1,879 antisemitic incidents in the United States in 2018." Additionally, "incidents were up 48% from 2016." These included "attacks on synagogues, instances of harassment and vandalism". In a global survey of ADL (2019) it is observed that antisemitic attitudes mostly prevails in Western Europe. It is also observed that detestable ideas about Jews rises in "Eastern and Central European" nations. The Jews are still persecuted today because there are people who still observes differences in people's

philosophy, race, religion and culture. Therefore, the hatred will remain and the atrocities will never really fade away.

Even, *The Jerusalem Post* documents that pervasive “Palestinian antisemitism” is “the direct result of PA’s teaching”. A recent video of the current president of Palestine claimed to be taught that “Jews consider them to be superior considering other people as inferior and degraded to the level of animals”. He further claims that Jews want to “subjugate civilization to get affluence”. It is further claimed that Jews themselves “create ghettos out of disgust towards non-Jews and to conspire against them”. It is claimed that Jews are exterminated not because of their religious differences in the European nations but because they are linked to moneylending. “Israel and Palestine” conflict flourish as Jews are the “Satan’s ally on the earth”. In fact, Palestinian children learn hate ideology as recites the poem such as “our enemy, Zion, is Satan with a tail, and that Jews were (Marcus, 2020)”. Such hatred lead to consider Jews as “the threat to humanity”. “Humanity will never live in peace or fortune or tranquillity as long as they are corrupting the land.... If a fish in the sea fights with another fish, I am sure the Jews are behind it (Marcus, 2020)”. Even, Jews are considered to be responsible for all the war emerged including “Palestinian Hamas Fatah Civil war”.

Therefore, in “the Holocaust Memorial Day” Jews try to remember such heinous actions done to them. It is an attempt to eradicate and restrain all kinds of antisemitic activities. Enduring effects of the Holocaust torments Jews from one generation to the other. Therefore, Jews consider it as their duty to “remember the Holocaust”. Several writers remember the Holocaust through their writing. By depicting the pain and anxiety of the victims, survivors and also the consequence of it on other Jews or on the future generations. Like the Holocaust, lots of violence occurred which aimed Jews and Jewish institutions in the world. The fear of Jews propagates the terms like “Judeophobia” (fear of Jews or the Jewish culture and religion. It is considered to be a social phobia) and “Israelophobia” (fear or hatred of Israel).

After the Holocaust lots of migrant Jews are in need of finding a homeland. As, many of them have lost their families therefore, strive for nativity lead to “the Zionist movement”. Jews claim that if they had a pure Jewish state then the Holocaust would not have occurred. Growth of Zionist movement resulted in establishment of state of Israel. In 1896 Austrian-Jewish journalist, Theodor Herzl turns reverberations of Jewish people to a movement. As, Herzl witnessed antisemitic atrocities on Jews and feels the need of Jewish native land. Zionism believes any Jews from any part of world can become a part of Israel. Arabs and Palestinians oppose Zionism considering it as colonialism. It is assumed that Zionist aims to occupy and Palestinians. Arab considers Zionism as "a form of racism and racial discrimination". Zionist movement can be considered as it aims to create “the State of Israel” in 1948. Though, British monarchy vigorously opposed such act yet, the United Nations arranged a disposition to distribute “the land between Jews and Arabs” in 1947. Simultaneously, in 1948 the British Government took away the militaries from the area. However, in the 21st century Israel faces countless radical unrest over association with the Palestinian which leads to insurgence of Palestinian antisemitism. “Antisemitism presupposes that the Jews are radically ‘Other’, fundamentally different from the mainstream population—different, therefore deviant (Chanes, 03)”.

Anti-Zionism opposes Zionism. It is a political movement that opposes the concept of Jewish homeland. Primarily it denies idea of state of Israel. Few people confuse Zionism as coded attack on Jews whereas it is believed that in order to avoid criticism Israel creates confusion by relating it to antisemitism. Ken Livingstone in *The Daily Politics* –“argue anti-Zionism is not the same as anti-Semitism, and that it's wrong to mix up anti-Jewish prejudice with legitimate disagreement with the actions of the Israeli state...anti -Zionists point out that sometimes particularly harsh criticism of Israel goes further than disagreement with policies, but rather denies the right of the Jewish state to exist... Don't confuse anti-Semitism with criticism of the Israeli government policy and treatment of the Palestinians (BBC, April 29, 2016)”.

Many Jews disagree about the notion of State of Israel as it is believed that Jews state can be established only after the appearance of Messiah. Anti-Zionism not only

consider Zionism as “a form of racism” but it also rejects all form of racism. Critic on anti-Zionism denies the idea of Jewish homeland it also opposes Israelites behavior to Palestinians. Jacobson states modern antisemitism is subtle in nature. “Jews know what antisemitism is and what it isn’t. To invent it would be a sacrilege (the guardian, 7 April, 2018)”. In 21st century we cannot witness violent Nazi attacks on the road. Recent report of England testimonies the decline of antisemitic activities in the nation. Race Relations Act of 2000 carries a major role prohibiting antisemitic violence in England. History of England witnessed antisemitic violence in society. Jerome Chanes in his work on antisemitism has provided a detail report on occurrences of antisemitic incidents in the world.

Massacres of Jews occurred in many English cities in 1190, most notably in York... The influx of Jewish refugees from Russia between 1881 and 1914 led to antisemitic agitation in both parliament and in the streets of English cities. The rise of fascism and Nazism encouraged the growth of the British Union of Fascists and the Imperial Fascist League, which led to street battles between racist right-wingers on the one hand, and Jews and leftists on the other. The United Kingdom severely limited Jewish immigration to Palestine, a policy known as the White Paper, effectively assuring that many refugees during World War II would remain stranded in Europe and die in the Holocaust (Chanes, 178).

Prejudice against Jews still torments them. Stereotypes still restrain Jews to live in peace. Trauma of the Holocaust is an inheritance for them. ”. After “World War II” there is no recurrent incident of public assault found in the Western world. Though, prejudice about Jews have griped its position in the minds of gentiles yet, Jews face little physical danger. Sometimes, Jews are accused of controlling “Atlantic slave trade” and supporting the “Jewish homeland, the State of Israel as Zionist ideology” which inflicts the notion of hate. Similarly, the idea of the Holocaust denial comes out discarding the occurrence of the Holocaust with an antisemitic notion. Though, time and scenario have changed yet, prejudice against Jews is yet to finish. Jews are welcomed in many nations. They are free

from all the Nazi legislation. They can now have gentile women as their wives. Many nations in fact offered citizenship to Jews. Apart of money lending the chosen people can choose any occupation. Surprisingly, neither Jews nor gentiles take omit the terrific memories. Neither can they get rid of prejudices. It was tried to pass the painful memories of atrocities. Very often parents try to disinfect their kids from it. Individual existence is always focused. However, Jews still face bias attitude in a more refine and subtle way. Now indirect and smart attack is prevalent in the society. In the words of Jacobson “I still think Britain is a fine country to be a Jew in. But it is as though I now live in the shadow of an unseen enemy (the guardian, 7 April, 2018)”.

Author’s Introduction

Howard Jacobson is a renowned English novelist. He was born in Manchester on 25 August 1942. Jacobson was brought up in Prestwich. Jacobson is primly recognized for comic style of writing. Jacobson's works mainly concentrates on the predicament of British Jews. He has received Man Booker Prize for the book the *Finkler Question*. Howard Jacobson has pursued his education at Cambridge University. In his personal life he married thrice. His current wife is Jenny De Yong, a radio and TV documentary creator. Jacobson imparted lectures on English at Wolverhampton Polytechnic in 1970s. From this experience he has gathered contents for the first novel *Coming From Behind* (1983), a campus comedy. In 1987 he wrote a travel work named *In the Land of Oz*. *The Peeping Tom* (1984) is a comic work on sexual jealousy. *The Very Model of a Man* (1992) is a re-writing of the Cain and Abel myth. The work *No More Mister Nice Guy* (1998) is based on Frank Ritz's mid-life predicament. The *Mighty Walzer* (1999) is concentrated on a youth, table tennis champion Oliver Walzer. It received “the Bollinger Everyman Wodehouse Prize for comic writing as well as the Jewish Quarterly Literary Prize for Fiction in 2000”. He has written non-fiction books like, *Roots Schmoots: Journeys Among Jews* (1993) and *Seriously Funny: From the Ridiculous to the Sublime* (1997) further converted to television series. *Roots Schmoots: Journeys among Jews* is an investigation

of his own Jewish roots whereas, *Seriously Funny* is an exploration of comedy and its functions. In *Who's Sorry Now* (2002) Jacobson enlists the comedies and tragedies of the erotic arena through Marvin Kreitman. *The Making of Henry* (2004) explores love, hope and disappointment of the character in a humorous way. Jacobson's current works are *Kalooki Nights* (2006), *The Finkler Question* (2010), *Zoo Time* (2012), *J a novel* (2014) and *Shylock is My Name* (2016), *Live a Little* (2019). A collection of Jacobson's journalism work is published in 2011 named *Whatever It Is, I Don't Like It*. Jacobson received the Bollinger Everyman Wodehouse Prize for *Zoo Time* in 2013. His novel *J a novel* was shortlisted for the 2014 Man Booker Prize. The book *Kalooki Nights* won the 2007 JQ Wingate Prize which was also shortlisted for Man Booker Prize. Jacobson correspondingly contributes a weekly column for *The Independent* newspaper.

Jacobson's writings are focused on gender correlation, Jewishness, experiences of Jews in Britain. In a discursive and comic way he tries to gain the attention of the readers towards basic issues of life and survival. He is paralleled with novelist Philip Roth. However, he equated himself with Jane Austen. To quote Jacobson, "I'm not by any means conventionally Jewish. I don't go to shul. What I feel is that I have a Jewish mind, I have a Jewish intelligence. I feel linked to previous Jewish minds of the past. I don't know what kind of trouble this gets somebody into, a disputatious mind. What a Jew is has been made by the experience of 5,000 years, that's what shapes the Jewish sense of humor, that's what shaped Jewish pugnacity or tenaciousness (Elizabeth Manus)". In an article in the *Telegraph* Jacobson asserts, "I don't think Roth would understand the feeling that being Jewish might be about being apologetic and finding the space in the cracks" Jacobson states, "comedy is a very important part of what I do (01)". The novel *Kalooki Nights* is set in north Manchester in the 1950's. Marx Glickman is the central character of the novel. He is a Jewish cartoonist. He is the narrator of the novel. One of the influential works of Marx is *Five Thousand Years of Bitterness* which recalls his childhood in a British community in the 1950s. Book describes the life journey and struggle of Max and other Jews in the society. *The Finkler Question* comes to an end that brings the different narrative strands amongst the three central male characters. The novel '*J*' is futuristic. The protagonist has

suffered from genocide. It also carries reminiscences of earlier violence with a dystopian concept "What Happened, if it happened" (Jacobson). *Ja Novel* carries two parallel stories. One is somewhat conventional and not entirely interesting love story and the other is a discourse on its post-genocide setting of a society prepared to pay any cost to forget. *Shylock is My Name* is the re-interpretation of *The Merchant of Venice* where Jacobson tries to bring proximity to the character of Shylock with his present-day counterpart, the art dealer and conflicted father, Simon Strulovitch. Jacobson's reinterpretation of the story tries to examine the contemporary questions of Jewish identity. Jacobson explains the book as "the most troubling of Shakespeare's plays for anyone, but, for an English novelist who happens to be Jewish, also the most challenging (Liu, 2016)". Similarly, in *Roots* Jacobson shows the journey of a Jew finding his roots in which he observes the pain and anxiety of them and their ancestors due to the notion of hate. Often this hatred is reciprocated therefore, concepts like anti-Zionism occurs about which he discusses in *When will Jews be forgiven the Holocaust?* with a straightforward answer that Jews in any generation can never be forgiven the Holocaust. As it brings unforgivable and unforgettable trauma to the whole community. New connotations of antisemitism has come out in support or against of the Holocaust. Moreover, it has devastated the life of the Jews in 19th century till present era. So, the author feels it relatable to answer that Jews can neither forget the Holocaust nor do they forgive the act of mass extermination. Presently, several people have come out with the notion of creation of State of Israel as a similar act of racism like the Nazi era, however, the author claims that such accusation also falls under the expression of antisemitism.

A Brief History of Jews

Judaism is the religion of Jews which also defines the Jewish philosophy or surviving laws of them. It is considered as the oldest monotheistic faith. Judaism is instituted 3500 years ago in the Middle East. Approximately fifteen million Jews obey the conviction of Judaism. A Jew has the root in ancient Hebrew people of Israel. An individual born from a Jewish mother or a person correctly transformed to Judaism can be termed as a Jew. An information published by *The Jewish People Policy Planning Institute*, “There were around 13.1 million Jewish people in the world in 2007 with most of them residing in the USA and Israel”. Judaism has its historical background of God’s promise to Abraham for making them chosen and sacred people as well as to allocate them a holy land. Moses has established Judaism. Convention of Judaism is based on socio-religious and ethical laws provided in the Torah i.e. the first five books of the Old Testament. Another important books are *Tanakh* and *Talmud*. *Tanakh* is the Hebrew Bible whereas *Talmud* is an essential book of Rabbinic Judaism. It has two parts *Mishnah* and *Gemara*. Judaism has four main movements’ remarkably Orthodox Judaism, Conservative Judaism, Reform Judaism, and Reconstructionist Judaism. Such movements disclose that God exposes his commandments and instructions to Moses on Mount Sinai in written and oral Torah. Following the laws Jews try to be amalgamated as they share a common connection with God as a holy group. Jewish history leads back to the Bronze Age in the Middle East. Establishment and grounding of the religion is depicted in the “first five books of the Bible”. Abraham is the “father” of them chosen by God to exemplify the world through his mannerism. Jews were disparaged and castigated for their efforts to be a distinct socio-religious crowd from the days of Bible till Roman Empire. The religious congregation of Jews is distinct them from religions like Christian and Islam. Jews are commanded to follow a comprehensive set of concrete orders. Such laws fix the private and public life of the Jewish people and describe society's moral standards. Earlier, such behaviour is considered as very eccentric. Therefore, Jews are hated even in the Hellenistic and Roman world. They are considered as the others. Jewish beliefs and customs are grasped as distrustful and sometimes as precarious.

From the rise of “Christianity till the Middle Ages” an adverse image of Jews both as individuals and as a collective whole has been constructed. Initially Jews are defamed on religious ground as they are considered as responsible for death of Jesus Christ. Therefore, Christians contemplate that Jews are condemned as an eternal dishonoured being. Jews are condemned for blood libel, collecting blood for Passover, poisoning the wells. Jews are also considered as the evil and the dark ones, both physically and psychologically. Other than religious Jews are defamed for moneylending business. The lower strata of the society consider Jews as exploiters, who favour the upper ones. The capability of Jews to handle money skilfully leads to a notion that Jews want to control the whole moneylending business of the world therefore, they are disseminated in the world. Jews are also criticized for all the events including financial crises for which they are bearing the responsibility. Thus, Jews become the symbol of vile identified with mysterious satanic power.

The rise of Christianity increased the hatred of Jews. Jews were condemned as outsiders and Christ killer. Jewish tradition of the diaspora started around six hundred BCE i.e. living away from Israel. At that time, “the temple” is devastated by killing Jewish frontrunners. Numerous Jews are exiled in Babylon. After a while the Jews are allowed to return home but many Jews continued to live in exile. Though, their lands are ruled by foreign powers yet, the Jews grow in strength in “the next three hundred years BCE”. Simultaneously, they got the liberty to follow their faith. Later, in one seventy five BCE, the ruler of Syria has ordered to vandalize “the temple” by implementing lots of regulations. His motif is to castoff the Jewish religion. In one sixty four BCE, Jews have revolted and re-established the temple which they celebrate as “the Jewish festival of Hannukah”. This brings liberty and peace for Jews and they have started living with their own government together with a good note with Roman Empire. Later, inner conflicts have enfeebled their monarchy and the Romans have re-established their power in sixty three BCE. Therefore, once again Jews were oppressed and subjugated by the monarchs who have abandoned the Jewish religion. During that period, priests are associated to the rulers. That is why, common people lost faith on them. This leads to the birth of a few new teachers

known as Rabbis. Jesus Christ is considered to be a Jewish teacher. His followers believe him to be “the promised Messiah”. Well ahead, Christianity gets separated from Judaism. At that point, the Rabbis have encouraged the Jews to observe moral laws in all aspects of life. They are asked to follow prayers and festivals in the religious places or at their homes. Therefore, various “synagogues” are established throughout the places where Jews reside including Palestine. In the first century BCE, notable academies are founded with scholars discussing and debating the laws of God. This period is considered as a time of “great change” because of socio-political discontent in Palestine. In the initial one hundred years of Common Era Jews have disputed against Roman leaders two times. However, rebellions are suppressed by the rulers. It resulted in strict constraint on liberty of Jews. In the first protest in seventy Common Era leads to the demolition of “the temple” that completely culminates temple reverence. Traditional Jews perceive it as the chief distress in Jewish antiquity. The second rebellion takes place in one hundred thirty two Common Era that results in the demise of several Jews, their enslavement and the exclusion of Jews from Jerusalem. Judaism develops rapidly between two hundred and seven hundred Common Era. The academies move to Palestine and other nations due to the religious and political traumas. The teachings of the Rabbis are recorded for the orientation of Judaism. Near two hundred Common Era, scholars have accumulated the *Mishna*, it is the combination of instructions, proverbs and explanations of the earlier Rabbis. Later, teachings of academies are compiled in the *Talmud* which provided large-scale of guidance to humanity. The *Talmud* has two forms, the first version is written in the third century in Palestine, and the second version is carved in the fifth century in Babylon. One thousand Common Era can be considered as the golden age of the Jews in Spain. At that time, they stayed merrily with the Muslim sovereigns. The Jews of that time have aspired to learn “science, Hebrew literature and the *Talmud*”. Nonetheless, several attempts are made to convert all Jews to Islam in 1086 CE, yet the golden age still persisted. Jews are first recorded in Britain in this period.

Christian countries considered Jews as ‘Devils’. They have anguished Jews with “the crusades” and armed forces to occupy “the holy land”. The soldiers of the “first

crusade” have confronted Jews on their journey to Palestine. As soon as the activists have seized Jerusalem, they murder and subjugate lots of Jews and Muslims. They have banned Jews from entering into the city. Therefore, Jews have migrated to Britain because Henry I has assured to protect the Jews. Jews are boycotted from southern Spain in 1100. Jews are blamed for ritually assassinating a child in France. At the moment of giving gift to “the King at Richard I’s coronation ceremony” Jews are killed in England. Hundred and fifty Jews are annihilated in York. “The Catholic Church” has ordered Jews to stay in isolated zones (ghettos) and to wear unique garments in 1215. Jews are all ejected from England in 1290. After a short period, the Jews are debarred from France. In 1492 and 1497 they are banished from Spain and Portugal too. During this period, Jews were boycotted from many nations however it is not a completely bad era for Jewish religion. During that time, “scholarship and literature” have prospered. The *Kabbalah*, Jewish form of mysticism has reached new heights. Jews have developed a lot from 1650 to 1860s. During this period, Jews are permitted to coming back to England and their constitutional rights have increased. Reform Judaism appeared in Jewish History in 19th century.

Reform Judaism has started in Germany and has brought many changes to the customs of Judaism. It believes in flexible in customs and rituals. Later, it proliferated into “a strong movement”. It continues to embellish in “Europe and the USA”. Numerous nations have progressively removed restraints on Jews in 19th century. Jewish citizens are provided the same rights as others by 1860s in the UK. The 20th century is considered to be the era of Jewish immigration in Britain and America. During that period, large numbers of Jews have tried to escape from the brutalities of the Polish and Russian and the Jewish populace of Britain have enlarged by 250,000 in 30 years. “The East End of London” becomes a centre of Jewish life in Britain. However, in 1905 the United Kingdom has passed a law that minimized the immigration of Jews.

Tragic Humor

In his literary works, Jacobson uses humor to describe the life and terrible conditions of Jews by blending comedy and tragedy, as a mode of survival for Jews. The term humor is derived from the humoral medicine of the ancient Greeks. In the book *Language of Humor* Alison Ross depicts- “Humor has various effects, whether these are intentional or not. It is simplistic to say that it’s just for a laugh. It’s possible to laugh and admit that, in a sense, it’s not funny. There may be a target for the humor—a person, an institution or a set of beliefs—where the underlying purpose is deadly serious. Humor can occur in surprisingly serious contexts, as in sick jokes about death (02)”. *Oxford English Dictionary* defines humor as “quality of being amusing or comic, especially as expressed in literature or speech (01)”. Erma Bombeck said, “There is a thin line that separates laughter and pain, comedy and tragedy, humor and hurt (01)”. However, White says that “analysing a humor is dissecting a frog. Humor is the tendency of a particular cognitive process to arouse laughter and offer amusement”. “Humor is a broad term that refers to anything that people say or do that is considered funny and tends to make others laugh, as well as the mental processes that go into both creating and perceiving such an amusing stimulus, and also the affective response in the enjoyment of it (Martin and Ford, 2018, 03)”. Humor results in laughter which helps in distracting people from any painful situations. It is difficult to answer what exactly makes people laugh. Several scholars have given theories on humor explaining its social functions. Often it can be related to psychological theories. The ‘benign-violation theory’, developed by Peter McGraw and Caleb Warren discussed about humor’s existence. The theory says that humor arises when something seems erroneous, disturbing or threatening, but simultaneously seems satisfactory, acceptable or safe. Indicating impact of humor Andrew Solomon in the memoir *The Noonday Demon: An Atlas of Depression* assets, “A sense of humor is the best indicator that you will recover; it is often the best indicator that people will love you. Sustain that and you have hope (430).”

Humor is often associated with nationalistic and ethnic groups. Harold Nicolson in his study on British humor intersect the astonishing range of expansions that contribute

to humour. “The ludicrous, the ridiculous, the quaint, the droll, the jocular, the facetious, the waggish, the bantering, the farcical. We have wit, irony, satire, sarcasm, fancy, mockery, joke, quirk, pun, tomfoolery, clowning, glee, the burlesque, the mock-heroic...(Roston, 01)”. Afro-American humor that tends to border on tragic aspects of life constitutes one part of humor that is referred as black humor. “Humor that deals with unpleasant aspects of life in a bitter or ironic way (June 7, 2006)”. When Jacobson uses humor as a means of representing the conditions and problems of Jews, he is following a long established tradition of Jewish humor. Humor is prevalent in Judaism from the time of *Torah* and the *Midrash*, an ancient commentary on part of the Hebrew Scriptures, attached to the Biblical text. It refers to the use of the verbal and anecdotal humor of Ashkenazi Jewry, a Jewish Diaspora population which was rooted in the United States. One can witness the prominence of wordplay, irony, and satire in Jewish humor. The themes of humor are highly anti-authoritarian. Basically, it mocks spiritual and secular life.

Sigmund Freud, who was a Jew himself, asserted Jewish humor as a unique kind of humor. He observed that in Jewish humor, self -mockery is prominent, rather than mocking others. Paradoxically, it also carries the element of self-appreciation. Freud, in his essay, “Jokes and their Relation to the Unconscious, among other things” (1905) talks about the types of Jewish humor. “Humour is the most easily satisfied among the species of the comic. It completes its course within a single person; another person’s participation adds nothing new to it. I can keep to myself the enjoyment of the humorous pleasure that has arisen in me, without feeling obliged to communicate it. It is not easy to say what happens in a person when humorous pleasure is generated; but we can obtain some insight if we examine the cases in which humour is communicated or sympathized with, cases in which, by an understanding of the humorous person, we arrive at the same pleasure as his. The crudest case of humour - what is known as Galgenhumor - may be instructive in this connection (Freud, Gay 128)”.

People create jokes when the ego or conscious self allows a person to manifest their ideas which is suppressed due to social orders. The conscience or superego of the person helps to create humor which can be amusing or sarcastic. Sometimes it restrain people to

create joke. Thus, the id, ego, and super-ego co-exist and function as per the demand of reality to bring pleasure to an individual. They also teach a person to survive by using coping mechanisms in a mature way. Later, Freud notifies the 'relief theory of laughter' in order to avoid the psychic explosion of human being. "The purposes of jokes can easily be reviewed. Where a joke is not an aim in itself - that is, where it is not an innocent one - there are only two purposes that it may serve, and these two can themselves be subsumed under a single heading. It is either a hostile joke (serving the purpose of aggressiveness, satire, or defence) or an obscene joke (serving the purpose of exposure). It must be repeated in advance that the technical species of the joke - whether it is a verbal or a conceptual joke - bears no relation to these two purposes (Freud, 72)".

Speaking of defence mechanisms, one of them on which Freudian therapists rely is the Freudian slip, which Freud himself termed as parapraxis. Here, repressed material in the unconscious finds an outlet through everyday phenomena as slips of the tongue, slips of the pen or unintended actions. Defence mechanisms are considered as psychological strategies. It is brought by the unconscious mind in order to deny, or distort reality. It tries to defend against feelings of anxiety and unacceptable impulses. Jacobson blends comedy and tragedy in his writings. It is because Jacobson believes that humor helps us to forget miseries of life-"Comedy is a human invention to deal with the sadness of life. It's our greatest achievement. Forget the pyramids." Jacobson consider himself as "melancholic". He believes that one laughs not to show pain. He considers that comedy makes life more endurable: "There is no being reconciled to loss. What's gone is gone. What's suffered is suffered. But some novelists make it possible for us to stare at pain with bitter and derisive comedy, and because there is a part of us that values truth above illusion, we grab at that bitter comedy for dear life (Jacobson, 2012)". He said that comedy comes with insurgence. People actually laughs at things those are not laughable. Jacobson believes that there is something particularly Jewish about mixing tragedy and comedy: "tragedy and comedy at once; how we do it...When I do comedy...it bleeds (qtd. in Bild, 18) ". Jacobson asserts that he feel obliged to exploit the comedy if the theme is more tragic in nature- "Jewish themes, in particular, are susceptible to comedy of the most stringent sort. It's what Jews

have always done in the face of affliction – joked. Not to make light of catastrophe, but to bring every resource of intelligence to bear on it, to understand it fully, and to affirm the energy of life in the face of horror. Laughter might, in the end, be the only cure for the poisoned heart of memory (Jacobson, 2010)”.

Due to antisemitic prejudice Jews were subjected to many atrocities. They were side-lined from the mainstream of society. Jews directed their laughter at themselves. Jewish humor is the amalgamation of laughter and sorrows. Basically, it is laughter inside a cry. It is difficult to illustrate ‘Jewish humor’ within a single manifestation. Jewish humor is neither vindictive nor harmful nor is it polite or tender. The actual connotation of humor is hard to define. “A man in an insane asylum rejects the food there and insists on having kosher dishes. His passionate demand is fulfilled and he is served food prepared according to Jewish law. On the next Saturday the patient is seen comfortably smoking a cigar. His physician indignantly points out to him that a religious man who observes the dietary laws should not smoke on Saturday...(Oring,118)”. In *The Big Book of Jewish Humor* the author explains four components of humor- “i) Jewish humor is usually substantive... ii) Jewish humor tends to be anti-authoritarian. iii) Jewish humor frequently has a critical edge it is about something. iv) Jewish humor mocks everyone — including God” (Introduction XX)”. In the book it is described that “i) ‘Jewish humor is generally substantive’. It is particularly attached to some explicit areas. It basically focuses on the areas like nourishment, family, business, inequity, well- being, and survival, etc. “Jewish humor is also fascinated by the intricacies of the mind and by logic, and the short if elliptical path separating the rational from the absurd. As social or religious commentary, Jewish humor can be sarcastic, complaining, resigned, or descriptive.” In some cases the purpose of the ingenuity is more competent than the laughter it arouses. This instructive quality blocks chuckling "for nothing," as in witty amusingness, this gets its giggling from other individuals’ hardships. ii) ‘Jewish humor tends to be anti- authoritarian’. It has a tendency to be hostile to oppressor. It criticizes embellishment and liberality, uncovered affectation and kicks vainglory in the jeans. It is firmly popularity based, focusing on the respect and worth of regular society. iii) ‘Jewish humor frequently has a critical edge’. This edge generates

problems in establishing views of Jews. There is always a political focus at leaders and other authorities who cannot be condemned straight way. This covers all the well-known personalities of a Jewish and a gentile society. It covers rabbis, cantors, sages, intelligent people, educators, specialists, agents, altruists, and group functionaries. Another characteristic of Jewish humor is the association of noticeable figures with common people. Such association with common folk often brings success. Jewish humor deals with the contention between the general people and the power structure, regardless of whether that is the individual Jew inside his group, the Jew confronting the Gentile world, or the Jewish community in connection to whatever is left of humankind. iv) 'Jewish humor mocks everyone — including God'. Every now and then it ridicules religious identities and foundations, ceremonies and doctrines. In the meantime, it avows religious conventions, traditions and practices. It looks forward to bring another comprehension of the contrasts between the sacred and the commonplace. Jewish humor is embedded in various customs. It is normally self-deploring and narrative (06)". Rabbi Moshe Waldoks, a scholar of Jewish humor, believed:

“You have a lot of shtoch, or jab, humor, which is usually meant to deflate pomposity or ego, and to deflate people who consider themselves high and mighty. But Jewish humor was also a device for self-criticism within the community, and I think that's where it really was the most powerful. The humorist, like the prophet, would basically take people to task for their failings. The humor of Eastern Europe especially was centered on defending the poor against the exploitation of the upper classes or other authority figures, so rabbis were made fun of”, authority figures were made fun of and rich people were made fun of. It really served as a social catharsis”.
(Introduction XX)

One can find out the existence of these four components in the works of Jacobson. Humor empowered Jews to raise voice against oppressor. It helps to survive and to question rulers. It functions as a mode of salvation for Jews. It helps to project actual reality of Jewish Society in a comic way in front of world. Jacobson makes the prominence use of

such humorous components in his works. Humor empowered Jews not to surrender in life, even when they were deprived, victimized or debarred from their homes. Humor was a way for Jews to gain control over life and to get rid of anxiety. In fact, some of Jewish jokes make fun of anti-Semitic prejudice for example, the movie *Borat* by Sacha Baron Cohen, is 'anti-antisemitism'. Performing its social function humor brings people together who share similar cultures. The theorist Ted Cohen advocates, "Humor divides the world into "us" (we who get the joke) and "them" (those humorless jerks who don't) (01)". Moshe Waldoks and Bill Novak proclaim in the work *Big Book of Jewish Humor*, "Jews are most often funny about something, and it's usually something they know quite a bit about (Novak 01)". Breaking every rule Jewish humor tries to establish the power of itself. With the help of humor, Jews project the crude realities of Hitler, pogroms, or intermarriage in front of the society. The basic motto of comedy is to entertain people. It aims only to make people laugh. Contradicting this stereotypical idea Jewish humor focuses on projecting the crude realities of life. It has brought the serious element along with comic. Though, Jewish humor is very funny it is very serious too. Jewish humor not only projects the comic skills of Jews but it also reflects the sorrows of Jewish society. Current study aims to analyze the use of tragic humor in the works of Howard Jacobson. In the words of Henry Fielding tragic humor is "A violent impulse of mind, determining it to some particular point." Fielding distinguishes a comic and a tragic humor and observes that "A humor becomes ridiculous, either by the name or the degree in which it is exerted (Fielding, 190)".

Humor is also influenced by closeness of sentiment and time. Humor and laughter help to cope, recover, and heal. The use of humor in tragic situations is a step toward health and healing. Humor helps to detach from the distress. It also gives relief from the emotional chaos. Laughter provides an emotional catharsis. With the help of comedy one can get rid of anger, tension, and fear. Humor brings positivity and strength. It makes people hopeful and optimistic. Laughter brings celebration and joy in life. The psychological recovery from any critical situation is possible only by having space from physical, emotional, and temporal affections. The more one will be away from the disaster, the easier it is for the person to get recovery. The distance should be occasional and corporal. The people

contiguous to the catastrophe are unable to disconnect their inner self from the emotional pain immediately after a dreadful event. Over a period, the tragic emotions disperse and people become more receptive to humor. We know that time is best healer. Gradually, people started to feel comfortable and safe. Thus, they gain a sense of distance from the experience. Concentration camp survivor Victor Frankl said, “What helps people survive awful circumstances is their ability to detach and get beyond themselves. This is seen in heroism and humor (01)”. It is also told that “The level of threat and horror experienced during the impact of any disaster will influence a person’s psychological adjustment (Patty Wooten, RNandEd Dunkelblau, October 22, 2001)”. Humor helps people to revive from shock or from horrified situation. “Laughter sets the spirit free through even the most tragic circumstances. It helps us shake our heads clear, get our feet back under us and restore our sense of balance. Humor is integral to our peace of mind and our ability to go beyond survival (01)”.

Sometimes humor functions as a representation of our fears. However, it facilitates people from getting recovery from a painful situation. It works as a vitamin for the soul. George Bernard Shaw opined, “Life does not cease to be funny when someone dies any more than it ceases to be serious when someone laughs (qtd Hughes, 2012)”. There are many theories associated with humor. From the time of Plato till today we have many theories related to humor. The superiority theory is developed by Thomas Hobbes. Thomas Hobbes talks about the classification of society and its relation to humor. It considered aggression as a necessary part of humor. It says that due to detachment one laughs at others misfortunes or sometimes at our own past follies. Relief theory talks about the role of laughter in a painful situation. It considers laughter as the best medicine that helps in purgation of negative emotions. Relief theory endeavors to describe humor as a tension-release model. Herbert Spencer and Sigmund Freud talk about the relief theory. They deliberate the significant arrangements and emotional development that construct amusement. There are two versions of it- “(1) the strong adaptation considers that all laughter results from a release of excessive energy (2) the weak version asserts that it is often the case that humorous laughter involves a release of tension or energy (IEP)”. In

some critical and tragic conditions humor can evoke. Jews in concentration camps make fun about the Nazis and their own conditions. This is the violation of the idea that one needs to distance oneself from either from people or from the time associated with. It again opposes the concept that “events should be mild to in order to find such horrors funny”. (01) Jews are not as powerful as the rulers of host nations. They often need to struggle for survival. Though they lack physical strength yet Jews can be smart enough to defeat the rulers. Only comedy can help Jews to reach such supremacy. Therefore, Jews made humor as a means of endurance. “You are not as physically strong as your enemies, so you become clever, and one of the ways to express cleverness is through wit, through jokes, because in a joke you're making a joke at the expense of somebody else, they often don't understand what you're doing, so you're making a fool of your enemies by being more clever than your enemies and one of the ways is through comedy (Jacobson, 2002)”.

Life is not easy for Jews, they need to fight for survival and humour is their rescue, this makes Jewish jokes very special. Humour helps Jewish to deal with the serious issues of life. Jacobson believes that the best comic artists are those who are inspired by the tragic aspects of life. It teaches people to cope with the tragic situation. It is the mode of understanding and censuring people. Jacobson believes that the more people thought one is restricted to touch the subject in a comic way the more one should treat it with humour but in highly refined and sophisticated way. “Jacobson can be funny and serious in the same breath. And yet there is no mistaking the reverence of his intention, or the rage that animates him at the heart of this more-than-a novel. The reader – entertained, exhausted and ennobled – will finish this colossal work of art in remembrance and sorrow (Cleave 2006)”. Comedy hinges on amazement understanding this fact Jacobson endeavours to surprise individuals beyond their contentment. He disrupts the stereotypical armour of safeguarding a serious issue with tragedy and introduces a new way of expression. “The Jews refuse to succumb to the dire circumstances. Abandoning the stance of tragic heroism, they create an alternative to an ennobling death. They learn to fashion their own reality. Though they are often gasping for air in their underwater existence, they somehow manage to survive, for humor is their life preserver (Cohen 14)”. Sigmund Freud believes that jokes

help Jews to get rid of social injustice and hostility by laughing at them. Very often Jews create self-mockery since they find the persecutors are more powerful, therefore Jews need to shift their focus from tormentor to self. In the book *Jokes and their relation to unconscious* Freud mentions - "A particularly favourable occasion for tendentious jokes is presented when the intended rebellious criticism is directed against the subject himself... - a collective person, that is (the subjects own nation, for instance). The occurrence of self-criticism as a determinant may explain how it is that a number of the most apt jokes have grown up on the soil of Jewish popular life. They are stories created by Jews and directed against Jewish characteristics. Incidentally, I do not know whether there are many other instances of a people making fun to such a degree of its own character (Freud, 156-57)". In the book *Redeeming Laughter: Comic Dimension of Human Experience* Peter L. Berger explains about comic aspects of life which are serious in reality, it is transcendence. While illustrating Berger says that in Christian terminology comic is representation of sacraments universe. To Berger Modern men leaves the philosophy of medieval people. Due to their rational outlook modern people try to secularize the things. Berger considers "Modern humor may be consequence of this development, both an expression of and a reaction against it (200)". Berger articulates till the time the modern people will have capacity of self-mockery their previous loss and alienation will not complete. "Sacraments are not magic...Also, sacraments are not logically compelling: The grace that they convey cannot be empirically or rationally demonstrated, but is only perceived in an act of faith. In this case, the experience of the comic does not miraculously remove suffering and evil in this world, nor does it provide self-evident proof that God is active in the world and intends to redeem it. However, perceived in faith, the comic becomes a great consolation and a witness to the redemption that is yet to come (199)".

Jewish humour deals with the reality of life which sometimes isn't altogether humorous. It helps to display the malevolent and unswerving anxiety of Jewish life. In order to discuss about the darkest effects of historical traumas like the Holocaust and other antisemitic activities Jacobson takes the help of comedy. Humour is very important for Jews in every aspects of life. Humour is a survival strategy and defence mechanism for

Jews. Specifically when Jews need to deal with the more terrifying aspects of life they need to use humour as a mode of expression. “Laughing at the absurdity of reality as well as at themselves is an old tradition with Jews. Being the chosen people and living in the worst possible conditions, victims of pogroms and targets of hatred from their fellow human beings, seemed some kind of divine irony. One way of dealing with it was to adopt irony and use it to deal with reality (Diaz Bild 2017, 03)”.

Moreover, humour has a very important role in Jewish life. Since enormous trauma and agony often disrupts Jewish life. Therefore, they use humour as a rescue to it. Jacobson in an interview with Stuart Jeffries in *The Guardian* mentions that - "One of the great things about us Jews," says Jacobson, "is that we tell the best jokes. Part of the reason is we tell jokes against ourselves, before anyone else gets to do it." But Jewish humor, please God, isn't just a defence mechanism. I remind Jacobson that in his book about comedy, *Seriously Funny*, he described his youthful desire to see women's throats. “I've always felt that desire. To get a woman to throw back her head in laughter is a hot thing. When I was eight and I made my mother's friends laugh, that was erotic power. Clearly I only realize that retrospectively (Jacobson 2010)”. Jacobson celebrates the role of humor in one's life. He uses tragic humor to represent the pain and sufferings of Jews. Jacobson uses humor as an apparatus to represent the conditions and problems of Jews. In an interview with Elizabeth Manus Jacobson depicted Jewish humour as-

“It's partly to do with the seriousness of the Jewish imagination, which can turn a joke against itself. Jewish writers are sadistic toward their readers, not only Jewish readers. It's a masochistic strategy. The masochist accepts whatever criticism is made of him. He not only accepts it but gets there first. You tell a joke against yourself, you've achieved an intellectual moral superiority. We make more fun of ourselves than anybody else could. In the act of doing that, we appear to be on the back foot but we're winning. The masochist then becomes a sadist, so they say, having shown himself to be superior and quicker—the joke then turned against the person listening—I think that's how Jewish jokes work. This is the only area in which you can

say, “Only a Jew can do this.” Not every Jew can tell a Jewish joke. You need tenacity, patience, cruelty, intelligence, timing. A Gentile could have any one of them”. (Jacobson 2004)

It is delinquent for a writer to make people laugh at some serious subjects. He believes that humour subsists in the heart of Jewishness. It reinforces Jews to handle all the calamities of life. Even the catastrophic memories of Holocaust can be relived with the help of humour. To deliberate about the gloomiest effects of the Holocaust Jacobson took the help of comedy. Humour is very important for Jews in every aspect of life. Humour is a survival strategy and defence mechanism for Jews. Specifically when Jews need to deal with the more terrifying aspects of life they need to use humour as a mode of expression. Jacobson believes that Jews are not as powerful as the rulers of host nations. They often need to struggle for survival. Though they lack physical strength yet Jews can be smart enough to defeat the rulers. Only comedy can help Jews to reach such supremacy. Therefore, Jews made humor as a means of endurance. To quote Jacobson- “You are not as physically strong as your enemies, so you become clever, and one of the ways to express cleverness is through wit, through jokes, because in a joke you're making a joke at the expense of somebody else, they often don't understand what you're doing, so you're making a fool of your enemies by being more clever than your enemies and one of the ways is through comedy (Jacobson, 2002).”

Jacobson has projected the treatment of antisemitism in his works in an interesting way. The manner in which Jacobson deals with the antisemitic hostility is worth considering. While dealing with the concept of antisemitism Jacobson flips out the both sides of the coin. “Every coin has two sides or some times more than two”. This fact is applicable in every one’s life. Jacobson makes distinguish and symbolic use of such idea while analyzing concept of antisemitism. Jacobson not only projects hostility towards Jews but also shows the hatred of Jews in modern day life. Jacobson has beautifully shown the traumas of holocaust and notable impact. Holocaust can be considered as a stepping stone in shaping Jews consciousness. Memory of holocaust often follows Jews. It torments and restricted Jews from leading a normal life. Jacobson makes vividly depicted Nazi

antisemitism in his novel *Kalooki Nights*. He has beautifully projected life chasing impact of holocaust. In this book Jacobson deals with concept of Nazi antisemitism and role of Orthodox Judaism in shaping life of modern Jew. Jacobson projects fear, alienation, and disgrace of Jews. Considerable impact of Zionism is also depicted in the book. The widespread fear and terror of holocaust is projected in the novel *J, a novel*. Trepidation of holocaust like incident is shown through the phrase “What happened if it happened”. Novel carries the dystopian concept. Jacobson projects his imaginative luminosity in the work. Letter ‘J’ is symbolically anticipated in the work. In order to establish and project the true self Jews Howard Jacobson projects the concept of identity in his novel *The Finkler Question*. He illustrates strive for identity of a non-Jew to become a Jew. Similarly, Jacobson projects quest of a Jew to have a non-Jewish identity. Antisemitic hostility never forgives anyone; whether the person is a Jew or a non-Jew who strive Jewishness. Therefore, in an antisemitic world everyone needs to struggle for his own existence. Jacobson presents the life changing impact of antisemitic hostility on Jews as well as gentiles. In his work *Shylock is My Name: The Merchant of Venice Retelling* Jacobson tries to justify the character of Shylock. Archetypal character Shylock carries a defamed personality. He has faced histories severe criticism. Often Shylock was blamed for his money lading occupation. He was termed as a greedy bloodsucker. By retelling the story from Shylock and his modern day representative Strulovitch’s point of view Jacobson shows the antipathy faced by Shylock, the disgrace he bore and the main cause behind the demand of his pound of flesh. Jacobson shows cunning nature of gentiles. He also projected hatred of Jews in order to unveil the other side of the coin. To quote Wiesel-

“Never shall I forget that night, the first night in camp, which has turned my life into one long night, seven times cursed and seven times sealed. Never shall I forget that smoke...Never shall I forget that nocturnal silence which deprived me, for all eternity, of the desire to live. Never shall I forget those moments which murdered my God and my soul and turned my dreams to dust. Never shall I forget these things, even if I am condemned to live as long as God Himself. Never”. (Night, Wiesel, 32)

Review of Literature

Henri Stellamn (1985) in “The Relationship between Antisemitism and Anti-Zionism”, tries to exhibit the relation between the antisemites and anti-Zionist. Similarly, he explains that there is no dissimilarity between a ‘Zionist’ and a ‘Jew’. He indicates various types of anti-Zionism considering the point that Jews experience diaspora due to God’s punishment. Notifying the similarity between antisemitism and anti-Zionism the author explicates that after the Holocaust antisemites express their hatred through anti-Zionism. Robert Wistrich (1990) in the scholarly article “Anti-Zionism and Antisemitism” informs ‘anti-Zionism’ as most dangerous form of antisemitism. As it intends to defame and demonize Israel. New anti-Zionist tries to project the behavior of Jews and Israelis as criminal behavior to establish it as uncivilized and immoral. Łukasz Mły czy (2017) in the scholarly article “Political Cognition. Can scientific paradigms change cognitive status of antisemitism and the Holocaust in the history of the Jewish people?” mentions that through the Holocaust and antisemitism one can’t examine the Jews in Europe. Antisemitism and the Holocaust are measured as apparatus of political competition and the significant causes for conveying appropriateness to ‘political pronouncements of Israel. Explaining the relevance of ‘Jewish Question’ in the current era Baron (2014), in the article “The Jewish Question in the 21st Century: An Unanswered Question? Exploring The Jewish Question in Literature and Politics” elucidates that Jewish political believed is changed from the earlier notion ‘Jewish Question’. The year 1948 is very symbolic for Jews as the State of Israel is created in this year along with “United Nations General Assembly” declares a verdict of universal human rights. Thus, Jewish Question on political space is answered and they get to live as Jews in the world. Jarrod Tanny (2015) in the scholarly article “The Anti-Gospel of Lenny, Larry and Sarah: Jewish Humor and the Desecration of Christendom” mentioned that American Jewish humourists have mocked at defacement of symbols and rituals by Christians to demarcate Jewishness against the ‘antiquity of suffering’. He asserts that Jews and Christian swept up together in maelstrom of social change yet Jews were forced to carry badge of other. It also mentioned that comedian Lenny Bruce “shredded the veil of silence trough his Yiddish inflected,

iconoclastic stand-up routines that had kept racism, sexuality, drugs, religion and other taboo topics out of the spotlight”. He is often attributed for transforming American entertainment. Andrzejga, Siorek (2016) in the article analysing *The Finkler Question* says that Jews have always a quest of identity. That’s why; he falls for a woman whom he thinks can provide the identity he lacks. It is often a fantasy version. It explores the difficult nature of expressive, proper, societal, and dogmatic fight. Aída Díaz Bild (2013) in the scholarly article “The Finkler Question: Very Funny is Very Serious” debates that ‘Humour’ is a basis of survival for the Jews in a hostile world. To Bild depicts Jacobson distinguished the central role of ‘comedy’. Regretting the fabricated separation between ‘comedy and seriousness’ he opines that comedy confirms the importance of life contributing a method to surpass grief and calamities. In “Transcending Techniques in Counseling for Grief and Loss with Philosophy” the writer Dianne (2013) searches the concept of “identity and others”. “Grief and loss” are vital circumstances often wounds human beings cruelly. The author stated that being self-assured, people exult at their strong point. Correspondingly, in agony and dimness they desolate. Ruth Gilbert (2008) in the article “Contemporary British-Jewish Writing: From Apology to Attitude” comments that *Kalooki Nights* as humorous and alarming, impudent and hostile presents the concept of anxiety and fury in the mind of Jewry in broader cultural background. In the thesis “Others have a nationality. The Irish and the Jews have a psychosis’: Identity and humour in Howard Jacobson’s *The Finkler Question* and Paul Murray’s *An Evening of Long Goodbyes*” author Sofia Ricottilli (2015) has used the term tragic humor to analyze idea of humor. The author describes that humor is the strength of the minority group. They use ‘humor’ as a tool to attack the rulers and also can gain their self-affirmation. The Jews celebrated legislature of humors. It again talks about the role and impact of ‘self-irony’ to gain prominence among them. Wit Pietrzak (2016) in the scholarly article “What Happened to our difference? Howard Jacobson’s *J a novel*” uses the term ‘homogenous society’ and says that it reveals functions on the “principle of exclusion of difference and repression of individuality”. ‘*J*’ deals with the notion of ‘post apocalypse’ to acme issues those comprises the origin of mankind. In a review titled “The Bottom Line: ‘Shylock Is My Name’ by Howard Jacobson” (2016) it is

mentioned that Shylock's tragic story is fundamentally enlightening and inspiring. Often people may find it infuriating story on Jewish personality and subjugation. In the article "Jew-Hatred in a different guise" the author Irving Kett states as 21st century is approaching writer develops a great fear for the 'future' of the Jews. Writer can see numerous antagonistic forces. Author perceives the 'Jewish position' as equivalent to the situation that prevailed in the 1930s. Writer mentions that now the Arabs in place of Nazism creates same disaster. Moreover, Jews were left with only two viable options; 'emigration to Israel or total assimilation'. Lenny Bruce (1989) in the paper "Hyperrealism and the Death of Jewish Tragic Humor" mentions humor lives in the voice of the narrator. The storyteller brings significance to those whom he wants to give prominence. However, "dead" moment signifies the re-telling of an old story in a novel way. In the scholarly article "A Menace to Jews Seen If Hitler Wins": British and American press comment on German Antisemitism 1918-1933 author Stephanie Seul (2012) has analyzed how German antisemitism was publicly argued abroad prior to the Nazis coming to power and aroused universal contempt for their systematic persecution of the Jews. In the scholarly article "From Antisemitic Peripheries to Antisemitic Centres: The Place of antisemitism in Modern German History" author Oded Heilbrunner (2000) inspects antisemitism in an exclusive phenomenon in Germany. It discusses about social and political divisions available in that society. It analyses contribution of Weimar years to antisemitic radicalism. In an article "Teaching about Antisemitism" by Wendy Jean Harrod (1996) it is mentioned that one should discuss about antisemitism inside the classroom. It is because antisemitism is still alive in the least expected places. Though antisemitic attitude is moribund yet harassment is increasing. In the article "Coming out Jewish: Judaism in the Contemporary British Novel" by Cheryl Alexander Malcolm (2006) mentioned that times moves on but treatment towards Jews remains the same. Impact of holocaust overshadows the progress of Jews. In the article "A commentary on Dan Jacobson's Holocaust writings" author Amy Simon (2015) discussed about the traumas and sufferings of holocaust victims. It is also depicted that in the ghettos Nazi's have created such stereotypical images which tried to prove Jews as criminals. Jacobson holds the feeling of shame. Despite of being guiltless he

was compelled to behold title of failure. In the article “The Discourse of Jewish Difference in J. M. Coetzee’s *Disgrace*” author Stephen Silverstein (2011) showed antisemitic hostility available in South African society. It is completely racial form. Author discussed about the sorrows of Jewish women who is raped. It further discusses about Jews racial difference and exclusion of Jewishness.

Berger, George M. (1940) in “Antisemitism. A Reply” replies to Mr. Stephensen for his accusation to Jew for all anti-Semitic actions. He replies that one should not accuse Jews for all evils since it will not help Australia or the rest of the world. He also discoursed that ‘Semitism’ is the foundation behind the emergence of antisemitism. The author considers that Apart from having religious dynamics economic distress, misgovernment and psychological factors also instigate the rise of antisemitism. Fenichel, Otto. (1940) in “Psychoanalysis of Antisemitism” considers antisemitism as a scapegoat theory in which Jews are victimised for the sins of the others. Jews are the scapegoats because of their cultural/physical peculiarities. He also says that antisemitism offers the normal people a sense of recalcitrant tendency against Jews. Antisemitism brings rebellious tendency to do destructive action –against defenceless people. Halpern, Ben.(1981) in “What Is Antisemitism?” considers that antisemitism is a trap which carries a historical perilous background people often ignore. It also brings an emotional responsibility and carries an emotional charge. Writer says that antisemitism needs Jews as its object. Materialists consider antisemitism as economic in nature whereas idealists consider it as religiously grounded prejudice. Ahmed, Nazir (2004) in “Islamophobia and Antisemitism” considers Antisemitism is an attack on Islam and its followers. Islamophobia and antisemitism are two sides of same coin. Jew and Muslim share same God, enemies and place. The problems they have are political. Their differences are considered with ill motives. Harrod, Wendy Jean (1996) in “Teaching about Antisemitism” says that antisemitism is still alive in the least expected places though, antisemitic attitude is moribund yet harassment is increasing. Diesendruck, (1939) in “Antisemitism and Ourselves” considers antisemitism as a phenomenon is rare specimens of pure-hate which has rational appearance but irrational essence. Jaher, Frederic Cople (2001) in “Antisemitism in American Athletics” observes

that antagonism against Jews differs depending upon their social status. It is depicted that Jews are not considered as competent enough to be a member of Squash sport. Jews are welcomed as guests but not as members. They are not allowed to play in prime hours, call their own guests or to purchase food and sports equipment. They are bitterly criticized by calling “kike”, “dirty Jew” or “Jew boy”. Wistrich, Robert (2004) in “Anti-Zionism and Anti-Semitism” states that anti-Zionism is the important beneficiary of previous practices of antisemitism. The author believes that the fundamental forms of anti-Zionism arise with transformed energy in recent years which project evident similarities to European anti-Semitic especially to holocaust. Jaspal, Rusi (2015) in “Antisemitism and Anti -Zionism in Iran: The Effects of Identity, Threat, and Political Trust” the author illustrates that there is a progressive correlation between the both theories. Kovács, János (1946) in “Neo - Antisemitism in Hungary” explicates that Zionism, previously a minor cause in Hungary, would flourish and gain thousands of new converts and can live happily in the new land. Segré, Angelo (1946) in “Antisemitism in Hellenistic Alexandria” says that main reason behind the presence of antisemitism in the primordial realm is Jewish diaspora sensibility and strive for identity which forces them to have share the rights of the Greeks. Birken, Lawrence (1997) “Antisemitism in Comparative Perspective: An Intellectual Historian’s Response to Goldhagen” refers to Daniel Goldhegan’s Hitler’s Willing Executioners and illustrates that antisemitism is the permanent feature of Christian civilization. Gelber, Mark H. (1985) in “What Is Literary Antisemitism?” Writer concludes that a text can be more or less anti-Semitic only in the sense that it stands in relation to other text. The author focuses on history of literary anti-Semitism and says that different types of literary anti-Semitism may evoke diverse responses from readers. Writer concludes that “a text can be more or less anti-Semitic only in the sense that it stands in relation to other text” (18). S, Jerome. Jr, Legge. (1996) in “An Economic Theory of Antisemitism? Exploring Attitudes in the New German State” mentions that The Jews have been substituted by non-Jews as straight objects of personal or communal chauvinism. Cahnman, Werner J. (1957) in “Socio-Economic Causes of Antisemitism” mentions that socio-economic causes intermingle with religious, moral and juridical causations. Even, the term Jews is used as usurer

interchangeably. Gilbert (2008) and Bild (2018) observe that *Kalooki Nights* depicts dimensions of Jewish history in terms of its tragic humour as a coping mechanism and the remembrance of the Holocaust as a sacred duty. Atlani (2014) discusses the impact of the Holocaust on survivors' children and their inter-personal relationships. Kazmierczak (2014) demonstrates that the novel depicts present day reactions to Jewish victims. *Kalooki Nights* deals with Jewish trauma, according to Karatzas (2018) and Madden (2019). McKinnon (2011) observes the emotional and psychological journey of the characters of the novel in "Can I play with Madness?"

Research Gap:

In most of his works the author Jacobson has projected Jewish life, culture, love and other factors of the society. However, in the select works Jacobson tries to project hostility, prejudice and notion of expressed hatred towards the Jews. Though, in both ways Jacobson uses humor as a weapon to project the conditions of Jews. It has been observed that in all these reviewed works of Jacobson there are stray references to issues of antisemitic prejudice and its consequences on Jews and the use of tragic humor which need a detailed observation and study.

-) Some scholars have analyzed the concept antisemitism and humor in the *Finkler Question* and the *Kalooki Nights*. However, a complete study is required to explore more about the antisemitism and tragic humor in the select books of Howard Jacobson.
-) It is observed that only a few scholarly articles are available on *Shylock is my Name and J a Novel* whereas no scholarly articles are available on *Roots Schmoots* and on *When will Jews be forgiven the Holocaust?*
-) It is observed that all the reviewed thesis, dissertations, critical books, research papers and articles do not address the problem of antisemitism and Jewish psyche collectively as taken in this study.
-) Jacobson is an excellent writer. It will be worthy to reconsider and reinterpret while considering the treatment of antisemitism the select works of Jacobson.

) As, the current study will also be beneficial for the students who are engaged in Jewish studies. It will try to bring a new arena of understanding the Jewishness.

Freudian Theory of Psychoanalysis

Literary theory persists an inescapable influence on modern literary milieu. It has myriad assistance which helps people to get entangled with texts and to upheave capacious subjects. Versatility of the doctrine brings new ways of seeing literature. Literary theory helps in having methodological studies of the texts. Literary theory has been enriched with exposition and interpretation of texts. It not only helps to evaluate the texts but also assists in bringing a dimension to an older text. In the present era a text cannot get rid of the influence of theory. Theory is part and parcel to bring novelty in textual interpretation. Theory helps to bring versatility and variability to an old text. In the light of theory author can interpret and illustrate an old text with an innovative approach. Thus literary theory constructs the cognizance of assortment and vicissitudes the explanatory practice of literary studies. Psychoanalytical Criticism is a form of literary criticism which uses the mechanisms of psychoanalysis for analyzing a text. It intends to cure the mental disorders of human being. “It starts with Sigmund Freud’s analysis of the literary work as a symptom of the artist, where the relationship between author and text is analogous to dreamers and their ‘text’ (literature = ‘fantasy’) (Seldon 153)”. Psychoanalytical criticism considers literary text as the mouthpiece of the author. The text represents the expressions of author’s subliminal desires and anxieties. It is the manifestation of writer’s psyche. The groundbreaking works of Sigmund Freud (1856-1939) explores the mysteries of unconscious mind. The phenomenon of psychoanalysis got established with the spectacular contributions of Freud and his predecessors. They have glorified the field of psychoanalysis with paramount discovery. “Psychological criticism deals with a work of literature primarily as an expression, in fictional form of the state of mind and the structure of personality of the individual author. This approach emerged in the early decades of nineteenth century, as part of the romantic replacement of earlier mimetic and pragmatic views by an expressive view of the nature of literature... (Abrams 247)”.

The association between psychoanalysis and literary criticism extents considerable attention in the 20th century. Essentially related to the enunciation of “sexuality in language”. It runs through three major emphases in its exploration of unconscious “on the

author (and its consequence, 'character'), on the reader and on the text (Seldon 153)". Further, it is modified in relation to the post structuralism by Lacan and the predecessors. "In which the coupling of a dynamic notion of 'desire' with a model of structural linguistics has been influentially innovative (Seldon 153)". There has been a constant awareness in modern literary studies in the unconscious and the idea and culmination of 'repression'. However, it is often associated with disputes on sexuality. Emphasizing on the relativity between philosophy, psychology and literature in the study of individuals, Mijuskovic states that "the disciplines of literature, philosophy and psychology have erected a significant and true insight into man's fundamental nature, namely that each of us, separately, exists in isolation in a state of desolate loneliness, enclosed within the confines of a nomadic prison which we continually strive to escape (qtd in Griffiths 5, 6)". Psychoanalytical criticism emphasizes on exploring human behavior. It unveils person's behavior regulated by social or psychological sub-structures. Human behavior denotes the way one responds and interacts in the society. It is a persistent process. Social value system maneuvers the human behavior. Society tyrannizes the behavior and belief of a community. Individuals need to obligate social structure and postulated norms. Social norms accredit diligent performance of individual's in a class structure. Personal conviction also has an ascendancy in channelizing behavior. Moreover, culture primly influences the individual from infantile to senility. Psychoanalytic criticism initiated by Sigmund Freud (1856-1939) essentially refers to the study of one's mental as well as psychological condition. He took the discipline into the zenith. Several innovations are made in the area of psychoanalysis. Modern theorists have enriched the domain with brilliance yet, everything is bizarre without appreciation of Freud. His own life and childhood experiences have great influence in his understanding of human psyche. He incorporates meticulous efforts to create a new arena in understanding relationship of conscious and unconscious minds. Cambridge English dictionary defines-"any of a number of the theories of the human personality that attempt to examine a person's unconscious mind to discover the hidden causes of their mental problems (Cambridge Dictionary 01)". Similarly, Carl Gustav Jung (1875-1961) is a major contributor to the psychoanalytical movement. He is essentially recognized for the

magnified movement he created known as analytical psychology. Jung has precisely defined the notion of psyche like Freud. Psyche in Jungian psychology means the whole of all the “psychic process”, “conscious as well as unconscious”. It consists of two complimentary but antithetical spheres: the conscious and unconscious operating on the principles of law of entropy, the psyche is self-regulatory system. He holds that the psychology of an individual can never be explained from himself alone; a clear recognition is needed of the way it is conditioned by history, environmental circumstances and psychological phenomenon. Linking each individual not only with his own past but the past of the species as well, Jung’s “concept of collective unconscious” places the psyche within the evolutionary process. “The unconscious is an autonomous entity independently capable of organizing a compensatory relation to conscious attitudes or personality. Within the unconscious is to be found the “personal unconscious” - repressed material from everyday life and the 'Collective Unconscious', the strata of archetypes that are inherited and represent a phylogenetic layer (Rawland10).” On the other hand, Freud has presented “a three part model of the psyche”. Freud has classified it into the “id, ego and super -ego”, which parallel to the unconscious, the conscious and the subconscious. The Id is the prime force of all mental energy which basically deals with general human instincts and desires. It is governed by the pleasure principle which strives for immediate gratification of all needs. Un-fulfilment of the desires bring stress and anxiety. Therefore, superego needs to take the control of all the desires of Id by presenting the lesson of morality, ideology and between accurate and immoral. However, the Ego is regulated by the reality principle which attempts to fulfil the desire of the Id’s in a real and socially tolerable mode.

Sigmund Freud contemplated traumatic childhood experiences responsible stimuli for any complex however, Jung believes that the origins of complexes laid not only in personal unconscious but also in the collective unconscious. The notion was further impelled by encompassing exploration of “the unconscious material of his patients, such as their dreams and fantasies” and comparative analysis of religion and mythology. Freud’s efforts are influenced by the idea of unconscious, a part of mind except conscious which profoundly influences human actions and behavior. Freud’s expertise lies on inventing

accumulated role of unconscious on human behavior. Though, various authors and poets have worked on the same idea yet Freud has incorporated scientific way of studying unconscious. In normal course, feelings which arises conflicts are repressed from conscious mind and are pushed to the unconscious. Lacan treats Freudian notion as a base of his concept also, integrates radical changes in his theory. Lacan believes that unconscious is organized like a sentence. However, Lacan (1901-1981) idolized the doctrine by ascertaining the questions of image, identification and unconscious fantasy. These unconscious feelings find an outlet through dreams, which are related to wish fulfilment. Freud points out that both conscious and unconscious mental states form the mixture of consciousness. Sigmund Freud considered that human behavior and attributes were originated from the relations of differing psychological forces. Such forces function at three diverse stages of understanding human mind i.e. “the preconscious, the conscious, and the unconscious”. Freud affirmed the important roles of each of these parts of the mind in influencing behavior. To have a clear idea about Freud’s concept of psychoanalysis one needs to focus on each segment of personality and their part of operation. Apart from that one needs to understand the contribution of them in human life and experiences. “The preconscious consists of anything that could potentially be brought into the conscious mind... The conscious mind contains all of the thoughts, memories, feelings, and wishes of which we are aware at any given moment... The unconscious mind is a reservoir of feelings, thoughts, urges, and memories that outside of our conscious awareness. Most of the contents of the unconscious are unacceptable or unpleasant, such as feelings of pain, anxiety, or conflict (Kendra Cherry 09 2018)”.

Freud considered that the unconscious influences human actions. It includes repressed outlook, memoirs, behaviour, belief, needs, and actions. “Freud likened the three levels of mind to an iceberg. The top of the iceberg that you can see above the water represents the conscious mind. The part of the iceberg that is submerged below the water but is still visible is the preconscious. The bulk of the iceberg that lies unseen beneath the waterline represents the unconscious (Kendra Cherry 09 2018).” Freud theory describes that the conscious mind is filled with the factors that one is aware of. All the active thinking,

feeling and perceiving process of mind are the part of conscious mind. “Mental states like beliefs and values do not exist solely by virtue of the consciousness in them. Freud’s notion of unconscious mentality is arrived at by pressing the distinction of mental states from consciousness and combining it with the topographical model where all the psychological locales are spoken of as existing independently from their members at any given moment (Sousa, 2011).”

The term consciousness is a unique phenomenon. It indicates to state of awareness of human being i.e. the latent knowledge of something. People can be conscious of an abstract idea, a fascination or even of an illusion. People are aware in “psychosis, dissociative states, in intoxication” etc. However, these embodies a diverse psychological association of experiences (Kihlstrom, 1987). “Man has developed consciousness slowly and laboriously, in a process that took untold ages to reach the civilized state. And this evolution is far from complete, for large areas of the human mind are still shrouded in darkness (Rohman, Carrie 30).” Consciousness is one’s feeling of being aware. It carries person’s subjects one recognizes. The centre of that cognizance is the ego. “It is ... the complex factor to which all conscious contents are related. It forms, as it were, the centre of the field of consciousness; and, in so far as this comprises the empirical personality the ego is the subject of all personal acts of consciousness (C.W.IX 2: 3).” Ego has a vital part in every one’s life. It functions as “a gate-keeper” that impacts contents and experiences mirrored in conscious mind are repressed, excluded or unnoticed. Ego helps us to understand the concept of personal unconsciousness. The subliminal contents of mind occupy the personal unconscious. “There are certain events of which we have not consciously taken note; they have remained, so to speak, below the threshold of consciousness. They have happened, but they have been absorbed subliminally (*Man and His Symbols*, Carl Jung 30)”. The Jungian differentiation of the conscious and unconscious is parallel to that of Freud. The conscious is the quality of self-awareness and also the outward looking expression of personality. It floats like a little island on the boundless ocean of the unconscious when Jung speaks of the unconscious, he means not only a lack of awareness, unconsciousness, but an area of mind that consciousness that is unconscious

by nature. It includes our evolutionary underpinnings, the animal, and the part that is a vestige of the phylogenetic heritage and certain ideas and feelings which are kept out of consciousness. It is dynamic fact that exerts great influence on human actions, thoughts, ideas and fantasies. For self-actualization to come to terms with the unconscious is essential to establish a more vital relationship between the two enduring components of the mind, the conscious and unconscious. In accordance with the topographical depth of the unconscious, Jung divides it into two structural entities i.e. the personal unconscious and collective unconscious. Personal unconscious belongs to the individual alone. It comprises his repressed infantile impulses and wishes, subliminal perceptions and countries forgotten and suppressed experiences. Jung uses the idea of the collective unconscious to stress that an individual always exists in the environment. The notion the collective unconscious was one of the significant contributions to the field of psychology. The personal unconscious mainly poised of components derived from the individual's life experiences whereas, the collective unconscious encompasses universal congenital rudiments. However, Freud compares the mind with an ice berg. The conscious activities are guided by morality and social circumstances (i.e. "Super Ego") whereas "pre-conscious" is directed by "ego" and "unconscious" is governed by id. Unconscious (i.e. id) is the source of all psychic energy driven by pleasure principle. Ever since the birth of the person, unconscious persistently influences human behavior. Unconscious represents the instinctive and primitive behavior. Ego deals with reality and is based on reality principle. It develops from the id. It aims to channelize the primitive impulses in real world. The last aspect of mind is the super ego. Super ego represents the social morality. "An organism acts in order to survive and reproduce, and is guided toward these ends by its needs. The organism's needs of hunger, thirst, the avoidance of pain, and sex (Boeree, 2006, 19)". Kristen M. Beystehner, in "Psychoanalysis: Freud's Revolutionary Approach to Human Personality", explains-"The id has the quality of being unconscious and contains everything that is inherited, everything that is present at birth, and the instincts. The ego has the quality of being conscious and is responsible for controlling the demands of the id and of the instincts...the superego, whose demands are managed by the id, is responsible for the limitation of satisfactions and

represents the influence of others, such as parents, teachers, and role models, as well as the impact of racial, societal, and cultural traditions... (Kristen M. Beystehner, 01)". Many of Freud's concepts are based on the aspects of sexuality. Freud introduced the concept of Eros and Thanatos in his essay *Beyond Pleasure Principle* (1920). Freud in this essay has demarcated "traumatic neurosis as a consequence of an extensive breach being made in the protective shield against stimuli (303)". Libido is the energy drive related to all sexual desire. It is a psychic energy associated to sexual gratification of the human being. Libido, later called Eros (means love) refers to the life instinct. In contrast to this Thanatos (means death) refers to death instinct or destructive urges. It is not the destructive urge towards other rather it is self-destructive. "Death is metaphysically connotated culmination of pleasure. It is the ultimate release of tension; it promises the ultimate experience of stasis and complete calm. Thus re-living and repeating unpleasurable experience becomes anticipation for the death. Since the deaths in reality experienced by the human beings are not their own therefore the feeling and realization of death as a self-destructive phenomenon is not truly an identification with the real death (one's own death) (Bibha Sharma 33)". Freud, introducing the concept of pleasure principle (i.e. the impulse to avoid all malicious activities) talked about human impulse to avoid all discontentment which governs all psychic actions. Pleasure principle needs gratifications of all primitive desires. It is the driving force of id. It strives to the fulfilment of instinctive needs such as hunger, anger and sexual gratification etc. Deprivation of such urges resulted in anxiety and stress. During childhood behavior is regulated by id. Individual strive for basic urges are related to pleasure principle. Therefore, without hesitation a child spontaneously urges for instant gratification. With the development of ego one learns to pacify the urges and desires.

Individual functions consciously; meeting all realistic needs and coordinating with situations. This reality principle functions against the irresistible urges of pleasure principle. In dream analysis Freud considered dreams as the outlets of repressed desires. The 'Discomfort of soul' or theme of neurosis achieves a major place in the select works of Jacobson. William Cullen in 1769 has coined the word "neurosis" which refers to "disorders of sense and motion" produced by a "general affection of the nervous system".

It originates from the Greek word “(“neuron”, "nerve") with the suffix - osis (diseased or abnormal condition)”. Later the concept was mostly demarcated by Freud and his disciple Carl Jung. Unlike delusion and hallucination neurosis refers to psychological disorders which encompasses in chronic distress. Anxiety is associated with feelings of uneasiness and discomfort. It controls and diverts memory of people. Anxiety is a persistent inner conflict. Neurotic complications results from anxiety. It is uncontrollable and continuously haunts the individual and generates uncomfortable and helpless situation. Anxiety is a universal phenomenon and an innate reaction. In their life-time people face several dreadful situations which make them anxious and if the person fails to balance he/she becomes a psychologically disturbed person which further shapes the person as neurotic or sometimes psychotic person. “Neurosis means poor ability to adapt to one’s environment, an inability to change one’s life patterns, and the inability to develop a richer, more complex, more satisfying personality (Boeree 01).” There are different forms of neurotic tendencies namely, “obsessive–compulsive disorder, obsessive–compulsive personality disorder, impulse control disorder, anxiety disorder, hysteria (in which anxiety may discharged with a physical symptoms), and a great variety of phobias.” In the words of George Boeree – “Effects of neurosis can involve: Anxiety sadness or depression, anger, irritability, mental confusion, low sense of self - worth, etc. behavioural symptoms such as phobic avoidance, vigilance, impulsive and compulsive acts, lethargy, etc. cognitive problems such as unpleasant or disturbing thoughts, repetition of thoughts and obsession, habitual fantasizing, negativity and cynicism, etc. Interpersonally, neurosis involves dependency, aggressiveness, perfectionism, schizoid isolation, social-culturally inappropriate behaviors, etc. (quoted in Jaywant 132)”.

Defining Anxiety disorder and the symptoms the *American Psychological Association* penned as -“an emotion characterized by feelings of tension, worried thoughts and physical changes like increased blood pressure. People with anxiety disorders usually have recurring intrusive thoughts or concerns. They may avoid certain situations out of worry. They may also have physical symptoms such as sweating, trembling, dizziness or a rapid heartbeat (2020).” Anxiety can be experienced by any individual at any point of

life. Often it can be a normal reaction to any stressful event. “Anxiety is the mind and body's reaction to stressful, dangerous, or unfamiliar situations. It's the sense of uneasiness, distress, or dread you feel before a significant event. A certain level of Anxiety helps us stay alert and aware, but for those suffering from an anxiety disorder, it feels far from normal - it can be completely debilitating (Jovanovic 2020)”. Dziegielewski (2002) explicates anxiety as “a combination of cognitive, behavioral, and somatic responses such as nervousness, sweating, irritability, sleeplessness, fear, muscular tension, obsessive thoughts, poor concentration, compulsive actions, feelings of depression, and other types of general discomfort (278).” Though, it is normal to be anxious for some stressful incident in daily life. However, its adverse impact on daily work and life-style can harm the smooth functioning of a person. Often, it can lead to boycott the socio-cultural and familial life of a person by making him/her isolated. Similarly, “Many people with anxiety experience symptoms of more than one type of anxiety condition, and may experience depression as well. It's important to seek support early if you're experiencing anxiety. Your symptoms may not go away on their own and if left untreated, they can start to take over your life (Beyond Blue 2020).” There are several kinds of anxiety disorder likely “general anxiety disorder, social anxiety, specific phobias, panic disorder, obsessive compulsive disorder and post-traumatic stress disorder” etc. In “general anxiety disorder” people tend to be anxious for most of the things throughout the day. However, in social anxiety individual develops a strong distress of being publically condemned or humiliated. Therefore, one hesitates to mingle with people in public. Such people tend to be introvert in nature. In the paper “Common Anxiety Disorders & Their Treatment” the author Abhijin Kamath reviewed that-“anxiety comes to the point of being considered a disorder when it is consistently experienced or comes to the forefront when one is attempting to “master” his or her symptoms. *The National Institute of Mental Health* says that anxiety disorders affect approximately 40 million adult Americans in a given year. Per the aforementioned, women are 60% more likely to experience anxiety over their lifetime than men...it stands to reason that mental health professionals would benefit from understanding what the most effective evidence-based treatments are for the most common of the anxiety disorders (Kamath

2015)”. An individual tends to be more fearful for a specific person or object in specific phobia which can be very normal activity like taking an injection. A person’s inability to handle normal situation leads to face panic attacks and its persistence to a longer period makes it panic disorder. Due to obsessive compulsive disorder “A person has ongoing unwanted/intrusive thoughts and fears that cause anxiety. Although the person may acknowledge these thoughts as silly, they often try to relieve their anxiety by carrying out certain behaviours or rituals. For example, a fear of germs and contamination can lead to constant washing of hands and clothes (Beyond Blue 2020).” On the other hand post traumatic disorder can occur if a person has experienced any traumatic event like war or some accident. Due to such tragic experience the individual fails to relax as one is constantly bothered by distressing memories of the incident. Often a person’s inability to deal with such anxious situation shapes him to be a neurotic or extending to it the person becomes a psychotic or delusional or sometimes suicidal. Freud mostly relates the issue of neurosis with childhood trauma. However, he further extends it and relates with role of society and conscience. Thus, understanding the conditions of neurotic people “Freud came to the conclusion that the neurotic symptoms were not related directly to actual events but to wishful phantasies, and that as far as the neurosis was concerned psychic reality was of more importance than material reality (quoted Blizard, 02).”

Lacan in the book *The Savage Mind* mentioned that notion of unconscious is similar to Levi-Strauss’s notion of structuralism. He focuses on the language of the text. The moment signifiers are signified it structuralize a language similarly, when an unconscious substance observes a disturbing signifier, it may lead the subject back to the distressful autochthonous instance. Signifiers regulate human relationships and are also accountable for making a victim an unconscious. Signifiers are even the grounds of neurosis. Such, unconscious substances are also termed as complexes and archetypes related to their structural gravity in the psyche. The personal unconscious stimulates human behavior through the complexes. In relation to that Sigmund Freud has initiated for the idea of the Oedipus complex whereas Alfred Adler has propagated the concept of “inferiority complex”. Jung apprehended “the complexes as sub-personalities” which the

impending influential effects on one's feelings, sentiments, actions and mannerisms. However, Sigmund Freud contemplated traumatic childhood experiences responsible stimuli for any complex however, Jung believes that the origins of complexes laid not only in personal unconscious but also in the collective unconscious. The notion was further impelled by encompassing exploration of "the unconscious material of his patients, such as their dreams and fantasies" and comparative analysis of religion and mythology.

Carl Jung considers neurosis as psychological catastrophe due to dispute with self. It is disassociation of the personality due to galvanization of complexes. Neurosis outbreaks with the purpose to distinguish between actual self and imaginary self. Individual's struggle with neurotic symptoms such as angst, dread, misery, conflict and guilt enables him to ascertain the veracious strength. To quote Jung- "A neurosis is a dissociation of personality due to existence of complexes. To have complexes is in itself normal; but if the complexes are compatible that part of the personality which is too contrary to the conscious part becomes split off. ... Any incompatibility of the character can cause dissociation, and too great a split between the thinking and the feeling function, for instance, is already a slight neurosis. When you are not quite at one with yourself in a given matter you are approaching a neurotic condition. The idea of psychic dissociation is the most general and the cautious way I can define a neurosis (Jung 137)". Jung is not in distress with Freud's notion that "Oedipal Complexes" can "manifest as neurosis in later life". He accredits that some stages of life, mainly "infancy" have an enduring and influential impact on the character. He considers this as an inadequate elucidation for the cases in which no evidence of neurosis is available till the time of collapse. Jung believes that psyche knows its limitations and potentials therefore, it is seemed that in certain conditions if one person becomes neurotic another one's psyche controls him. Breakdown occurs when people forget their limitations and functions beyond the potentials. Jung considered that neurosis is not absolutely negative even if, it devours devastating facades. Positive explanation can generate fundamental persistence for some individuals. Jung's understanding of neurosis completely varies from the traditional approach. "I am not altogether pessimistic about neurosis. In many cases we have to say: 'thank heaven he

could made up his mind to be neurotic'. Neurosis is really an attempt at self-cure, just as any physical disease is an attempt to self-cure... Modern medicine- internal medicine, for instance- conceives of disease as a system composed of a harmful factor and a healing factor. It is exactly same with neurosis. It is an attempt to self- regulating psychic system to restore the balance, in no way different from the functions of the dream- only rather more forceful and drastic (Jung 138)". To Jung, neurosis grows worse when one tries to ignore it. Therefore, in the road to recovery one have self- acceptance of flaws and difficulties.

A powerful urge to develop the personality and wholehearted dedication to life help in establishing unified direction to life. Instead of denying and hiding the one's flaws from others one should try to channelize the energy in fundamental growth. People should be clear about their goals and trajectories. Neurosis can become blessing if one learns to discover the path of escapism and wins the combat. Neurotics should be restrained of conformity and also free from the fright of social criticism. "For the hero, fear is a challenge and a task, because only boldness can deliver from fear. And if the risk is not taken, the meaning of life is somehow violated, and the whole future is condemned to hopeless staleness, to a drab grey lit only by will... (Jung 1854)." However, Lacan consents that signifiers can lead a victim to unrepairable psychological damage in which the victim may end up losing some faculties of mind. Lacan considers neurosis is an inevitable state of human consciousness as the psyche distinguishes an erroneous and unachievable image of wholeness. The amateurish desire restrain people from reaching "equilibrium" or "self-awareness" which further impede the mental health. However, Freud is more concerned about the psychoanalysis of the author and the characters of the text. Since, his ideas mainly concentrates on notion of sexuality as opposed to Lacan and Jung so, it is proposed that notion of infantile sexuality doesn't begin with puberty rather it starts from infancy, especially infant's relationship with mother. Infantile sexuality which gives rise to the theory of "Oedipus complex", believes that infantile sexuality begins over the child's association with the mother where the male child perceives a wish to exclude the father and to be the companion of the mother. In the book *Totem and Taboo*

(1913) Freud introduced idea of “Oedipus complex”. In this stage the father is both loved and hated. Father is symbolic representative of power, strength and privilege.

“Freud, of course, is also known as the formulator of the concept of the Oedipus complex. Literally speaking, this is the phenomenon observed by Freud (and it figures in his own self-analysis) where the son (like Oedipus of the Greek myth) wants to have done with his father in order to sleep with his mother. A related theme emerges in Totem and Taboo, where Freud refers to the myth of the killing and devouring of the violent father in Darwin’s primal horde. The sons, in an act of contrition and guilt, give up immediate access to the father’s women, and so institute the symbolic order: the order of the law. Oedipus and the story of the primal horde both illustrate the way that the unconscious (the primary process) is always trying to avoid repression and thus by-pass the symbolic order (the secondary process)”. (Lechte 27)

In contrast to “Oedipus complex”, female experiences the “Electra complex”. The desire towards father by replacing the mother. Thus, both father and mother are considered as objects of sex. Along with seeking desire to father, girls face penis envy. Female jealousy towards her father’s male organ and desire to get the same. Parallel to this male experiences the castration complex or anxiety. The fear of losing their genitalia. Due to having desire towards his mother male fears that his father will castrate him. All human activities are stimulated by wish for pleasure. “The way out of it is provided by the fears of castration complex. The father is experienced as the source of all authority, all direction of desire, and thus as capable of castrating the boy child, who unconsciously believes this to be the reason for absence of the penis in the girl. The boy thus abandons his love for the mother and moves towards identification with the father, with the understanding that he too can in time occupy such a position of power (Sharma 35).” Introducing the notion of castration complex which means the terror of the harm of the male genital in boys and the understanding of “the loss of the penis” for girls Freud introduces that anxiety among the boys and girls develops from several sources and leaves an emotional impact on them.

Even though, both genders have individual set of experiences. Moreover, their progression in life creates an enigma over sexual dissimilarity. Freud believes that at certain level the child visualizes “the genitals” of the other gender and comprehends his gender identity a boy that other gender doesn’t behold something that he partakes or (if she’s a girl) that the other gender devours something that she fails to have. Such acknowledgements are really anxious and disastrous. “The third phase of the child’s sexual development, the genital stage, involves the child’s exploration of its own body and the discovery that masturbation can bring pleasure... a threat that something terrible might happen...Freud associated this threat with the baby boy’s fear of punishment inflicted by the cruel father who interrupted the boy child’s happily erotic relationship with its mother. The punishment that the father threatened was castration – the removal of the organ that the child comes to associate with sexual pleasure and desire. When fear of the father makes the child gives up his desire to have his mother, he is responding to the castration complex (Thurschwell 57)”.

Other than castration anxiety a person faces the trauma of birth, separation anxiety, anxiety of loss of love and anxiety of death in his life. Hence, with the help of defence mechanisms a person tries to deal with all sets of anxieties in his life. People need to deal with various thinking and impulsive processes. They sometime even need to deal with the tragic memories of the past. Often an individual feels it difficult to cop up in such situation at that time one takes the help of defence mechanisms to handle such feelings. Associated with these theories are some psychic processes. The important and highly debated one is that of the libido. To Freud, each repressed exemplification of a carnal longing is spent with sensual drive, which is the “libido” that needs to get a channel. The direct manifestation is prohibited so, it needs to get a method of manifestation that is suitable to the ego. Secondly, a person can make usage of “screen memory”, a minor or insignificant memory that functions to destroy a more noteworthy memory. Another process is “transference” in which people unconsciously transfer approaches and insolences from “a person or situation in the past on to a person or situation in the present”. Then, there is the method of “projection”. Here, an unrecognized negative aspect of a person is accredited to other person. To disown one’s own yearnings and antipathies. Transference and

projection are comprehended as “defence mechanisms”, the mental processes to ignore agonising incidents. Defence mechanisms are unconscious mental reactions which guard individuals from apprehension, dangers in order to guard self-image. Reinterpreting the Freudian notion of unconscious Anna Freud (1895-1982) in terms of the Id, Ego, the Superego, and defence the mechanisms she describes Superego as representative of customary ethical and moral constituents through which the Ego functions. She asserts superego as basis of all neurotic ailments. “Neurosis is produced by the severity of the Superego (65).” It forbids Ego from reaching the instinctive satisfaction, and in any way if it accomplishes its goal then it will indeed stir up distress amidst Ego and self (i.e. Superego). Anna Freud experimented concept the “Mechanisms of Defence” in relation to “defence against instincts” and with the help of it she tries to protect neurotic people from anxiety disorders. Anna recommends therapist to offer a helping hand to neurotic person in expressing the repressed unconscious thoughts and memories. Psychoanalytic theory postulates that neurosis is entrenched in ego defence mechanism. Defence mechanisms help in maintaining a consistent sense of self however, distressing feelings and mannerisms ground neurotic tendencies. Neurotic person encounters comatose conflicts which are manifested in psychological and physical ailment.

Freud revolutionized the world of psychoanalysis with the notion of neurosis, psychosis and repression. Repression carries a correlation with unconscious. It is like a “store-house which contains all unfulfilled desires or past events suppressed under the influence of ego and superego”. Later, it discovers unconscious as accommodation. It deeply influences human activity. Neurosis is the result of “conflict between ego and id”. It is the mental condition in which an individual is at combat with his own self. However, in psychosis a person has the conflict between ego and the outside world. Freud believes that human being are the marionettes of world of drama. They are driven by the desires. In the work *The Loss of Reality in Neurosis and Psychosis*, Freud states that that the abilities of neurotic person can be re-established whereas it is difficult to channelize the same with a psychosis person. A psychotic person tend to loss the touch with reality greater than a neurotic. Nevertheless, a neurotic patient can overpower the unconscious

instincts and the pivotal aspects remain dynamic whereas, unconscious overrides the decisive factor in psychosis. “In a neurosis, the ego in its dependence on reality, suppresses a piece of the id (of instinctual life), whereas in a psychosis, this same ego, in the service of the id, withdraws from a piece of reality. Thus for a neurosis, the decisive factor would be the predominance of the influence of reality, whereas for a psychosis it would be the predominance of the id. In a psychosis, a loss of reality would necessarily be present, whereas, in a neurosis, it would seem, this loss would be avoided (Freud 4094)”.

Sigmund Freud (1894, 1896) distinguished several “defence mechanisms” in his work the *Nero-Psychosis of Defence* which further was advanced by Anna Freud in the volume *The Ego and Mechanisms of Defence* (1934). Defence mechanisms are unconsciously used to protect oneself from any external or internal apprehension. Whenever a person develops a sense of anguish, fear or alarmed one unconsciously takes the help of defence mechanisms to get rid of such emotions. Often defence mechanisms are consistent and typical, hence, extreme use of it may lead to psychological disease like “anxiety, phobia, neurosis, obsessive disorders or hysteria”. Some notable defence mechanisms introduced by Sigmund Freud and Anna Freud are “repression, denial, projection, displacement, regression and sublimation”. Repression is engaged by the ego to restrain the distressful feelings from conscious mind. It is an unconscious element. With the process of repression people restrict disturbing ideas from the mind however, it can appear in altered forms through subconscious. In the Oedipus complex child tend to develop aggressive thoughts for the same sex parent as he beholds sexual desire for the other sex parent. But the person needs to repress such emotions considering social/alarming consequences in the unconscious mind. Sometimes, due to the involvement of superego such repressed thoughts converts to sense of guilt. Though, repression is much helpful in the long run yet, it often helps people to avoid anxious ideas and memories. Projection, a defence mechanism introduced by Anna Freud in which a person attributes annoying contemplations, approaches and intentions on other person such as, if a person dislikes someone but that is not acceptable for him/her in that case the person ends up considering it as the hatred of the other person for him. Thus, people

projected their thoughts on others which can ground the sense of guilt, sexual and aggressive sentiments. Again, in displacement people redirect the aggressive instincts to a harmless substitute which can be a person or a thing. By doing so the person generates a symbolic object. It occurs due to tussle between the Id and superego. Any impermissible need of Id is redirected by the ego to channelize the psychic energy. For example, if a person is humiliated by his superiors whom he can't respond in the similar way later, can return to his home and attack or beat his family member or pet. Similarly, in sublimation people tend to channelize or displace obnoxious mannerisms to socially acceptable ones. Often, people who are living dreadful lives adopt several creative modes like art and music to express their emotions. Even, sports and games also helps people to channelize the destructive or aggressive emotions to constructive one. In Jacobson's *Kalooki Nights* one can find the use of sublimation as defence mechanisms by Max and his family to manage their aggressive impulses. "Fixation at the oral stage of development may later lead to seeking oral pleasure as an adult through sucking one's thumb, pen or cigarette. Also, fixation during the anal stage may cause a person to sublimate their desire to handle faeces with an enjoyment of pottery (McLeod2019)". Freud considers sublimation as the foundation of civilized society, as arts and science are all sublimated sexuality. "Sublimation is the process by which the instinctual urges and energies get translated into non-instinctual behavior: 'This capacity to exchange its originally sexual aim for another one, which is no longer sexual but which is psychically related to the first aim, is called the capacity for sublimation' (Freud 1980b 39). For instance, a fascination with the anal stage of development can turn someone into a miser who hoards their money...Civilization, as a step beyond the meeting of the basic requirements for survival- food and shelter- is based on the process of sublimation (Sharma 37)".

Denial is a defence mechanism which discards to accept reality in order to block unhappy outward occasions from consciousness. People use denial to evade the excruciating feelings which is too much to handle for them such as, a partner may reject to identify apparent symbols of the other partner's unfaithfulness or a scholar might decline to distinguish his/her noticeable lack of preparation for an examination. On the

other hand, in regression people tend to psychologically go back to earlier safer situation to avoid current stressful situation. Whenever, a person is frightened he/she reverts to earlier stage of childhood. In the process of reaction formation a person functions completely other way as he/she is in reality. Reaction formation is manifested by overstated conduct which a person feels socially unacceptable in one's unconscious. In reality, a person does so to hide his/her inner feelings and so satisfy his primitive instincts. "Freud claimed that men who are prejudice against homosexuals are making a defence against their own homosexual feelings by adopting a harsh anti-homosexual attitude which helps convince them of their heterosexuality. Another example of reaction formation includes the obedient daughter who loves her mother is reacting to her Oedipus hatred of her mother (McLeod 2019)." Freudian psychoanalysts have faith in the Freudian slip as defence mechanism, which Freud termed as "parapraxis". At this phase, repressed memories in the unconscious discovers a passage through daily occurrences as "slips of the tongue, slips of the pen" or unplanned activities. Consequently, through the process of defence one makes a deliberate attempt to defend or to escape from pain. In that process one forgets to consider what one is of denial or projection as it aims to eliminate the anxiety and fear. However, one's failure to deal with anxiety by using defence mechanisms brings psychological disorders for the person which further results with the mental ailment like neurosis, psychosis, delusion etc.

Freud not only explores the function and relation of libido and repressed childhood desires but also emphasizes on the role of society and morality in determining an individual. Society plays a vital part in the progress of a child. It always tries to bring the holistic development in a child by eliminating all immoralities. However, the powerful control and dominance of Id, ego and superego arise difficulty for a child. But one's capability to balance and overcome such situation makes a person a complete being. As at that point a person a meet the expectation of the society and the demand the unconscious. At the same time, due to lack of proper care and development if a child fails to bring such balance he/she ends up being a messy and inefficient personality. In a civilized world one needs to survive following the instructions of the super-ego which suggests that one cannot break

the protocols. Though, human being is always governed by the unconscious desires to pacify the pleasure principles yet, civilization brings the norms of survival by controlling both of the human drives that is “Eros (life instinct) and Thanatos (death instinct)”. In the book *Civilization and Discontent* Freud illustrates that love needs to be interpreted in two ways one is genital and the other one is ‘aim-inhibited’ which is more of ‘affection’. The previous one helps an individual to get family love and the later one helps a person to avail the bond of friendship which is more desirable from social point of view. Similarly, controlling the aggressive drive of human being civilization teaches people limit such instinct and to control ‘reaction-formation’ process. Moreover, the sense of conscience can help an individual to undermine the aggressive drive. Though, human ego has directed such instinct yet, the notion of morality or super-ego can help it to go back to its origin. Thus, rigidity between ego and super-ego creates the sense of guilt with the need of a punishment. Ultimately, weakening people’s yearning for aggression civilization takes the control over it. Later, sense of guilt and morality develops to be everlasting apparatus which signifies certain needs as illegitimate. It also strengthens people to deal with such feelings with the act of repentance. Ultimately, people’s disposition to aggression and potential agitation beside the criticisms that are enforced on person by the society are foreseen, that confirms that the society will sustain although the thoughtful burdens it places on its natives.

Another important thrust is “dream analysis”, the method through which actual happenings or longings are converted to “dream images”, postulated by Freud in his *The Interpretation of Dreams*. These include “displacement and condensation”. In displacement “one person or event is represented by another which is in some way linked or associated with it, because of a similar-sounding word or symbolism”. Condensation is where “by a number of people, events or meanings are combined and represented by a single image in the dream. Displacement and condensation works in favour of repressing ideas into material that will be symbolically depicted in our dreams”. In *The Interpretation of Dream*, Freud invokes the relationship of recent events on dreams. It emphasizes on transformation of real events into dream image. In the process of dream interpretation the

associations of events, actions and words are analysed by retelling the dream. Dream elements specifies the content of dream whether it is latent or manifest. Manifest content is the direct narration and the initial experience of dream whereas latent content denotes concealed meaning or repressed desire of dream. Psychoanalysis interpretation helps to reconstruct the latent meaning from the manifest content. Displacement refers to symbolic substitution of one person or events by another whereas condensation carries combination of several images and persons into a synchronic whole. Moreover, Freud had free associations with his patients and established “that his patients’ memories reached back to childhood and that many of the repressed experiences they recalled concerned sexual issues (Schultz & Schultz, 2008, p.416)”.

Again, Freud was also captivated by Charcot’s concept of “hypnosis to treat hysteria”. Freud investigated the concept but found it bizarre. Later, Freud worked collaborating with Josef Breuer. Breuer apprehended ‘cathartic treatment’ to experiment patients suffering from hysteria. By hypnotizing the patients Breuer articulated them to recall the initial stage of suffered experiences. This way he tried to have free association with their traumatic past experiences. This helped to explore prime cause of the hysteria, individual symptoms and the repressed emotions of the patient. Reiteration of the catharsis help patients to recover, as the symptoms would vanish. Breuer method of experimenting hysteria is termed as hypnotherapy. Freud deviated from the method of hypnotherapy and paved a new cathartic method. Developing a connection to it Freud established psychosexual development theory. Freud introduced the “five stages of childhood development” such as, “oral, Anal, phallic, latent, and genital”. He claimed the prominence of the stages in the construction of the human mind. In his essay *Studies on Hysteria*, Freud testimonies the unconscious as something which is mysterious to be comprehended of the peripheral realm. Freud was captivated by Charcot’s concept of hypnosis to treat hysteria. Freud worked collaborating with Josef Breuer to explore the notion of hysteria. Breuer apprehended ‘cathartic treatment’ to experiment patients suffering from hysteria. By hypnotizing the patients Breuer articulated them to recall the initial stage of suffered experiences. This way he tried to have free association with their

traumatic past experiences. This helped to explore prime cause of the hysteria, individual symptoms and the repressed emotions of the patient. Reiteration of the catharsis help patients to recover, as the symptoms would vanish. Breuer method of experimenting hysteria is termed as hypnotherapy. Freud deviated from the method of hypnotherapy and paved a new cathartic method. Developing a connection to it, Freud established psychosexual development theory. Freud introduced the five stages of development childhood such as, oral, Anal, phallic, latent, and genital. He claimed the prominence of the stages in the construction of the human mind.

Adler and Horney, the Neo-Freudian psychoanalysts' reject Freudian psychosexual development and role of libido and focus on violent childhood and societal experiences which forced individuals to develop neurotic personality. One can find the solution of the problem of neurosis by sharing a meaningful relationship. The characters projected by Jacobson are contending on one hand with the changed realities of Jewish life and on the other hand with their psychic conflicts. Such conflicts become too evident at some point of their lives that their ability to repress relinquish. Neurotic struggle against various hostile situations resultant with some distinctive tendencies like some moves from neurosis to psychosis, some reaches to compromise solution for the problem whereas another group tries to be compulsive ideologists since they consider the realities of life too punitive to deal with. Jacobson depicts the sensitive Jewish life, their intense struggle and their efforts to seek neurotic solutions of the problems.

Alfred Adler (1817-1937) is an Austrian psychotherapist also the originator of school of individual psychology. Adler achieved prominence due to his concept of inferiority complex. "To be human means to be inferior" (Adler 54). Adler considers that anxiety is demonstrated in a person so that one can detach from life-tasks to eventually reserve self-worth. The neurotic anxious person will ultimately have an irresolute and confused approach towards life and other people. Therefore, the person's becomes apprehensive and avoidant to preclude any harm to the self-image in a society. The person begin to feel that he/she cannot live and succeed in the life anymore. Adler was deprived of having a healthy childhood. He didn't share a sound health therefore, faced competition

with his healthy elder brother. Even, he was ignored and discarded by his family. “Alfred felt eclipsed by his model older brother and resented his favored status in the family (Hoffman, 1994. P. 11)”. Such quandaries forced Adler to transform his meagre educational capabilities. His strove for success raised him from the bottom of the class to the top. “This ability to rise through persistence and dedication he was able to overcome his inferiority and handicaps paving the way for an early example of his theory of the necessity of compensating for one’s weaknesses (Schultz & Schultz, 2008, p.461)”. Adler considered human beings as a collective whole therefore, imposed focus on individual psychology. Discarding Freud’s notion that ‘individual’s traumatic past reshaped present and influenced his/her behavior or actions’ Adler focused on prominence of social components and sees ‘motivation as a matter of moving towards future’. Freud understood that human beings are stirred by “sexual and aggressive” longings whereas, Adler (1930, 1961) assumed that sense of “inferiority in childhood” motivates people to attain supremacy which is the vigour behind all the beliefs, sentiments, and conducts. Adler believes that every individuals are born with the sense of inferiority such as, children are both physically and intellectually feebler than the elders. However, they tend to get rid of it by creating an imaginary cell in their minds. They assume to be like adults or try to achieve competence in their skills or acclimating something special. Inability to reach the self-esteem develop the sense of inferiority complex within the child. “If this ability is lacking there can be noticed an acute feeling of inferiority in its innumerable variations together with its consequences. This in the main will take the form of evasiveness and the 'hesitant attitude'. The interrelated bodily and mental phenomena that make their appearance with it I have called an “inferiority complex” (Adler 21)”.

Individual psychology aims to explore the drives to recompense for the “feelings of inferiority”. “Inferiority complex” denotes to individual’s emotional awareness of paucity of self-esteem as well as their inability to measure up to the standards of society. Considering the childhood development emerges through social elements, Adler adheres in the prominence of social acquaintances. Adler appreciated the interconnection of mankind and believed that impartial unison of man force can create a euphoric society. He

opined, “The happiness of mankind lies in working together, in living as if each individual had set himself the task of contributing to the common welfare (Adler, 255)”. As the prime motif is “to recognize the equal rights and equality of others (Adler, 691)”. Adler recognized two types of inferiority complexes such as, the universal feelings of inferiority and exaggerated feelings of inferiority. Both of these feelings lead to strive to overcome and to achieve significance. “In the struggle for perfection man is always in a state of psychical agitation and feels his incapacity before the goal of perfection. It is only when he feels that he has reached a satisfying stage in his upward struggle that he has the sense of rest, of value, and of happiness...The stronger the feeling of inferiority that has been experienced, the more powerful is the urge to conquest, and the more *violent the emotional agitation* (Adler 40)”. Adler believed that some definite circumstances intensify the sense of inferiority. This sense contributes to the normal development and creates a striving “a striving to overcome, to achieve significance, to master our lives situations (Slavik and Carlson 352)”. Inferiority complex indicates to individual’s sense of lack of self-esteem. “Felt minus and felt plus” are Adler’s terms to denote inferiority complex. “Felt minus” defines the ‘universally-experienced’ inferiority ‘feelings of incompleteness’, of being minor or being in a state of “less than” the others, or less than standard norms of life. “Felt plus” is precisely termed as *fictional plus*, a subjectively-created (fictional) image of adulthood, mastery, accomplishment, contentment and excellence which people strive to achieve in their struggle to get rid of the felt minus state to the felt plus personality ideal.

Adler perceived that sense of inferiority contains the element of neurosis. Adler satisfies that “all forms of neurosis and developmental failure are expressions of inferiority and disappointment . . .” (Adler VI). People try to defeat their sense of inferiority by being superior or trying to expertise in their poor skills. Establishing a social connection individual tries to overcome the feeling of inferiority. “He also believed that if neurotic symptoms began in childhood, some of the adult behavior would continue to reflect the age at which the individual stopped developing (Stone, 2011, 03)”. Adler believed in the harmonious relation of both conscious and unconscious. To Adler, notion of conscious was understandable to individual whereas, unconscious was beyond individual’s

apprehension. “Superiority complex” is a “defence mechanism” that recompenses to an “inferiority complex”. Alfred Adler introduced the concept in his books *Understanding Human Nature and Social Interest*. “The superiority complex, as I have described it, seems most clearly marked in the bearing, the character-traits, and the ideas of a person conscious of his own super-human gifts and capacities. It can also be seen in the exaggerated claims he makes on himself and on other persons (68)”.

Developing the notion of inferiority complex and added that all human beings born with a sense of inferiority. A child carries a sense of inferiority due to his birth as a child in an elderly world. Similarly, there are various other factors for example physical disability or specific subjective weakness leads a person to feel inferior. Persons strive for success leads him from bottom to top. Instead of looking at past it motivates people to move towards future. It is based upon one’s own environment which sometimes makes individual utter submissive or masculinity to achieve the self-ideal. Feelings of inferiority carries the idea of neurosis. People who are unable to adjust in such situation becomes neurotics and the one who refuses such types becomes psychotic. Adler mostly concentrates on the prominence of consciousness rather than unconscious. He states that people who let the complex overpower himself and don’t try to defeat it becomes neurotic and if such feelings prolonged till adulthood it becomes complex. Therefore, it is very important for parents to have a careful parenting. They should not neglect their child neither they should highly pamper them, both will lead to development of inferiority complex. Sometimes ethnic prejudice also develops the sense of inferiority, for example in a patriarchal society women suffers from the feelings of inferiority. Similarly, due to their ethnic inferiority Jews carry the sense of inferiority. Jews live in a nation where they often need to witness criticism and prejudice. Very often they need to face the hostile attitude towards them. This gives birth the internal sense of inferiority. Though, they try to get rid of but sometimes they losses the battle which dishearten them. Often this condition resulted to their self-loathing. “We should not be astonished if in the cases where we see an inferiority [feeling] complex we find a superiority complex more or less

hidden. On the other hand, if we inquire into a superiority complex and study its continuity, we can always find a more or less hidden inferiority [feeling] complex (259)".

The scuffle for superiority heaves the individual back from the threat, the moment a conquest hovers him and this catches countenance in bare or covert weakness. The fight for superiority has the consequence either of controlling the people by escaping from the societal delinquent or of compelling him to deal with. For an accommodating person the endeavour for superiority is not the subjective superiority over others rather it is an incapacitating of the task, or exploring meaningful answers to questions of life. While experiencing the task, individual will encounter a sense of inferiority. In such condition, lack of training of the individual can develop an extravagant sense of inferiority or penetrating anxiety. After numerous unproductive efforts to achieve the task one person may surrender on conquering the mission while suffering the "inferiority complex". Sometimes, person's efforts to resolve an issue grounds difficulties in other parts of the life. People who are not accurately proficient to response life's problems possibly strive for personal superiority at all cost. Therefore, people who are subservient than others apparently will try to diminish the other person or group to uphold their superiority. "If a person is a show-off, it is only because he feels inferior because he does not feel strong enough to compete with others on the useful side of life...It seems to be a trait of human nature that when individuals – both children and adults – feel weak, they want to solve the problems of life in such a way as to obtain personal superiority without any admixture of social interest. A superiority complex is a second phase. It is a compensation for the inferiority [feeling] complex (260)". Various critics have claimed that both the complexes might not exist in one person. A person with "superiority complex" doesn't expose the self-respect or pride regularly, though they have the sense of being superior. In contrast person with an inferiority complex never stops their endeavours to prove until the recalcitrant group accords. Notion of inferiority and superiority complexes will be arrayed to analyse the select texts of Howard Jacobson.

The concept of neurosis has been delineated by Horney in her book *Self-Analysis* (1942). Horney has introduced various types of neurotic behavior which is the outcome of

excessive use of 'coping strategies' to handle basic anxiety. The behaviors are neurotic needs for power, prestige, and affection. Karen Horney is highly acclaimed for the theory of neurosis. In "*The Neurotic Personality of Our Time* (1937) and *New Ways in Psychoanalysis* (1939)", she claimed that natural and societal situations regulate human personality and are the paramount sources of neuroses and personality disorders. Horney has regarded the "neuroses as a kind of 'coping mechanism'" that occupies a huge segment of life. She has brought the notion that the strategies applied to handle "the anxiety can be overused", instigating them to take the form of necessities. In the words of Horney neurosis is the "psychic disturbance brought by fears and defences against these fears, and by attempts to find compromise solutions for conflicting tendencies". In order to comprehend the notion of neuroses one needs have a keen eye on the culture of the person. Deviating from Freudian notion of neurosis which suggested that neurosis is the result of repressed sexual desire, Horney is focused on the cultural approaches in shaping the neurotic feelings. Horney's concept of neurosis is focused on the impact of unconscious anxiety. She supposes that neurosis caused from "basic anxiety" originated by interpersonal relationships. She has advocated that normal child development can be restrained by anxiety. "basic anxiety (and therefore neurosis) could result from a variety of things including, . . . direct or indirect domination, indifference, erratic behavior, lack of respect for the child's individual needs, lack of real guidance, disparaging attitudes, too much admiration or the absence of it, lack of reliable warmth, having to take sides in parental disagreements, too much or too little responsibility, over-protection, isolation from other children, injustice, discrimination, un-kept promises, hostile atmosphere, and so on and so on (Horney, 1945)".

Horney's ideas are based on her clinical experience. Horney pursued to assist for patients by exploring the prime cause of their anxieties. She considered it essential to deal with real-life, present-day complications. She defined neurosis as dysfunctional and inexpedient approach of handling relationships. Person facing neurotic order are miserable and despondent therefore, tend to seek affection and bonding to feel satisfied and content. While safeguarding the relationships neurotic people reflect their own insecurity

and dependence which ultimately pushes others away from them. “Any severe neurosis is like a tight armor that prevents the person from having a full and active life with others...To say "no" to everything life has to offer remains the only assertion of self that is left. Ibsen's Hedda Gabler, already mentioned when discussing the factor of resignation, is a good example of a person in whom destructiveness toward others and self is a prevailing tendency (Horney, 290)”.

In the book *Self-Analysis* (1942), Horney has delineated the ten “neurotic needs” which she has recognized including “the need for power, the need for affection, the need for social prestige, and the need for independence”. These ten neurotic needs are classified into three broad categories. “The neurotic need for affection and approval”, the need encompasses yearnings of love, to placate and to reach the inference of people. Individuals with this need are exceptionally pungent and penetrating to be abandoned. They are petrified of denigration and rage or aggravation of others. “The neurotic need for a partner who will take over one’s life”, this need implicates “the need to be focalized with a partner”. Individuals suffer egregious dread of being relinquished by the companion. “The neurotic need to restrict one’s life within narrow borders”, persons at this stage wish to remain concealed and overlooked; unambiguous and gratified with minute things. “The neurotic need for power”, people here strive for “power”. They admire strength and detest weakness. They tend to exploit or dominate other people. People of such neurotic need are afraid of restrictions, vulnerability, and irrepressible circumstances. “The neurotic need to exploit others”, persons usually feel superiority due to capability to abuse other. They are engrossed in deploying others to attain “chosen objects, such as philosophies, authority, wealth, carnal power”. “The neurotic need for prestige”, people with such need stage in importance in relation to civic gratitude and applause. These people regularly feel scared of social humiliation and forfeiture of prestige. “The neurotic need for personal admiration”, persons here are self- absorbed and carry an embellished ‘self-perception’. They need admiration grounded on the illusory self-assumption, not upon reality. “The neurotic need for personal achievement”, such need force people to achieve superior and better stuffs which is the result of rudimentary diffidence. People are afraid of defeat and

failure and also carry a continuous need to achieve bigger and higher things than other. They tend to cross the limit of their former accomplishments. “The neurotic need for self-sufficiency and independence”, such persons display a “loner” temperament, and they tend to keep themselves away to restrain themselves from being dependent. “The neurotic need for perfection and unassailability”, persons with such need try to get excellence and perfection. They convey a feeling of authority over others for being impeccable. They are terrified of having imperfections within them. Each neurotic need generates a definite anxiety. It produces certain kinds of manners, an overt ‘self-image’ and the appearance of others. It partakes sense of pride, susceptibility and self-restraint. “the neurotic trends are what the individual feels most keenly as disturbances... Nor does it mean that the neurotic trends are the ultimate source of all psychic troubles...My contention is rather that the focal point in the whole neurotic structure is what I have called the neurotic trends. They provide a way out of the initial calamities, offering a promise that life can be coped with despite disturbed relationships to self and others. But also they produce a great variety of new disturbances: illusions about the world and about the self, vulnerabilities, inhibitions, conflicts (Horney 72)”.

In the daily lives people often come across the individual whose behavior either irritate or frighten them. Very often their clinginess, self-deprecation, rage and hostile behavior terrified people and took them away. Horney considered such attitude is the outcome of childhood anxiety. Horney considered it as excessive use of one or more of the interpersonal needs. People with neurotic order incline to operate the ways of managing things and end up “creating conflict, turmoil, and confusion”. Deprivation of needs can cause anxiety. However, it is painstaking for the child to adopt such environment. Therefore, Horney introduced three categories of adjustment. She introduced three ways of dealing with to the people “raised a neurotic family: Moving toward people, moving against people, and moving away from people”. The first category is “moving toward people”, depends on attachment and reliance. At this stage offspring become reliant on their family and relatives seeking love and attention which brings a sense of relief. In their childhood children who faces countless anxiety and dependence

move toward people strive for support and reception. They endeavour to feel earnest and consider that the only way to attain this is through the recognition of people. Such people hold keen prerequisite to be adored, convoluted, signified, and cherished. They often quickly fall for anyone and also develop intense attachment to people. Very often such attachments are artificial with the people not known to them. Their dependence and clinginess separated the person to whom they are affectionate to. Not only in childhood but also in adulthood such people carry same behavior and express a penetrating need for love and acceptance. In the second category needs “Moving against People” generate antagonism and disruptive activities. People having such needs are often labelled as taciturn, apathetic, and standoffish. Horney claimed that an alternative approach to manage the diffidence and anxiety is to try to force one’s supremacy on others expecting to feel good. People with this character tend to be dominant, demanding, self-centred, and even harsh. Horney claimed that people of this personality type demonstrate their aggressions and hostilities. Horney termed it as externalization.

Their behavior is a clarification to the notion - ‘get them before they get me.’ This needs depend on violence and aggressiveness. People with this personality type assume that fighting is the optimum way to manage a despondent family. They undertake their feelings of diffidence by mistreating others. Being adult people with this coping style strikes other with insensitive remarks and try to utilize them. In the third need that is “Moving Away From people” strive to control other. In order to cope with the circumstances child become hostile. They often carry the traits to be grim, authoritarian, and hostile. They need to deal with the emotional pain of detachment and isolation. Such personality style carries asocial characteristic and unresponsiveness to others. Devoid of social interactions and involvement they restrain themselves from being indignant by others. It helps them to get rid of agony of relationships. Thus, this coping system brings them away from all happiness and goodness of life. Such coping system makes people desolate and hollow. People deal with their angst by withdrawing from the society. They are keen to have privacy. They are likely to be self-sufficient. Being adults these child carry the similar behavior and detach themselves from any affectionate relationships. They

are focused towards careers and other achievements of life. They have little interactions with other people. Well-balanced persons employ these three coping strategies in their lives. The kaleidoscopic emphasis on the coping styles help them to deal with both internal and external factors of relationships. People with neurotic need constantly endeavour for trustworthiness. A basic characteristic of the “neurotic need” is to search for subjective “imperfections” to have a rapid modification or shelter from the apparent inadequacies. *In Our Inner Conflicts* (1945) and *Neurosis and Human Growth* (1950) Horney has presented a detail study on neurosis and role disturbances initiated by “interpersonal relationships”. Horney’s exploration of the origins and aspects of neurosis and her amendment on ‘Freud’s theory of personality’ persisted to be significant. However, her philosophies on feminine psychosexual growth are specifically acclaimed in the domain of *Feminist Psychology*.

Jews are treated as the others in an antisemitic society. They are deprived of having free-will. They are condemned as heretics, murderer and the trick-stars. They are scape-goats to denounce and assassin for any crime in the society. Humans are meant to function at the primary level of acclimatisation. In return it helps the victim of violence to adapt the situation. If some people repetitively experience violence then they adapt the skill as life- saving method. Individual exhibits such violence “reproduces it not as memory but as an action, he repeats it, without, of course, knowing what he is repeating ... he cannot escape from this compulsion to repeat and in the end we understand that this is his way of remembering (quoted in Kolk and Ducey, 271)”. Antisemitism brings such violent memory to Jews who not only remember the heinous acts but sometimes responds to in the same manner. Some Jew hating people often try to take advantage such acts by demeaning the reputation of the Jews without understanding the fact that such actions are the results of violence one faced in the society.

Jacobson documented the select texts with such evidences of violence which not only Jews inherited but also faced in the society. Due to overwhelm with such violent memories sometimes Jewish parents failed to develop a sound family environment which results with the neurotic personality of their children. Jacobson’s characters can be

categorised into several groups. In the first category Kevern and Ailinn carry traumatised childhood, with the repressed memory of dreadful past. Ailinn was deprived of parental love therefore craves for Kevern's love however, Kevern escapes from. His fear, sense of inferiority, escapism and "the neurotic need to restrict one's life" within narrow borders leads him to suicide. Jacobson projects a very sensitive person and deeply explores the root of his psychic problem which lies in social prejudices and reclusive childhood. Manny is another sensitive person who tries to bring social equality. Even though, his childhood memory has occupied the terrified testimonies of the Holocaust yet, he sensed the similar attitude like Nazis in his parents when they discarded the love of his brother. His neurotic needs for affection and approval forces him to kill his parents. He undergoes tremendous psychological tussle.

Finkler is the central character of the novel the *Finkler Question*, who is bright, intelligent and sensitive. He has fight against self as he is ashamed of his identity. He tends to aggressive and rough; his neurotic needs for prestige and admiration leads to have self-disgust. Trulovitch another important character of the same novel is driven by the neurotic need of prestige therefore, wanted to leave his actual identity and live Jewish life. Trulovitch is a wonderful portraiture of rebellious father. He is the fusion of optimism and pessimism. His personality carries both ecstasy and desolation. In fact, the character of Trulovitch functions as an observer and a victim. As a witness he experiences antiquity and personality of Shylock. At the end, the book donates with refined consciousness he beholds in self-transition. The elucidations and analysis of the select texts will be conceptually assisted by quotations from Freud. The improved peculiarities of latitude and elasticity will be deployed for exploring Jacobson's works. Distinctive interpretation will be done to avoid any kind of abstruseness. All the required concepts of the above mentioned psychoanalysts will be applied to sustain the significance and splendour of creation. Primary focus of the current study is to analyse and explore intrinsic particulars in the select works in order to accomplish the crux of analysis. The researcher is open to innumerable observations implemented in psychological methodology. Wherever required, the Jungian perspective will be complemented and supported through allied

concepts from Sigmund Freud's psychoanalysis. Concept of "Projection, Sublimation, Transference, Uncanny, Neurosis, and Psychosis" will be applied here. In addition to that Adler's concept of inferiority complex and Horney's concept of neurosis will be referred to analyse the select works. Thus, psychoanalysis stands as formidable element of literary theory. Such critique is now intended to be accomplished in fortified chapters.

Post-Holocaust Jewish Apprehension: Literature of Hurt in *Kalooki Nights*

The Holocaust was a genocide during in which Nazi officials systematically assassinated millions of Jews. It was the industrialization of death of Jews. It was the largest manifestation of antisemitism in history. The dread of Shoah is conceded by contemporary Jews, who are traumatised in the contemporaneous society. The catastrophe has reshaped the psyche of Jews. Memory of the Holocaust despairs Jews like a ghost. Jewish intellectuals like Primo Levi, Elie Wiesel, Bernard Malamud and Saul Bellow wrote novels and memoirs depicting their traumatic memories. John Hersey documented the brutalities of Warsaw ghetto in the work *The Wall*. Focusing on trauma theory Cathy Caruth mentioned that “the prisoners suffered from psychological ailment after the Holocaust era (Kremer 10)”.

The callousness of the Holocaust is so piercing that its simulated demonstration needs to be explicitly fortified. The agony and distress of the Holocaust catalysed the Jews which cannot be reckoned. Similarly it fascinates the imagination of current Jewish youth. “The trial introduced the Holocaust into the historical, educational, legal and cultural discourse, not merely in Israel and the Jewish world, but on the consciousness of all peoples of the world. Sixteen years after the end of the Holocaust, it focused attention upon the account of the suffering and torment of the Jewish people (Berberich 03)”. The chronological path of suffering inflamed hatred among Jews who have endured the direct or indirect sufferings. This horrible historic occurrence catches people's pragmatic consideration, consequently becomes a tool to express their own caprices of aggressive command of their upper class. The consequence of the Holocaust brings absolute numbness to Jews. Many years later individuals started conversing about “the moral and psychological categories under which such scenes [of the Holocaust] could be comprehended were hatred, cruelty and sadism (Bhaskar 120)”. The Holocaust can be deliberated as a current retroactive of the anti-Jewish violence.

Jews are recurrently contrived, distressed and deprived of partaking a prestigious place in the society. After years of struggle Jews have occupied a considerable space in academia or other occupations yet, they still face subtle implicit discriminations in the host nations. Jews carry a terrified history of sufferings. Memory of Jews are is occupied with the instances of the Holocaust. It has left a deep impact in the minds of Jews. “The Holocaust took place on the soil of Europe and to the body of

the Jewish people. But only a part of memory involves the past. The past image is projected on a screen of the present with which it interacts, and this new image in turn sheds light on the future. In addressing the authenticity of memory, we must examine both its sources and its projection (Berenbaum 16)". After thousands of years Jews felt terror while remembering the acts of final solution. The Holocaust is a mass devastation of Jews. Jews throughout the world share a sense a terror due to this extermination. Therefore, they behold separatisms and restrict themselves from assimilating with other culture. Jews believe that assimilation arise same extinction like the Holocaust. It is going to be the venture of the researcher in the present study to explore post-Holocaust sensibility in the novel *Kalooki Nights*. Jews have witnessed ostracism in the society. "I made a cartoon of it once. Two old Jews arguing. One with a bubble coming out of his mouth declaring 'Never again', the other with his fists in the air and an answering bubble, 'If I have to hear you saying never again ever again...' But I was unable to place it. I gave it away in the end to the plastic surgeon who wouldn't touch my nose. Hard to get people to laugh at the Holocaust (*Kalooki Nights*, 119)".

They are treated as insignificant. Muslims antisemitic views condemned Jews as "Dhimmi members" of the society. Jews are isolated and banished from mainstream of the society. Jews are sentient about their past especially they share the trauma Holocaust as a collective memory. In order to keep their convention alive often they try to carry the memory in their present life. Though, they are outrageously boycotted yet solely unified in the world. The word Jew is not a singular identity rather it defines the collective whole of Jewish community. Their experiences are very poignant. "We're Jews because Jewishness is what's been done to us. "It's a religion of victimhood." Or, as Max himself puts it, echoing an earlier literary stereotype: "So we are an immoderate, overemphatic people, much given to exaggeration so what? I call it giving value for money myself. You prick us so we bleed profusely...Just don't pretend that we invent the conflagrations that consume us (Feldman 2007)".

The most dreadful event of the Holocaust is the outcome of Nazi antisemitism. The genocide is headed by Adolf Hitler along with his squad killed which resulted with the extermination of six millions Jews. Antisemitism has deliberated Jews as an inferior and hazardous race. Such prejudice has been anticipated to confine the pecuniary and civic lives of Jews in their land. Prejudices against Jews bring the title as hostile,

cunning, vindictive, tricky and deceitful. Christians considers Jews as the murderer of Jesus Christ. Due to antisemitic prejudice Jews are humiliated, insulted and prosecuted. They were evacuated from the residences. During the 1920s and 1930s antisemitic violence emanated into eminence. The “Nuremberg Laws” were conceded by Nazis in 1935. These laws executed numerous precincts on Jews in Germany. The Laws expatriate them from having normal social and economic life. It discarded Jewish nationality in Germany. It also constrained the nuptial between Jews and non-Jews. It forbade Jews from receiving a high education since they were deplorable in universities. On fifth October 1938, Jewish passports were marked with their distinctive Jewish names so that they could be easily recognized. “[May I] share with you the feeling of urgency, if not, emergency, that we believe Antisemitism represents and calls for. I must confess to you, I have I have never felt the way I feel since 1945. I feel there are reasons for us to be concerned, even afraid ... now is the time to mobilize the efforts of all of humanity (Wiesel 2002)”.

Jews were deprived of having equal rights in housing, education and employment. They were not allowed to have equal position in political, economic, scientific and academic areas. People were prevented from entering Jewish-owned stores and businesses. Jewish-owned shops and businesses were destroyed and their wealth is legally taken by force. Economically Jews were paralyzed. Jewish companies experienced financial loses. Jews were forced to sell out to the companies to Nazi-German government. Primo Levi has explained his experiences about Auschwitz in *The Truce*, which is further quoted by Eamonn Fitzgerald-“There is no rationality in the Nazi hatred: it is hate that is not in us, it is outside of man. We cannot understand it, but we must understand from where it springs, and we must be on our guard. If understanding is impossible, knowing is imperative, because what happened could happen again...Everybody must know, or remember, that when Hitler and Mussolini spoke in public, they were believed, applauded, admired, adored like gods... The ideas they proclaimed ...in general, aberrant or silly or cruel. And yet they were acclaimed with hosannas and followed to the death by millions of the faithful (Fitzgerald 27 January, 2015)”.

The Holocaust had a profound consequence on natives of Europe and the rest of the world which is distinguished in doctrinal deliberations, creative and social

detections as well as administrative judgements. The adverse paraphernalia of the Holocaust are still apparent currently in youngsters and adults whose families confronted such atrocities. The aftermath of the Holocaust left lots of expatriates, comprising numerous Jews who lost their family members and belongings. They frequently confronted tenacious antisemitism in their native land. The Associates wanted to deport these exiled people to their native countries but they repudiated to return or were incapable to as their households or people had been devastated. In such condition British Mandate Palestine converted to the ultimate destination for Jewish immigrants. Nevertheless, resident of Arabs contrasted the migration and the United Kingdom declined to permit Jewish migrants into the Mandate terrain. Jews faced hardship to emigrate till 1948, subsequently the State of Israel declared and Jews were legitimately capable to immigrate to Israel.

In the concentration camps people were unable to recognise between water and gas. People could smell the fear of the Holocaust in the present era. Paradoxically Max, the central character of the novel got acquainted with the memory of the Holocaust. Being nasty person one denies the horror of the Holocaust in order to escape from his nasty feelings. Many people deny the Holocaust because of its in-humanistic approach. It is so terrible for any person to imagine such horrors that they tend to believe such things never ensued. The best way to remember the Holocaust is to learn from the experience and never let it happened. The Holocaust removed the soul and integrity of the Jews. The potential destructiveness lies inside Jews. The Holocaust survivors want people to exonerate the monstrous act but not to forget. It is a sacred duty to remember the Holocaust for Jews. Berger, an eminent critic emphasises on the ingenious productivity of offspring of the Holocaust survivors. He divided them into binary encampments, 'particularistic and universal'. Berger demonstrates the manner in which the second-generation countersigning contours present indulgences of whatever the first cohort suffered while on the other hand contributing its own commemoration, its own explanatory standpoint on the history. (Stier 362)

Howard Jacobson is a pronounced comic novelist. It is stated in the *Telegraph* that despite of facing lots of criticism Howard Jacobson moves further with his magnificent Jewish composition. Jacobson establishes a new trend in elucidating history and spirituality. His works contain mourning, disclosure, creation and exodus.

The book *Kalooki Nights* (2006) was also nominated for the Man Booker Prize. The author has labelled *Kalooki Nights* as “the most Jewish novel that has ever been written by anybody, anywhere (Jacobson 2006)”. The book has received JQ Wingate Prize in 2007. The novel has a persistent attempt to carry the detailing of Jewish life, their origin, their sufferings and struggle for survival. It tends to explicate ambiguities of Jewishness. “The last time I was in America talking about the *Kalooki Nights*, many people asked me there what’s it like in England. There was a real sense of, “What’s it like on the streets of England for a Jew to go walking without a bodyguard?” That Muslim extremists would attack him; that ordinary English anti-Semites would attack him. It isn’t like that. I don’t need to tell you that. It doesn’t feel like a dangerous country to be Jewish in (Jacobson 2010)”.

The current situations of Jews, the reason of being victims and the sufferers and the impulse of assimilation and survival. “...then I wrote a novel called the *Kalooki Nights*, which was intensely Jewish. It had the Jew on every line really. It was a novel about being obsessed with being a Jew. I mean every line was 'Jew Jew Jew, joke joke joke, why why why' — obsession was its subject. And I thought that was that (Jacobson 2010)”. Undoubtedly, Jacobson indicates the proviso of Jews in the *Kalooki Nights*. The book is inscribed in the first person narrative. Max Glickman is the narrator and an enthusiastic cartoonist who tend to illustrate the maltreatment of the Jews. Approximately his various works are so vicious that nobody wants to trace them. The *Kalooki Nights* is plotted in 1950 Manchester. Max Glickman is the central character of the novel. He is a cartoonist and also the narrator of the novel. Another important character is Manny Washinsky, the childhood friend of Max. He was raised in an orthodox family in the Manchester. Manny is saturated with a comprehensive awareness of Nazi violence which lead him to commit a ridiculous malfeasance.

Max has specified that he is born in 1950s somewhere between the “ghettos and the greenery of North Manchester (*Kalooki Nights*, 05)”. Apparently his world is dissimilar from the society his parents subsisted. Since, the external fragment has appeared to be peaceful yet inward behaviour for Jews endured to be similar. Max’s vocabulary is also occupied with the word ‘extermination’ along with the Nazis residing in his room. Sufferings and after effects of the Holocaust haunts them like ghosts. Trepidation of bereavement follows Jews like shadows. “Sometime in your life you

jumped off the train that everybody else was travelling on, Max. It was your own decision. You can make the decision to jump back on again.’ The train. Jew Jew, Jew Jew (*Kalooki Nights*, 396)”. Jews are forced recompense for their identity as Jews. Their distinctiveness as Jews mandate agony of relegated outsiders. “I was a child of peace and refuge. Manny too. But there was no refuge from the dead. For just as sinners pass on their accountability to generations not yet born, so do the sinned against (*Kalooki Nights*, 5).” Max is nurtured in the Manchester suburb in a household comprising of his dad Jack, his mother, his sister, Shani, and half-brother of his mother’s known as Tsedraiter Ike. Jack is earlier a boxer with a tendency to nosebleed. He is labelled as ‘the most Aryan Jew in Manchester’. He condemns any countenance of spiritual sentiment and animosities to inhabit the Holocaust. He has perceived the ache of the Holocaust and its magnitudes. Jack believes that the prerequisite of a modern man is to disconnect himself from the trauma of the Holocaust and its catastrophic providence. “My father was thinking up ways to make Jewishness less of a burden to the Jews (*Kalooki Nights*, 7)”.

Max, the central character of the novel mentions that he is born in a society which is quite different from the society his parents lived. Current society doesn’t have Nazi government, neither do have any incidents of the Holocaust or gas chamber. However, the exterior world seem to be safe without any violence inner prejudice remains the same for Jews. Repressed memories of the Holocaust is collectively shared by the Jews. Although, Max, Manny and Errol don’t witness the Holocaust yet, the printed manuscript like “*The Scourage of the Swastika: A Short History of Nazi War Crimes* by Liverpool” offers adequate material to sense the repulsion of Shoah. “But in the long grass I didn’t scruple to be inducted by him into the illustrated Scourage of the Swastika. He must have made a good job of it, because not only am I able to remember in considerable detail all the photographs I saw, I am able to remember the order in which I saw them...(*Kalooki Nights*, 80)”. Trio Manny, Errol and Max read the book in their childhood which deeply influence their psyche. Even after so many years of the Holocaust Jews are treated as others. “The photographs of a mass execution found on a German prisoner. Birkenau before the crematorium was built, the naked bodies smoking in pits. Patriots hanged at Tulle, the German officers smiling. *Arbeit Mscht*

Frei- the gateway to Auschwitz. A crematorium oven at Buchenwald, with a charred skull inside. The disfigured limbs of human guinea pigs at Auschwitz (*Kalooki Nights*, 80)".

The Holocaust has generated a boundary between Jews and gentiles. It has enforced Jews to position in the boundaries of the society. Regardless of having continuous efforts to avoid the sufferings with humour Jewishness carry huge burden of survival for them. Father of Max is well aware about the particulars of Jewish agony and pains. He also knows the events of Jewish history, religion and identity which fetch pain to Jews. Therefore, he supports communism considering himself as an atheist. Antisemitic prejudices create an edge between Jews and gentiles. Such prejudices force Jews to avoid mainstream of the society. However, in this novel Jacobson depicts that not only the antisemitic prejudice and memory of the Holocaust but Jewish orthodoxy also prevent them from complete assimilation. Max's father distinguishes all the concealed troubles of Jewish life and religion. Therefore, he often avoids the discussions on Shoah in his family. "He was a boxer whose nose bled easily, an atheist who railed at God, and a communist who liked to buy his wife expensive shoes. In appearance he resembled without the hair. He had that globe-eyed, hangdog, otherwise preoccupied Jewish look. Einstein, presumably, is thinking $E=mc^2$ when he stares into the camera. My father was thinking up ways to make Jewishness less of a burden to the Jews. J%J= j (*Kalooki Nights*, 7)".

One of Max's most precious and influential works is *Five thousand years of bitterness*. It is the nostalgia of his juvenile in Manchester. The book discourses the problem of Jewish self. Much of it considered in childhood with his friend Manny in their shelter refuge, and is a cartoon account. It is the documentation of crimes committed against the Jews. The novel emphasizes on protracted effects of the Holocaust.

Five Thousand Years of Bitterness was our first, a comic-book history of the sufferings of the Jewish people over the last five millennia. We had argued over the title. Manny believed it should be *Two Thousand Years of Bitterness*, the sufferings of our people dating from the destruction of the second Temple in 70 CE. As an Orthodox Jew he didn't, of course, acknowledge the Christian calendar. Even 70 CE was

a concession to me. Between themselves, Orthodox Jews put the date of the destruction of the Second Temple as 3829. My own view was that our afflictions began from the minute we showed we couldn't be natural in nature. We did a Jewish thing, we ate of the tree of knowledge, and didn't know a day's happiness thereafter. *Five Thousand Years of Bitterness* was already concession enough to creationists – *Five Thousand Million Years of Bitterness* more like – but if we believed that God made the world only five thousand years ago, then that was how long we'd been bitter. And I got my way. I was the one with the coloured pencils. (Jacobson, 33)

Gigantic agony of the Holocaust infuriates the sufferers and their families. Howard Jacobson shows such historical traumas of the characters in the novel. Though, they are not the initial victims yet, they sense similar agony of it. “‘Jew, Jew, Jew. Why, why, why, as my father asked until the asking killed him, does everything always have to come back to Jew, Jew, Jew?’ (*Kalooki Nights*, 7)”. The characters of the book need to carry the burden of the memory of the Holocaust besides their Jewishness. In the initial chapter Jacobson has quoted few lines from Coleridge's *The Rime of the Ancient Mariner* in order to justify the role of Jewishness which becomes a burden for Jews. “‘Instead of the cross, the Albatross about my neck was hung (*Kalooki Nights*, 03)”. Thus, Jacobson indicates the unfortunate fate of Jews who are bound to carry the burden of the past including the memory of the Holocaust. “‘Jewishness 'Jew, Jew, Jew. Why, why, why, as my father asked until the asking killed him, does everything always have to come back to Jew, Jew, Jew? (*Kalooki Nights*, 07)’”.

Howard Jacobson has imprinted the notion of the Holocaust by using various symbolic connotations such as the notion of “Shtetl” that carries the important account of massacres as well as annihilation of Jews in the Holocaust. Max's father identically associates it with “Kalooki games”. “‘How do you expect him to grow up in a world free of all that shtetl rubbish if you won't stop reminding him of it? Kalooki, kalooki, night and day kalooki! We live in Crumpsall in the twentieth century, not Kalooki in the Middle Ages (*Kalooki Nights*, 16)’”. Jack doesn't want his kids to get reminded about the incidents of the Holocaust. He desires to live in a place which is not

“Novoropissik (*Kalooki Nights*, 16)”. Since the significance of train during the Holocaust has been amalgamated in the psyche of Jews with their own identity which Jacobson time and again establishes in the book with the phrase “Jew Jew, Jew, Jew, Jew Jew... (*Kalooki Nights*, 16)”. It is stated by Max in the book that a train cannot be a just train for him, same goes for all the Jews who are well aware about the incidents of the Holocausts. Train is the symbolic representation of Jewish life journey during the Holocaust. It again symbolizes the traumas of displacement and rootlessness in the Nazi period. “I am the one for whom a train can never again be just a train. First I have to enquire whom the train, please, is carrying. Then who commissioned it. Then where its ultimate destination is. Jew Jew, Jew Jew... The Auschwitz Express. (*Kalooki Nights*, 17)”.

Jews are always considered as outsider in the native land. Christians condemn Jews as assassin, ‘Christ killer’, slaughterer and throwaway from the society. Such conduct has delimited Jews from sharing a tranquil life. “Jews don’t do Paradise Regained. Once you are out you are out with my people. The gates swing shut behind you, the cherubim flash their flaming swords, and that’s that. This is what means to be Old Testament. You’re always conscious of having blown your chance of a good time. Now here I was enjoying a proxy frolic in the Garden again (*Kalooki Nights*, 3)”. Every wave of the Jewish persecutors such as the ‘Interrogators, the Cossacks, the random pastors and fascists and perpetrators’ throughout the centuries is portrayed with a ‘Hitler moustache’, everybody has a moustache excluding Hitler, his is absent. Max reveals the term Jew will persistently be callous to him like the wheezing of the trains that took Jews to the death camps. ‘Jew, Jew, Jew, Jew’ is the chorale of the book and antisemitism is its unconquered desperado. It carries idea that the more one runs away from his/her destiny the firmer one clatters into it. Leonora Glickman is an unconvincing stencil who is beautiful and consecrates her life in playing ‘Kalooki’ with a small group of associates and aficionados, excluding the ‘High Holy Days’, even though neither she nor her husband has devotion for Judaism. “True, my mother wove spells over her playing cards, but when she blew on her fingers and shuffled the decks my mother was commemorating the unbroken sameness of things, another night of kalooki in a life given over to kalooki (*Kalooki Nights*, 38)”. Her daughter Shani also

paves slight consideration to Kalooki game till she has an affair with the Irish sailor Mick who is completely besotted with Jewish ethos and religion.

The female characters of the novel are correspondingly two-dimensional, in keeping with the novel's primary prejudice. Women are introduced as the fortune that expects Jewish men, whether they are beholding their roots or escaping from it, whether they are being denied or being embraced by Jewish men. Max's father is an atheist dedicated to incapacitating the inferences of Jewishness with secularism. However, he espouses a Jew and his associates are Jews. The higher he wants to go against customs the more he finds it waiting for him. "It's possible I imagined it, but after the 'Jew Jew, Jew Jew' incident I thought my father shrank from me a little, as a man will shrink in fear and loathing from the ghost of someone he thought he'd murdered and disposed of long ago. And it's not impossible that his socialist friends shrank from me as well, the little cancer in the body of their hope for change (*Kalooki Nights*, 17)". Moreover, being a typical Jewish father he wants his children go away from their poor Russian ghetto ancestry contour and marry out. That is why, Max marries goyishe girls who are found to be the anti-Semites.

Once upon a time, confusing circumcision with castration, the Gentiles saw us an effeminised people. They even believed we menstruated. The men, I mean. So degenerate were we, we bled like women. Hence our unquenchable thirst for Gentile babies blood: we had to replenish our own exhausted stocks. Chloe- speaking of my having been effeminised – took me to see an S & M all-leather *Salome* in Hamburg once, partly for the satisfaction of drawing my attention to the dramatis personae- Jew One, Jew Two, Jew Three, Jew Four , Jew Five. 'You're all essentially so alike,' she said, I think calling you by numbers is satisfactory a system as any. From now I will know you Jew thirteen. But chiefly she wanted me to hear what peevish, caterwauling eunuchs Richard Strauss had made us. The squeaking Jew, without a sinew in his body. (*Kalooki Nights*, 446)

In the *Kalooki Nights*, Jacobson meticulously allocates the psychotic felonious sensibility of Manny over the eyes of Max. In the course of exploring the root of

Manny's delinquency, Max surprisingly apprehends an equivalence between Manny and himself that is their abhorrence to Judaism. This resulted the loss of conviction in God. "He looked too historically Jewish for my liking. Too persecuted and unhealthy, his skin yellow and waxy, the colour of old candles. Farshimelt (*Kalooki Nights*, 41)". They are also struggling to establish their Jewish identity in the British society. Though they didn't find relevance with Orthodox Judaism yet, they still carry impulsive connectivity with humor. "I'm not by any means conventionally Jewish...What I feel is that I have a Jewish mind, I have a Jewish intelligence. I feel linked to previous Jewish minds of the past...What a Jew is has been made by the experience of 5,000 years, that's what shapes the Jewish sense of humor, that's what shaped Jewish pugnacity or tenaciousness. . . comedy is a very important part of what I do (Manus, 2009)".

In *Kalooki Nights* Jacobson ingeniously uses the poignant humour at which he outshines. In the words of Jacobson--- "I'll tell you why comedy is underrated," he says, "they will not forgive you for being funny. But the novel is a comic form! Even Salman knows enough to try to make you laugh. He can't really do it, but at least he tries. All those words of praise they use for novels – spare, economical (quoted Pearson, 2003)". Though Jacobson himself didn't unswervingly undergo the fear and pain of the Holocaust yet he made a trial to project the condition of a Jew who passed his childhood hearing the incidents of the Holocaust and Nazis. "They needn't have worried. I have not become a rabbi. Nor have I been back to Novoropissik. Or gone the way of Tsedraiter Ike. Unless hearing Jew Jew, Jew Jew, Jew Jew, whenever a train goes through a tunnel, amounts to the same as any or all of those (*Kalooki Nights*, 17)". He is a spectator of the infinite mortification of Jewish youths. Therefore, the book introduces the early years of Max Glickman besides his two friends, Manny and Errol. In their survival both Manny and Errol bewildered with their embarrassment. Max's assortment of indignity and contravention is exceedingly amusing which discloses a considerable personality underneath the travesties. Max has made various dreadful selections and becomes alacritous of fatalities. "Jew, Jew, Jew. Joke, joke, joke. Warum, warum, warum? For which Chloë, weary with all three, was leaving me (*Kalooki Nights*, 10)". Max has the capability to generate humour even in the most catastrophic condition. The recollection of his "shikseh" partners and their mothers are

indicated to the Jewish comprehensive household which typifies the book. "A vexed criss-cross of Judeophobia like the railway tracks going in and out of Auschwitz and... no fingerprints." "How many Jews can you get into a Volkswagen Beetle? Quips his second wife, Zoe. The answer?" "One thousand and four. Two in the front, two in the back, and one thousand in the ashtray (*Kalooki Nights*, 137)". His masterwork *Five Thousand Years of Bitterness* is a comic history of the Jews. Indeed, the title is intrinsically sardonic and does not induce hilarity or the funny side of life. "I was the fruit of Five Thousand Years of Bitterness which meant that I was heir to Five Thousand Years of Jokes (*Kalooki Nights*, 47)". Jacobson has spawned arrays of his theme while aggravating on his own viscera. His works are the best example of 'anger management' which does not dwindle the vehemence but metamorphose it into mirth. The *Kalooki Nights* also is excessively fuming but exclusively witty. It amalgamates the comedy and the resentment thus produces verbal slapsticks. In the book Jacobson explicitly makes it profound that it is the "sacred duty" (Mullan 2010) to Jews to remember the Holocaust. Jacobson uses humour to deal with the serious issue in a comic way. Instead of recreating history he invented a new discourse to explain the pain of the Holocaust. To quote Jacobson-"It was very important to me in *Kalooki Nights* to try and broach the whole business of the Holocaust. Not to re-evoked the Holocaust, but to think about the way we talk about it. Not because I think it's funny. Not because I feel we need to 'lighten up' - if anything, I felt we needed to go on darkening down... 'Now more than ever I want you to be funny... now that you are in the toils and at any moment you're going to die and you are fed up with everything and everybody... Joke now.' It's never too serious to laugh (Jacobson 2008)".

The *Kalooki Nights* is a frivolous book which covers the subjects like effects of the Holocaust, fathers and sons' relationships, malevolence and victimhood, race and religion and Jews and Gentiles. Jacobson described the novel as the "most Jewish novel that has ever been written by anybody, anywhere". In an interview with Elizabeth Manus Jacobson depicted Jewish humour as- "It's partly to do with the seriousness of the Jewish imagination, which can turn a joke against itself. Jewish writers are sadistic toward their readers, not only Jewish readers... You tell a joke against yourself, you've achieved an intellectual moral superiority. We make more fun of ourselves than anybody else could...I think that's how Jewish jokes work. This is the only area in

which you can say, “Only a Jew can do this.” Not every Jew can tell a Jewish joke. You need tenacity, patience, cruelty, intelligence, timing. A Gentile could have any one of them (Jacobson 2004)”.

The Holocaust is the magnitude of Nazi antisemitism. It differentiated Jews as a racial group. However, Christianity and Islam rejected Jews due to religious conflicts. The individuality of being Jew converts as shame for them. “Over *five million!* So that was what being put an end to meant! The figure conferred a solemn destiny upon me. For it is not nothing to be one of the victims of the greatest crime in world history (*Kalooki Nights*, 5)”. Therefore, Jews attempt to hide their distinctiveness to circumvent sufferings. Jews need to besiege with themselves and other to vindicate their innocence and to generate a peaceful realm for their forthcoming generations. “What my father tried to do was ditch the J-word as a denomination of suffering altogether. Not to forsake all those who’d travelled on that train, but to reinvent the future for them (*Kalooki Nights*, 18)”.

The novel projects an intense account of Nazi rules and terror of the Holocaust. Such terrified memory of the Holocaust is conveyed through the family members or sometimes the friends. It depicts the dreadful collective memory of the group which brings the question mark on God and its righteousness on chosen people. “The same uncle who was always saying that for this the Nazis wanted to exterminate us, though it was my father’s contention that was actually for him, Tsedraiter Ike, that the Nazis wanted to exterminate us. (*Kalooki Nights*, 13)”. The Holocaust has a penetrating effect on Jewish conviction. It offers everlasting alienation and dread to Jews. It has reshaped the complete understanding and thought process of Jews. History has a significant splinter in erecting the essence of Jews. Due to the horrified history of Nazi antisemitism Jews have started living a cramped life. They controlled their communications to their community only. Jews are relegated from vanilla of society which brings self-alienation. “Why do you have to look so Jewish all the time? (*Kalooki Nights*, 23)”. Jews are continuously relegated in society. They have confronted enormous distress in this world. Like Jews; women, colonized and Dalits also experienced numerous obstructions in the society. “Chinese Husband: Honorable wife, I have heard you are having affair with Jewish man. Chinese Wife: Honorable husband,

I cannot think where you are getting these bobby meises from (*Kalooki Nights*, 175)". Continuous development of hurt and wrestles have reshaped the consciousness of Jews. Heinous effects of the Holocaust have added fuel to the fire. Effects of the Holocaust are carried by Jews from one generation to another. It prevented Jews from living a peaceful and normal life. They are deprived of harmony as they are the downtrodden and marginalized in the society therefore, they are supposed to face prejudice. They have to always prove their innocence to survive. Though it was very difficult for Jews to break the long silence of mourning after the Holocaust yet, the existential need helped them to consider it as a horrible history and an act of remembrance. In the novel *Kalooki Nights* Jacobson depicted the post-Holocaust scrimmage of Jews. "Why do I wake each day as though I am in mourning? Who or what am I in mourning for? (*Kalooki Nights*, 11)".

To live a normal life is not easy for Jews. Insult and torture of host nation forced Jews to live an ashamed life. They can only think or imagine about new beginning. They can only fight back to have it. New life and new beginning is dream for Jews because terror of the Holocaust always follows them. Jews are very sensitive about the historical juncture. Moreover, the aloofness of host nations induce them to lead an estranged life. Though modern Jews knows to struggle for their space and respect in the society-"Now at the beginning to twenty-first century, we were too harsh (*Kalooki Nights*, 446)". The novel's purpose is gallant to revive the repulsions of the Holocaust in case it is elapsed. It undoubtedly flourishes as denunciation alongside persons who strive to underestimate or repudiate the occurrence. "Let the dead bury the dead, was his position...I expect you to embrace life with both hands (*Kalooki Nights*, 7)". Despite of carrying a subject, like the effort of its central character, it under no circumstances upsurges the level of the comical strip. The charismas of characters are like encryptions and their resentment are too profound.

With its limited vision and bleak nihilism, *Kalooki Nights* ultimately drowns in its own symbolism, weighted down by a cast of avenging angels, sacrificial lambs and unexpected saviours. But it's worth persisting if only for Jacobson's luscious mastery of words, his dazzling linguistic swoops and dives. Take, for example, his description of Mannie's elder brother Asher. "Where Asher walked, the whole of the

Old Testament walked with him. Seeded like a pomegranate he was with the sorrows and the tribulations of his people..." (Sally Feldman 01)

It is delinquent for a writer to make people laugh at some serious subjects. He believes that humour subsists in the heart of Jewishness. It reinforces Jews to handle all the calamities of life. Even the catastrophic memories of the Holocaust can be relived with the help of humour. People feel terrified to think about the devastation of Shoah, therefore, it is challenging for Jacobson to depict the tragedy in a new way- "over hundreds if not thousands of years of exile the Jew had grown emotionally bent instead of straight, contradictory instead of unified, and the clearest manifestation of this bentness was the highly wrought comedy with which he viewed his condition (Diaz Bild 2017, 04)". Nevertheless, Jacobson succeeds in founding peculiarity between the animate and the inanimate. Jacobson mentions about Kalooki game to display the isolation and escapism of Jews. The game helps the players to avoid outside chaos and sorrows and to live an ignorant life. It helps the person to create his/her own illusionary life without realistic tragedy. "There is no being reconciled to loss. What's gone is gone. What's suffered is suffered. But some novelists make it possible for us to stare at pain with bitter and derisive comedy, and because there is a part of us that values truth above illusion, we grab at that bitter comedy for dear life (Jacobson 2012)".

Jacobson diligently handles the phrase "seriously funny" since he considers humour as a serious substance. Humour is an essential device to articulating inward views. Seriousness occupies a special place in his humorous creation. Jacobson portrays grave aspects of Jewish life. His artistic genius is funny with a serious subject. Humour has predominance in Jacobson's works hence the themes are catastrophic, obscure and reflective. In *Kalooki Nights* Jacobson represents of "goyim" in an appalling way. He introduces interminable witticisms about their imprudence, vindictiveness, and covetous loathing of Jewish such as "brainboxes". Such jokes show his conspicuous revolt against non-Jews. Being a cartoonist Max tends to perceive the whole enchilada through his creative mind. It supports him to have a restored comprehension of prejudice for the past five thousand years. It further assists an individual to comprehend the feeling of being a Jew -"Jew, Jew, Jew. Why, why, why, as my father asked until the asking killed him, does everything always have to come back to Jew, Jew, Jew? (*Kalooki Nights*, 36)". The sense of disclosure and responsiveness runs in the book as

much as the flashes of resentment sparks through humour. Max infers that despite of getting birth at a lucky time in a caring household both he and Manny don't get any shelter from dead. Dread of death constantly follows them even in an unthreatening society. "By any of the usual definitions of the word victim, of course, I wasn't one. I had been born safely, at a lucky time and in an unthreatening part of the world, to parents who loved and protected me. I was a child of peace and refuge. Manny too. But there was no refuge from the dead. For just as sinners pass on their accountability to generations not yet born, so do the sinned against. 'Remember me,' says Hamlet's father's ghost, and that's Hamlet fucked (*Kalooki Nights*, 5)".

Max is exasperated of his mother for playing Kalooki, as his feels being a Jewish women his mother needs to live a serious life. "Will you shut up about Kalooki... This house used to be full of intellectuals. They talked Marx in the garden Ma. Where are they now? (*Kalooki Nights*, 433)". Though he himself is a cartoonist and if there needs to be a specific demarcation between cartoonist and seriousness then he is a cartoonist of a specific type. He employs the darkest comedy and savage satire to make his creation grave. Comedy brands a great influence to seriousness. In order to project the effects of the Holocaust Jacobson makes the fusion of comedy and seriousness in this book. Jacobson projects the effects of 'Shoah' on three young men namely Max, Manny and Eroal. He also shows the anguish of the Holocaust which grounds on these young men. They carry a sense of obligation to remember the Holocaust after reading about the devastation of it. Remembering the Holocaust is in the heart of Jewish culture and religion. Such acts of remembering the Holocaust imposes a burden of seriousness upon them. Memory of the Holocaust spooks these boys like a dark shadow. Individuals own capacity to remember silhouettes his/her psyche. Sometimes remembering too much makes a person bitter. "We are a remembering people and what we remember is shit happening. With Jews it's always 'They didn't get us that time.' But they might the next (Jacobson 2013)". In order to discuss about the darkest effects of the Holocaust Jacobson took the help of comedy. Humour is very important for Jews in every aspects of life. Humour is a survival strategy and defence mechanism for Jews. Specifically when Jews need to deal with the more terrifying aspects of life they need to use humour as a mode of expression. "There are serious causal connections to be traced between the Jew's relation to his body – modesty, purity, the dread solemnity of the circumcision

covenant – and the Jew-baiting practised by the Germans. For reasons that will bear deep scrutiny, the world hates and fears a man who makes a palaver of his private parts. I think that’s the issue: not the foreskin, the palaver. Whenever anti-Semitism is mobilised from an itch into a movement it takes flight into some ideal Sparta – a Finlandia of square jawed analysers skylarking in the gymnasias or the baths, at ease with both their own and others’ genitalia. And what is that but nostalgia for a time before the Jews imposed seriousness upon the body? (*Kalooki Nights*, 6)”.

Max Glickman proclaims that the most prominent characteristic of Jews is their Jewishness- ‘I’m meant to concentrate only on what’s salient’. While familiarising the character of Max on the very outset of the book Jacobson has penetrated the depth of Jewishness through an atheist Jewish son. Jacobson has deciphered that Max is attracted to the works of “Tom of Finland” who helped him to forget the stress of his life. Though it is based on unscrupulous gay eroticism yet, he has copied the creations since the work alleviates the awful encumbrance of his life. “It was good for me too, I thought, inhabiting this alien demi-Eden for a while. It relieved some of the stress I was under. The stress of a failed marriage and a failing career-the usual- but also the stress of coming from an ethno-religious minority, or whatever you call us, whose genius doesn’t extend to irresponsible recreation (*Kalooki Nights*, 03)”. Though, Max is captivated by the bulge of all Finland’s characters carried in their trousers yet, he is unable to copy it due to his collective Jewish unconsciousness. His Jewish conviction never allows him to wear denim or leather. Jewish men wear loose and comfortable trousers. Jews believe it inappropriate to display either sex outline of their glans penis. Even though, enacting such actions will not penalize him but he didn’t do it out of consciousness. In such reference reflecting the fear and dread one of uncles would say –“apropos anything Jewish, the Nazis tried to exterminate us (*Kalooki Nights*, 04)”. Jacobson here, elucidates several distinguishing personalities of Jewish men in a funny manner- “As for Jews not showing strangers the outline of their glans penis, Errol Tobias was either a changeling or the exception that proved the rule. A genitally besotted boy, he grew into a genitally besotted man. Manny and I were more in character. For which demureness I have not the slightest doubt that the Nazis – to borrow my uncle’s favourite locution – would have tried to exterminate us. As a cartoonist I am given to travesty and overstatement, but this is not an example of either (*Kalooki Nights*, 06)”.

A Jew is always seen collectively as just a Jew not as an individual. Even after many decades of the Holocaust during the school days of Max and Manny in Bishops Blackburn they have sensed prejudices against them. Prejudice against Jews is also collectively inherited by the people of Bishops Blackburn to carry such bias attitudes against Jews.

For one year Manny and I were at Bishops Blackburn together. After which his parents took him away. He did well, I reckon, to milk-and-water sort, let alone one who held to Manny's rigid and irrational system of belief. I am not accusing the staff at Bishops Blackburn of being anti-Semitic. They simply had us on brain. When they beheld us, and in fairness there were quite a lot of us to behold us, and in fairness there were quite a lot of us to behold for a school with strong Church of England associations they could see nothing but the Jew in us. I am the same. But then I'm a caricaturist: I am meant to concentrate only on what's salient. Whereas our teachers were meant to see us all round. They tried. I sincerely believe they had the best intentions. But when they looked at us all round they saw even more Jew when they looked at us on one plane. (*Kalooki Nights*, 84-85)

Manny's teacher intentionally has insulted him for his inability to draw a map. "To that degree, Shitworth had said nothing that wasn't just (*Kalooki Nights*, 85)". The teacher has considered that the drawing of Manny shoddier that "even a spider with a pen in each leg could have drawn it better (*Kalooki Nights*, 85)". Moreover, he has thrown the paper making an inky ball in Manny's face.

'Can someone tell me how come a Jew can't draw a map?' was the question that precipitated the row that finally precipitated Manny Washinsky from the school. The question issuing from Shitworth Whitworth MA, a sarcastic man who appeared to have been overwound,...Geography. Most ethnic troubles in most schools originate in geography or PE. They do for Jews, anyway, who can neither draw a map nor hang upside down from a wall bar. The two deficiencies are not entirely unrelated. Jews cannot draw a map nor

negotiate a wall bar because they have seldom had any use for either.

(*Kalooki Nights*, 85)

Such humiliation has collapsed Manny's heart. Being teacher Shitworth can manage using some modified pedagogy to help Manny in his drawing but his prejudice against Jews led him to insult his student. It is obvious that a Jew is poor at drawing map. Not only Manny but other Jews like him, including Max also beholds poor skills in drawing Map. It is due to their historical past. It is familiar to all that Jews are boycotted from their homeland since medieval era till present time, which results in their ignorance about Geography. Further, Max has assumed that in order to create trouble for Jews various schools included Geography in their curriculum.

Even I couldn't draw a map and I had already been picked out as the school's star drawer. It's possible that we'd fared better had the maps Shitworth asked us to draw contained matter more germane to our interests and experience. Of the atlases I presently own, a good 90 percent of them are atlases of Jewish migrations, expulsions, marches, pogroms, ghettos, shtetls with names like Kalooki and Kalush, ruined synagogues, graveyards, inquisitions, executions, massacres, gas chambers, concentration camps. We know whereby we are engaged. 'Do me a map showing the most recent liquidation of your people, Glickman,' might have elicited a positive response. The corn belts of Manitoba on the other hand. (*Kalooki Nights*, 86)

Responding to such prejudice a letter is sent to the teacher Shitworth Whitworth from the parents of each Jewish students. Though, Max father is an atheist yet, he has also condemned the biased attitude of the teacher. During the Holocaust or in the other waves of maltreatment Jews remain silent and agonized in distress. Nonetheless, despite of carrying angst, the modern Jews have countered back to their tormentor.

Mr. Shitworth sir dear sticks in the gullet insensitive not to say offensive not say ignorant of catastrophic Jewish history otherwise would understand inability to draw map tragic consequence of being homeless people without choice as to domicile for almost as long as you you anti-Semitic bastard have been teaching geography proof of Jewish genius

otherwise in arts Chagall Sigmund Freud Sammy Davis Jr [not to forget, in my parents' letter, Maxie Glickman] whose shoes you not fit to lick you telling me Chagall couldn't have drawn Canada had he been so minded

Yours faithfully. (*Kalooki Nights*, 86)

After receiving the letters from the parents the teacher gets furious and again throws ink balls on Max which suddenly hits Manny. Later, both of them have an argument in which Max has tried to help Manny to prove his point but is thrown out of the class. At that point the teacher again criticizes the Jews for being the part of their land. He has assumed them to be the forced visitor of their land. His prejudice is too rude to be harsh even on small Jewish students.

He had advanced upon me, isolating me from the class. The whole of him compressed into the two fists he placed with great deliberation upon my desk, first one, and then the other, like grenades.

'Not exactly visiting, weren't you, Glickman? So what exactly were you doing?'

'Running away, sir.'

'Ah, running away. And now, here? Struggling against persecution, are you?'

'No, sir.'

'Are you saying you are a prisoner here, Glickman? Are you under duress?'

I didn't have the language – you never have the language when you need it- to talk spatially to him that I thought it unreasonable of Gentiles to complain that Jews were always in constant motion, incapable of arts of repose, when it was they, the Gentiles, who were forever moving Jews on. 'No, sir', was all I could find to say, instead. (*Kalooki Nights*, 87-88)

Jews are anticipated to be devoid of an artistic mind. They lack the sense of art and creativity as they are often alleged to be the executioner, swindler, heretic etc. Similarly, eloquent about Max's determination to be a cartoonist his teacher affronted him.

‘You’re a cartoonist, aren’t you, Glickman?’

‘I hope to be the one, sir, yes.’

A cartoonist, you see, not a landscape painter or gardener or cartographer...

‘You hope to be one? Good...

‘Zen in immortal vords of ze Katzenjammers, Glickman, let me put zis proposition to you. Could it be zat ze reason you and your fellow Chews feel so unvelcome in country after country is zat you do not do your hosts ze courtesy of noticing vere you are? As for example, Glickman- and you, Vashinsky- by consulting a map?’ (*Kalooki Nights*, 88)

Like, some people have organ inferiority Jews carry sense of inferiority in drawing Map. Due to their historic past they are subordinate in drawing map. Even, Max beholds such inherited inferiority. His strive to be a cartoonist is an attempt to maintain the self-ideal which he somewhat succeeds in his later life. In the *Kalooki Nights* catastrophe ascends to Jews on recognition with the sufferers of Nazi antisemitism. Nevertheless, surviving at a prodigious space from the European landscape of massacre is difficult. Subsequently, Jews sense the equivalent distress of the Holocaust. “You don’t say ‘gassed’ to Jews if you can help it. One of those words. They should be struck out of the human vocabulary for a while, while we regroup, not for ever, just for a thousand years or so – gassed, camp, extermination, concentration, experiment, march, train, rally, German. Words made unholy just as ground is made unholy (*Kalooki Nights*, 49)”. Jews are circumscribed to partake free-will and to exhibit yearnings and sentiments. On the other hand, being a cartoonist Max took the benefit of expressing his impenetrable reactions to ‘Soha.’ Like Horney theory of Neurotic need, Max also strives for the need of recognition and admiration. He has the capacity to rheostat therefore, it doesn’t reach to the extremity. “But I can explain- which is at least a start- why I took up crayons... Because I discovered I could do a likeness. Because I felt there was some emotion locked away inside me that I couldn’t get at until I drew it on a piece of paper. And because I wanted people to admire and adore me (*Kalooki Nights*, 12)”.

Max is embroiled with the religious conviction which he has supposed fortuitous to him. Most of the time he focuses on reconnoitring the cause behind

Manny's heinous act of killing parents. Though, he is not affectionate to Manny in his child yet he is stunned and inquisitive about fact that his mate can commit such activities.

Would that be funny to a Holocaust denier, I wonder, or would he see it – though emanating from a Jew-befuddled Gentile – as another example of Jewish overstatement? 'We have done the research and can state categorically that it is impossible to get a thousand Jews, or even a quarter of that number of Jews, however passively disposed, into the ashtray of a Volkswagen.' So we are an immoderate, overemphatic people, much given to exaggeration – so what? I call it giving value for money myself. You prick us so we bleed profusely. You put us to the torch and we burn well for you. Just don't pretend that we invent the conflagrations that consume us. (*Kalooki Nights*, 82)

The root of antisemitism lies in the fear. The fear rulers carry for Jews considering their strength. Jews are never tortured for their weakness they are often tortured for their strength. Even, "Protocols of the Elders of Zion" was published just to vilify the reputation of Jews. This forgery claims the conspiracy of Jews who intend to rule the world. Even, Hitler created fear for Jews in the minds of the native Germans thus, planned the Holocaust against the Jews. Similarly, Jacobson displays fear of Chloe (Max's wife) who continuously interrogates him just to avoid same interrogation. He is affronted and terrified by his wife for having Jewish existence. Max witnesses dreadful situation which is identical to Jewish fear during Nazi era. "Do I frighten you?' She asked me once. 'Of course you frighten me,' I told her. 'That very question frightens me.' 'And why is that, do you think?' But before I could answer she held hand up in front of my mouth. Don't, she said. 'I know what's coming. Because you're Jewish. And you can't ask a Jew a question without him thinking you're Gestapo. Since I wasn't permitted to speak, I turned my face into a question mark. So wasn't she Gestapo?' (*Kalooki Nights*, 09)". Max doesn't partake a contented conjugal life. Rather he was disrespected and frightened by his gentile wives. Max is not allowed to express anything in front of them. Like, Jews are frightened by Nazi forces equally, Max is startled by his two partners. The prerequisite to struggle for survival and reverence

forces Jews boycott the mainstream of the society. Hence, Jews are ignored and avoided and also restrained from deliberating the manifestation of the Holocaust. ““Oh, Jews, Jews, Jews!’ ‘Well, they do figure in the story.’ ‘They figure in *your* story!’ (*Kalooki Nights*, 9)”.

His two non-Jew wives are highly preoccupied with Judaism. His first wife Chloe and her ardent antisemitic mother are highly challenging to assimilate. Hence, his second wife Zoe pretends to be empathetic towards Jews since she cries at “concentration camp” spots on an expedition of “Eastern Europe” yet, articulates the most abhorrent “Holocaust jokes”. Therefore, it is difficult for Max to tolerate her insensitivity “Caricature is a methodology for telling a greater truth”. The *Kalooki Nights* is an ominously multifarious book engraved in harshly volatile style. Jacobson presents sensitive documentation of his characters. He has also mentioned –“In the end there are only two sorts of Jews... Jews who see the funny side of things and those who don’t”. Jacobson here uses darker and more astringent humour than ever before.

““Well, you’d think so with Yockey in particular, since he believes in anti-Semitism as a wholesome organism resisting the disease which is Jewish life.’ ‘Meaning that the body of society has a sanative responsibility to destroy Jews?’ ‘Exactly.’ ‘A bounden duty?’ ‘Nothing less.’ ‘In which case three cheers for Auschwitz, Buchenwald and Belsen.’ We’d have drunk to that, clashed our glasses of Russian tea, cut our hands open maybe, bled all over each other, chewed our fingers off in the frenzy, had we not remembered in time that we were in the Netanya Falafel Café, Friern Barnet”. (*Kalooki Nights*, 351)

Collide with the sensibility that all Jews look similar and carrying the ideology of providing numbers to Jews rather than names in the concentration camps, his first wife Chloe contemplates it appropriate to call him as “Jew 13”. Therefore, Max explains that the palms of her hands are even “anti-Semitic”. The major ‘shikseh’ depicted by Jacobson is Ilse Koch, “the Bitch of Buchenwald. Tsderaiter Ike, the half-brother of his mother is the mysterious counterpart of Dodgy Ike and the other Ikes. Isle Koch is the symbol of Nazi trepidation and the vital castrator of Jewish men”. She is the tormentor of the Jews embodied with Chloe and Zoe.

By our third year at Bishops Blackburn Errol was the organiser of a ring of onanists who, on his instructions, kept diaries in which they listed times, whereabouts, details of ministering images or narratives, duration, outcome, etc, which they exchanged at the far end of the football field every lunch time to ejaculations of merriment or disgust. Though I counted it an honour to be friendly with the boss, I stayed aloof from the organisation. Some things I felt better about doing on my own. This was a disappointment to Errol who wanted me to be the official artist not only of what conduced to my arousal but to everybody else's. He chased me for a whole term, even offering to waive the joining fee of one and six. Not wanting to appear stuck up, I agreed, but backed out again after about a fortnight. When I told him it wasn't working, that none of it was working, that the minute I shared a fantasy it became public and therefore no longer a fantasy, he said, 'What about Ilse Koch?' (*Kalooki Nights*, 91–2)

That is why, the uncanny Washinskys lament as perdition because their elder child leaves with a "shikseh". They consider marriage outside Jewish community is a deceit and all "goyim will in the end turn on you". "Marry a Christian," observes Max, "and you marry into your own denial."

"Too flash," I told her. "You mean too foreign." "No, I don't. I mean too bourgeois." "There you are, you've agreed with me. Too foreign. Too burgerlich." "Nothing to do with foreign. We could have a Renault." "So we can have French but not German." "What's Germany got to do with it, Chloë?" "With 'it', nothing. With you, everything. Why can't you let the subject drop, Maxie?" "Five Thousand Years of Bitterness, Five Thousand Years of Bitterness . . ." "That's no exclusively Germany." "No, just the last five hundred years of it." So to prove Germany wasn't a problem I relented, or she relented, and we bought a Volkswagen Beetle. (*Kalooki Nights*, 155)

Projecting his anguish towards current sensibility of Jews in relation to his marriage with a shikseh Max augmented with his mother that "Because I lose my temper when I'm not married to shikseh (*Kalooki Nights*, 434)". However, being a true

Jewish mother his mother believes that-“You’re not exactly happy when you’re married with them... (*Kalooki Nights*, 434)”. Max’s strive for marrying a Gentile lady is the sense of inferiority complex which he aims to have to maintain self-ideal. Since his childhood he learns about the incidents of antisemitism, the Holocaust, genocide and atrocities towards Jews that radically develops the feeling of inferiority. Therefore, he strives to get mingled with Gentiles women. However, being conscious of historic past Max’s mother wants him to have a happy conjugal life which she believes is possible with a Jewish girl. Projecting his conviction on Jews thus, not to get impaired by them Max emphasizes on sustaining his Jewishness. “I know. But at least my happiness isn’t Jew centred. I can be unhappy and not think it’s the fault of our religion. I don’t have to be disappointed by another Jew. What’s happened to us Ma? Why are all the Jews up here either make-believe goyim or Hassidim in fancy dress? In hiding, or not in hiding enough. Where did our seriousness go? (*Kalooki Nights*, 435)”. Deviating from the conventional believes of Jewishness Max proclaims to be a better Jew who focuses more on being Jewish. Max opines that whatever he does in professional and personal life is always related to his Jewish self. Max is true the representation of modern Jew who has efficiency to assimilate, to separate things and a factual sense of judgement.

‘Because I’m a cartoonist?’

‘Because you’re not a serious Jew. What do you do that is Jewish?’

‘What do I do that is Jewish? That’s a laugh. What do I do that isn’t Jewish? And everything I do is more Jewish than anything they do. They’re a sect. They’re two centuries old, tip-top. And they’re as flaky as Mormons. I’m the real thing, Ma. I go back to the Old Testament. I’m what a Jew supposed to be. I don’t forgive. I separate things. I argue with the Almighty. He likes that. He likes what I do more than he likes their blind obedience or all that ecstatic dancing they go in for. Every time anyone danced in the seeing of the Lord in the good old days He sent down thunderbolts to burn them up... They’re not serious. They’re hysterics. Serious was what happened in our garden.’(*Kalooki Nights*, 434)

Jacobson in the novel parallels the two characters that is Max and Manny. Both of them behold modern outlook rejecting their religious orthodoxy. Hence, both of them

are nurtured by parents who carry binary viewpoints. On the one hand Max's father is an atheist but on the other hand Manny's father is an Orthodox Jew. Due to their two contrary households both Max and Manny grow as two different individuals. Due to liberal parenting and care Max turns out to be a successful cartoonist however, due to neglecting and conventional parenting Manny becomes a criminal. Both of them have the neurotic needs for love and admiration. However, Max knows his boundaries therefore, capable of living a healthy life whereas, Manny is unable to control his emotions and turns to be a neurotic and later a psychotic person. "Many fantasised about shooting him? She was surprised I knew that. 'To this day Manny believes he did in fact shoot his brother, yes,' she said (471)". Another instance Jacobson presents of senior "SS supervisor at Auschwitz and Belsen" who is known as "The Grey Mouse. (*Kalooki Nights*, 101)" who has killed "On average thirty people a day (*Kalooki Nights*, 101)". Additional version of hostility against Jews during the Holocaust is conducted by "Ilse Koch, the wife of the commandant of Buchenwald" who has done erotic violence to Jews.

Ilse Koch. The Bitch of Buchenwald. My Ilse. All our Ilse. Was it a camp injunction, on pain of a beating or a bullet, never to look, never to see her, never to notice the shadow she cast, high in the saddle of her subjugated horse? Or was the prohibition biblical, all in Mendel's head? It didn't matter. He who looked was lost... On his first day, Mendel had crossed the yard naked, to be deloused and disinfected-filthy Jew-shaven of every hair on his body, and they had seen him then... (*Kalooki Nights*, 105-06)

Apart from bantering with Manny's story, Max recounts strategic features of his life in reconnoitring the heinous exploitation of Ilse Koch. Despite of having eccentricities to imitate the work of "Tom of Finland", a gay pornographer he also concentrated on Jewish persecution. He chases an "adolescent obsession", oscillating with "Ilse Koch, the atrocious spouse of the Buchenwald commandment". His fascination towards Ilse Koch is an act of achieving supremacy over Nazi persecutor. Jews are restricted to marry and touch an Aryan woman which directly brings the sense of inferiority among them. Max's strive for achieving the goal compel them either to

share conjugal life with Gentile ladies if not then to fascinate about them. “My first sighting, God forgive me, of pubic hair in print ...The photograph should not be shown...to any other boy my age. I would rather not have been aroused by it...It was unwelcomely arousing, too, without a doubt, to share the experiences with Errol in the long grass. Whatever else we knew, we knew we should not have been looking. Because what might just have been most arousing of all was our knowledge that the women were petrified, perhaps about to be subjected to all the degradations a boy’s imagination can invent, death being among the kinder of them (*Kalooki Nights*, 80–1)”.

Max feels that there is a terrible competitor to the Jews who he has chronicled in his “second cartoon account of ‘Jew-hatred’”. Amongst these are the conspirators categorised by Errol Tobias whose sphere is influential to the basic Jewish names of well-known persons incorporating the individuals like the “Washinksys”. Max's rival comes out not to be the anti-Semite. The third wife of Max is Jewish but ascertains with the “Palestinians in their fight” consequently, becomes a Jew-hater for him. Continuous efforts of his mother to marry a nice Jewish girl forces him to marry Alys. The marriage is bruising for both of them. However, Max gathered a sense of disgust as Alys wants him to be Palestinian. “I hated her. All at once I realized how much and for how long I had hated her without knowing it. The fucking lugubrious Jewess she was! Ghetto-laden, the Holocaust ridden, God-benighted, guilt-strewn, and now by that latest twist of morbid Jewish ingenuity, Jew-revolted (*Kalooki Nights*, 399)”. Max parallels “Israel with the Jews” and its opponents as “new Nazis in mask”. “I could smell her absence. It was like spring. I threw open all the windows and inhaled. Ah, yes, yes, yes! Then I realized I knew what it was to be a Nazi (*Kalooki Nights*, 401)”.

Jacobson has reconnoitred numerous facades of Jewish life and also tries to find out what it means to be a Jew in a society polluted by ghettos. Max scrutinises the effect of his existence as a Jew on his household and its abstruse magnetism to his two non-Jew spouses. By using excellent and contentious humour in this impudent book Jacobson puts a glance at Jewishness, in which the Holocaust appears as monster. “When we weren’t refusing to divulge our names or religion to SS men, or choking to death on Zyklon B, Manny and I met in the Second World War air-raid shelter which had become our play space and discussed God (*Kalooki Nights*, 19)”. In the book *The*

Holocaust, Marty Gitlin describes- “Since the Jews have not been murdered quickly enough for Hitler and his subordinates, a police force called the Gestapo and the *Schutzstaffel* (SS). By the end of the war very name of the SS struck terror in the hearts and minds of the nearly everyone in the country (*Kalooki Nights*, 10)”.

The distressing antiquity of the Holocaust still has significance on Manny, who merely can envisage the revulsion. The enduring fact sustains magnificently in the belligerent novel. Orthodox Jewish parents favour their children to be dead than to marry a German. Manny finds this similar to gentile parents who choose their descendants to espouse a person other than Jew. Moreover, Jacobson’s heroes often are embroiled with sagacity of shame. Although the Glickmen are immodest on their secularism meanwhile the Washinksys, are extremely conventional. The Washinksys partake two sons, Asher is the elder son and a rabbinical scholar, his affection towards Dorothy ruptures the family on the other hand Manny is an eccentrically fanatical youngster. Surviving in a dilapidated family which hides their hatred for the external society Manny develops feelings of ignominy towards his family and religion. “No wonder he killed them. I’d have killed them had they been mine.” Ashamed of their religion one Max questioned his childhood friend Manny- “Why, Manny? Why the food hysteria? Why all the salting that went on in his house, salting the flavour out of everything? Why, when they bought kosher meat from a kosher butcher did they have to kosher it again when they got it home?... Did Elohim have nothing else to do, was he so small- minded that he would notice and punish a transgression as negligible as that? And why the obsession with Saturday? How can a day be holy? (*Kalooki Nights*, 20)”. The secular Jew Max Glickman has a reciprocal of sense of fascinations and disgusts towards Gentiles. Even though, it is impossible to search for expiation in passionate associations between Jews and Gentiles yet, his obsession leads him to marry two Gentile ladies. His life is the amalgamation of ignominy and contravention. Like Manny, he is also embarrassed of orthodox dogmas. Looking at the conventional practices conceded by Manny and his family, Max contemplates-

“Why this, Manny? Why that? When Manny or either of his parents went through their front door they put a finger to their lips and then to the mezuzah on the door frame...I knew what a mezuzah contained: words, words from the Torah, including the Shema, the holiest words of

all - 'Shema Yisrael, Hear, O Israel, the Lord is one...' But precisely because the Lord was one we did not tolerate idols. In which case why did we kiss words? A word too could be an idol, couldn't it?" (*Kalooki Nights*, 20)

Perceiving at the character of Manny and his gloomy childhood which is occupied with the memory of the Holocaust it will be easier to understand his act of homicide. Not merely has his love for Dorothy compelled him to kill his parents rather it is the impact of his lifestyle which build his personality in such way. Since his childhood he has been living a ghetto redded life and his cognizance is shaped by the convictions and ideologies he has learnt from his parents and family. As his family is detached from the mainstream of the society and often laments on discussed just about the Holocaust and Orthodox Judaism that completely influences Manny's personality and his capacity to analyse world events.

But later that same week his father got to hear about it anyway, and had what was diagnosed in our community as a double stroke. One on discovering his son was sleeping with a shikseh. One on discovering that the shikseh was a German. By our understanding of medicine, it was the second stroke that saved him from the worst effects of the first. Sometimes the news can be bad that you go on living. Especially when going on living is worse than death. The doctors said that Selick Washinsky had suffered a minor stroke. There you are! That was how terrible things were. (*Kalooki Nights*, 200)

Since his childhood his commemoration is captured by tragic stories of concentration camps, ghettos, subjugation, gas chambers and Jew hatred. Therefore, when he has experienced similar attitude from his parents he has interpreted the events in the same way Jews should do. Moreover, due to his inborn ethnic inferiority he often strives for sense of superiority. Hence, his orthodox Jewish parents become a barrier to achieve the goal in order to prove Jewish supremacy and for justice seeking he kills his parents.

But the gist of it was that he saw Dorothy as an opportunity not just for Asher, but for his family, for his father and his mother, for himself. She was their second chance. In Dorothy something else had happened that

wasn't the same old story. She was a release for them. Nothing to do with forgiveness. Nothing to do with making peace with Germans. It wasn't about her, it was about them. Whatever the rights and wrongs of refusing her the first time, they should, for their own sake, have accepted her a second. He could see the argument going on forever. Again and again, round and around, for another two thousand years and another two thousand years after that. Dorothy gave them a way of breaking the chain. Accept Dorothy and it was good, after all that darkness, as accepting light. He made her sound like a new religion. (*Kalooki Nights*, 438)

Manny's cognizance about the Holocaust creates a parable of Jewishness that is perplexed, resentful, estranged and headed to the most unholy act of parricide. Manny deliberately homicides his parents by gassing them. There is a disastrous concealing of restrictions as juvenile caprices rehabilitated to realism. After a few years Manny is on the rampage from jail. "... the Warshinskys, though more formal and reserved, were somehow hotter, darker, a consequence, perhaps, of being as a family tragedies befell them, there was no divergence of view (*Kalooki Nights*, 37)". A television "documentary firm, Lipsync Productions," persuades Max to look up and support and also to scrutinise his previous activities and discover the reasons of homicide. Since Max is the childhood friend of Manny therefore, they appointed him to find out the reason behind the murder. Francine the coordinator of whole account who carries and an anti-Semite often carries a prejudiced outlook regarding the whole event. "But in the meantime, Max, can we get the Jewish angle back? This is not about religion, Francine. I'm coming round to your way of thinking-it's about love. I'm even wondering if we shouldn't make them all Gentiles so as not to get side-tracked. Trust me, Max, she said, it's about religion (*Kalooki Nights*, 432)".

In order to reach the conclusion just like celebrants, Max and Manny debate and confer on conviction and community in restaurants in London, but they don't find any adequate response to it. Manny has killed his parents as they prohibited his brother to espouse the non-Jew woman he loves. "That was why Manny grew to hate his parents, and to lose his faith in God. The way he talked, the two were interchangeable (*Kalooki Nights*, 235)". One day after having a heated argument Manny has left his

house. Further Max has dejected any social connection. After three/four days when he has played his telephone messages he is contacted by Francine Bryson-Smith with a false concern “as though she expected me to believe that she feared Manny might have gassed me. Everything all right, there? If you’re in, will you pick up? Mmmm. OK (*Kalooki Nights*, 450)”.

Max is suspected and dejected towards the lady. Due to her he has started investigating about Manny’s crime and now he is stepping in the same foot print like Manny. “But it was her fault that I had ashes in my mouth, and that I did not want to see my own face in the mirror; had she not come to me out of the blue to put some flesh on her little project, I could have left Manny where I’d safely stowed him all those years before, not to be thought about, expunged, not to be Jewed up all over again in my unpleasant mind (*Kalooki Nights*, 450)”. Later, Errol Tobis has contacted him and informed that the lady with whom Max is working is a villain, “she is not just an anti-Semite, she is Nazi”. Therefore, he wants Max to understand the real motif behind her communication. As, she is hiding her real-face behind the persona.

A common instance of this is identity with persona, which is the individual’s system of adaptation to, or the manner he assumes in dealing with, the world. Every calling, or profession, for example, has its own persona. It is easy to study these things now a days, when the photographs of the public personalities so frequently appear in the press. A certain kind of behaviour is forced on them by the world, and professional people endeavour to come up to these expectations. Only the danger is that they become identical with their personas... the persona is what in reality one is not but which oneself as well as the others think one is. (*Kalooki Nights*, 221)

To them, an anti-Semite also collectively inherits the sense of prejudice like Jews collectively inherit sense of fear.

‘If you’re telling me she’s an anti-Semite you’re not telling me anything new. Of course she’s an anti-Semite. They’re all anti-Semites. They can’t help it. They drink it in with their mother’s milk. And compared to some of the anti-Semites I’ve been married to’-

‘Max, I’m not talking your ordinary friendly neighbourhood anti-Semite. This one’s a Nazi. She’s a real thing, Max. She’s one of them. I’ve dug up more stuff on her than you’ve got years left to road. Do you know what her other current project is, beside you?’ (*Kalooki Nights*, 453-54)

Errol has called her as the paid revisionist who intentionally wants to defame Jews in order to support the notion of the Holocaust denial. She has made a conspiracy intending to project nasty little things of Jews in front of other. Such anti-Semites intentionally took up the projects such as ‘so called since programme about Jews who make bomb’ to delineate the character of Jews. Though, Max has failed to believe such denunciations against Francine that insider her persona she can hide a Nazi. “I believe you’re joking, I said. ‘But if what you say is true, how does she think she can get away with it? She’s not exactly an invisible person (*Kalooki Nights*, 455)”. In reality it goes other way round. It is her undermine concept to dig up Jewish life with the help of Jews. To project her work as more authentic and justifiable and to receive a green card she intentionally takes the help of Jews who somewhat carry a sense of shame towards their religion and culture. In this attempt women take initiative to make fool of Jews by taking the advantages of their beauty, voice, and charm especially for just being women. Since, like Jews women also carry a tragic history of suffering and hatred therefore, one can hardly believe that they can also cheat Jews by projecting a different personality trait.

She’ll just whittle away, Max. A dig here, a wound there. Undermine, undermine. And the more often she can find a willing Jew like you to do it for her-Jew eat Jew- the cleaner her hands will look. She’s lethal, Max. She’s lethal because she is white, because she’s English, because she’s educated, because she’s plausible, because she’s not frightened, because she fits in, because she’s beautiful, because she’s got a middle-class voice, because she’s got nice tits, and because she’s a women. That’s enough to fool a lot of people into believing they’re talking to reasonable, warm-hearted educated human being who wouldn’t hurt a fly. Especially the women bit. It fooled you. (*Kalooki Nights*, 455-56)

Despite of Errol obstinate attempt to convince Max that Francine is a Nazi, who behold all overhead qualities in which Max contemplates that both of them often have different opinions about anything which Errol at last pitied. However, the next day in a suspicious note Max has called Francine for lunch “You don’t hang about when you know the Nazis are after you” (456). During their meeting at rabbit-hutch restaurant in Soho he has rejected her offer to investigate about Manny’s parricide. At that time Max has questioned about her intentions for secretly clicking his pictures. He has also commented that it is normal and permitted to hate Jews just to check her response which she smartly negates. Later, out of distress and obstruction he has questioned her-

‘Why are you so interested in Jews?’ ‘I’m not.’ ‘What was it you wanted me to get from Manny? How did it feel? How did it feel to be a Jew, of all people, turning on the gas taps? Did your fingers tremble? What was it like for a Jew who enjoyed above all things to honour his father and his mother to murder them in their beds? Were you glad? Was it a relief to you? Did you hate them as you did it? I want to ask the same of you, Francine. Does it give you an unholy thrill to imagine the Jew not the victim, but the author of atrocities? Is it the same as accusing Israelis of being Nazis- are you exacting a sort of responsive justice?’ (*Kalooki Nights*, 458)

Francine has precluded all of his accusations by saying that she doesn’t have any such intentions and need to responsive justice. Neither have they felt excluded from their land and the love of God. Rather she has criticized Jews for being murderer and heretic.

‘Aren’t I meant to be excluded from his love?’

‘As a Gentile?’

‘As a goy.’

‘Ah, it is the goy thing.’

‘Ye shall destroy their altars, and break down their images, and cut down their groves-For thou art an holy people unto the Lord. Deuteronomy 7.

How do you deal with that Max?’ (*Kalooki Nights*, 458)

In response, Max tells it as a bookish and mythical documentation and every religion carries such records. Francine with an ‘aura of silvery net’ has smiled at him

and replies- “And he shall deliver their kings into thine hand, and thou shalt destroy their name from under heaven... Yes, it’s a goy thing (*Kalooki Nights*, 458)”. Being a Modern Jew Max not only revolts against prejudice of anti-Semite Francine but also suggests her to get a life beyond Jews. Antisemites like her now should take a break from Jews and focus on their self-development. They should leave now the psychotic attitude of dejected lover. Instead of blaming and penalizing Jews for whatever the acts they don’t perform or act. Now the time has come that they should stop exhibiting their story of hurt and to torment Jews.

‘Get a life Francine’, I said. ‘Get another life. Go somewhere where there aren’t any Jews. Give yourself a break from us. It isn’t healthy to be doing what you’re doing. You wallow in us. You seem not able to know or get enough of us or religion. You have more knowledge of us than we have about ourselves. Which of course means that who you know is not in fact who we are. But that aside, how do you explain this infatuation? It resembles the behaviour of a rejected lover, now showing to us how little we matter to you, now unable to do anything but dog our footsteps. How did we let you down? What did we promise you that we didn’t deliver? Did we unrequited you? (*Kalooki Nights*, 459)

Since his childhood Max has been hearing about the stories of execution and Hitler. Even, in his school he has faced criticism and prejudice due to Jews inability of drawing a map. However, his two anti-Semite wives give him uncanny practices of life for just holding the Jew. Now in the work-place when he again experiences such behaviour Max’s emotions upsurges which is mere expression of his inner angst. It is the consequence of his conscious ego directions which fortifies Max to revolt. But he is failed to confine the conversation in her ‘silvery net’. Moreover, assuming such conduct as uncouth to him in the social structure he has left the place leaving an appropriate sum of money on the table to clear the bill.

It had been uncouth of me, in breach of the laws governing social intercourse. Your heart did not have an entitlement to speak through your mouth on all occasions. The comedian Tommy Copper was right in his assessment of what you say when you find yourself sharing a train compartment with Adolf Hitler. Ssss! Anything further wants decorum.

And Francine Bryson-Smith wasn't Hitler, whether or not she would have taken roses to him in his bunker. Sssss! Anything more you must deny yourself. (*Kalooki Nights*, 460)

Antisemitism has not disappeared from world. The Holocaust has taught people something about individual and humanity. "There is no 'why' to the occurrence of the Holocaust. Neither do Jews have any answers to all the 'Warums' related to their life. Even in the Holocaust people are allowed not to ask questions from the extremists, but blindly follow them, fearing retaliation or vengeance. Freewill of Jews are devastated prevailing the cultural and political beliefs". "*Warum?* You are not... the ones to ask that question. Just you go about the business of building the Holocaust memorials and making reparation to your victims and leave the whys to us. Jew, Jew, Jew, Joke, joke, joke. *Warum, warum, warum?*... Why do I wake each day as though I am in mourning? Who or what am I in mourning for? (*Kalooki Nights*, 10-11)" In *Kalooki Nights* misfortune rises to Jews on acknowledgement with the victims of Nazi antisemitism. Nevertheless, persisting at a phenomenal cosmos in the land of annihilation is challenging. Successively, Jews feel the comparable anguish of the Holocaust.

The suppressed reminiscence of the Holocaust has a continuing impact on the Manny so, the denial of his parents to marry a German girl Dorothy brings reverse effects. That is why, he considers the mannerism of his parents as similar to that of Nazis. As both the groups restricts the Jews from espousing "an Aryan woman". Consequently, Manny has gassed his parents likewise the Nazis exterminated Jews in the gas chambers. "You don't say 'gassed' to Jews if you can help it. One of those words. They should be struck out of the human vocabulary for a while, while we regroup, not for ever, just for a thousand years or so – gassed, camp, extermination, concentration, experiment, march, train, rally, German...Gassed, they had joined the sacred millions, photographs of whose piled-up bodies I had first seen in Lord Russell of Liverpool's *The Scourage of Swastika*, the righteous by virtue of victimisation, and no one stood judgement on *their* domestic surroundings. (*Kalooki Nights*, 49)"

The whole enchilada leads to the Holocaust, and it gets to the top in bringing Max into its mystical whirlpool, the conviction, or at least the society, that he has exasperated to vacate. Hence, the anguish of the Jews is all the time principal theme in

the works of Jacobson. Defining Jewishness and its co-relation with humour Jacobson pronounces-

That's what I wanted to write. Jew, Jew, Jew, joke, joke, joke, the world as seen entirely through the eyes of Jews for Jews. There are some Jews who live like that. To a degree, there's a possibility in every Jew I ever met, for them to live like that. That you ask the question 'Why?' and then back you go to the Holocaust and back to the pogroms before that, and everyone wants to know what it is that's made this particular kind of Jewish morbidity into a positive feature now of the Jewish imagination...And will deploy every kind of act of the mind to think about it, including, primarily, what Jews do best, which is make jokes. No one makes jokes like Jews could not have survived, had not benign nature mercifully endowed him with extraordinary elasticity, with a wonderful power of resilience which enabled him to elude effectually all the attempts made at every age, and in every clime, to lay him low. (*Kalooki Nights*, 2010)

Max articulates complete story behind Manny's parricide. Manny is doubly slaughtered Jew in Manchester. Manny is imprisoned "for more than two decades", on his proclamation, Max has recommenced their friendship at the command of a "television producer" who has strategized to create a movie grounded on Manny's delinquency. The book disquiets Max's endeavours to comprehend Manny's purposes and to ascertain whether his insanity is inspired by ruminating on the Holocaust, by his brother's desertion, or by his conviction, thus countersigning Manny's assessment that spiritual orthodoxy is a dementia. The Holocaust is one of the most inhuman acts in the antiquity of the Jews. The misery of the Holocaust left ineradicable inscription on Jewish psyche. They are failed to forget the angst of Shoah. Immense grievance of the Holocaust prevents Jews from normalizing. The pain and anguish helps Jews to anticipate such activities in the future. The Holocaust is always remembered as an ache that a harsh maladministration can generate. Therefore, it is considered as the major instance of social blunder and dictatorship. Constantly ruminating memory of the Holocaust helps in keeping the memory of it alive. That is why, when Manny was

arrested, he stated the police officer that he was just “following the SS officer Georg Renno, who claimed that ‘Turning the tap on was no big deal’ (*Kalooki Nights*, 437)”.

Not only Manny’s trail to re-establish Jewish spiritualism, love and acceptance which is superior and sophisticated than Nazis leads to destroy his own life and the family but is his denial to protect his parents and family forces him to free them from the anguish of death. To justify Jewish innocence, assimilation and to protect them from dread he kills his parents since he finds that the act of disapproval to marry a Christian girl is similar to that Nazi prejudice during the Holocaust. Even, he considers it is his soul responsibility to save his parents from current hostility. Max has presumed that like Nazis have deprived Jews from marrying an Aryan woman similar, now his parents are prohibiting his brother to marry Dorothy. Moreover, it is his own neurotic need for acceptance which leads him to parricide. His own attempt of proving himself as superior to Gentiles develops a kind of inferiority complex inside him. Due to this he acted like an SS officer of.

‘But you let yourself think I wanted to kill Dorothy?’ ‘Manny, for God’s sake – I did, I do, I will, think anything. I am not proof against thoughts...’ ‘Why, of all people, did you choose Dorothy? I was Dorothy’s friend. If you want to know, I liked her more than Asher.’ Did he mean he liked her more than Asher liked her, or he liked her more than he liked Asher? You don’t ask. You don’t quibble over syntax when someone’s making human hands out of toast. But it did matter, what he meant. It made a difference. (Jacobson, 435-36)

The Holocaust follows Manny along with other Jews like a shadow. It is the moral responsibility of them to remember it. Hence, Manny not only remembers it but also enacts the same rituals which brings complete devastation. Nevertheless, at the end on the book Jacobson shows that Manny has been living his life with Dorothy, the German lady for whom he killed his parents, imprisoned and becomes a neurotic person. “Have you married again? She shook her head. Then she laughed, not as girlishly as she might have. Unless you call being with Manny a marriage (472)”. He has lost the whole shebang in the life. In the bereavement of Max’s mother to everyone’s surprise he takes Dorothy to Maxie’s place. At that time it is disclosed to

everyone about Manny's delusion to shoot his brother who might have already died. Though, it is still difficult for Manny to accept that he is the one who turns on the gas tap yet in his mind he wants to shoot his brother just for delusionary love Dorothy. "Couldn't quite own to turning on the tap, which he had done, but wanted to have pulled the trigger, which he hadn't (*Kalooki Nights*, 472)". While conversing with Dorothy Max announces Jews as 'implacable' and requests her not to curse for running her life which she replies- "My life? She seemed astonished I should suggest such a thing. 'My life's just a life. It's your lives that are ruined (*Kalooki Nights*, 472)". This clarifies that at the end the Jews, especially, Manny whose life is ruined for his sensibility to justify Jewish modesty and receptivity.

I could taste it in my mouth. I still can. 'And what would your mother have said?' 'Had it worked, "Well done, Selick." 'And had it failed?' 'Thank you for trying.' No wonder he killed them. I'd have killed them had they been mine. And yet you had to admire it in a way. Nothing was of no consequence, everything was epic, no act of wrongdoing was ever less than an abomination, each event still bore upon the future well-being of the race. It was as though we were back in Genesis, among the sons of Noah and the daughters of Lot, all that breeding and begetting and lying with those you had no business lying with. And then, because there was no other way you could answer like with like, all that slaying. (Jacobson, 412-413)

Moreover, his delusionary love and neurotic need to be admired, accepted and loved turns him to be a completely neurotic person. Therefore, he often tends to 'move away' from people, sometimes he 'move against' his loved one's only to falsify the historic accusations on Jews. Since his childhood he has been listening the atrocities of Hitler which counterfeit and reshaped his consciousness to a certain magnitude. Shadow of Hitler's often haunts them since their childhood. Like Nazis executed Jews from their native lands also slaughtered them in the concentration camps, correspondingly he finds similarities of his parent's orthodoxy with Nazism. While dejecting the love of Asher to Dorothy and their marriages Manny's parents secretly creates a shadowy picture Nazi hatred in his mind. He empathizes the actions of his

parents with that of Nazi atrocities. Hitler and his followers have deprived Jews from living a happy, normal life. They have prohibited Jews from marrying an Aryan lady. Similarly, Jewish orthodoxy also restricts Asher from marrying a German woman. Here, shadow of Hitler's mingles with shadow of his parents. Therefore, even if it is too challenging for him to turn on the tap, Manny does it defeating his consciousness.

What one sees happening in the world is not just the shadowy vestige of the activities that were once conscious but the expression of living psychic condition that still exists and will always exist... Because of its youthfulness and vulnerability our consciousness tends to make light to unconscious. This is understandable enough for a young man should not let him overawed by authority of his parents if he wants to start something new on his account. Historically as well as individually our consciousness has developed out of the darkness and somnolence of primordial unconsciousness. There were psychic process and functions long before any ego-consciousness existed. "Thinking" existed long before man could say "I'm conscious of thinking". (Jung 500)

To envisage a new argumentative theme is as hard as to explore associations between Jews and their neighbours. Nevertheless, Jacobson's work is efficient to nurture all hackles. Jacobson describes the obscure erogenous imaginations of a Buchenwald prisoner that switches to Max Glickman. Jacobson achieves the frightening accomplishment of narrating the annihilation of six million people in a way that lets the readers laugh. Jacobson's each decree is a ridgeline gracefully elevated from indistinct ideas to balance between the funny and the serious sides. Jacobson is both funny and serious in the same time. His ideas are least confound while juxtaposing two binary techniques. He explicitly depicts the rage that stimulates the heroes of the novel. In the path of commemoration and sorrow he displays amused, shattered and ennobled facades of Jewish life.

You don't choose. Kalooki Nights ends in a cemetery, it ends with the dead anyway, my next novel, *The Act of Love*, begins in a cemetery and ends in a cemetery and *Finkler* ends in a cemetery and then... I'm thinking about death a lot, is all I can tell you about that, but I am surprised, this has been pointed out to me a few times, how many

cemetery scenes there are in my novels, and once you have a cemetery scene, if you're writing about Jews, then of course you think about the prayer for the dead, which is a marvellous prayer for the dead, very good. But I think it's sad, I think it's death coming for me. (Jacobson, 308)

Antisemitism and Denial of Identity in *the Finkler Question*

Identity pursuit displays a primary necessity to structure one's individualism. Identity that lies beyond the charisma assists to find origins and develop associations between the past and the future. Despite of having uncertain expedition people seek the true connotations of self-identity by breaking all the barriers of internal world thus confronted with the outside society. "The quest for identity is a quest imbued with a hope to find a home, a group to identify with, and often a cause to fight for. It is marked by self-reflection, by the readiness of individuals to make radical changes in the way they perceive themselves as well as in their relations with others (Tamir, 176)". Very often such confrontation splinters the stereotypical manifestation of identity which induces misperception and exasperates the person's sagacity of belonging. Identity pursuit is highly incited when the gentiles repudiate Jews not only from their terrestrial and privileges but also from deprived from having essence of self. "Individuals can, as a result of such a reflective process, choose to retain the identity they held before the process began, they can reject this identity and assimilate in a new culture or "renew their identity" - i.e., adopt the national, cultural identity their forefathers held. The quest for identity thus demonstrates that identity is not simply a matter of fate but is also a product of reflection, discovery and choice (Tamir, 176)".

Identity pursuit tells a group's significance of being an adherent especially, the ethnic cluster or a group of their choice. It irradiates the datum that the pursuit for identity can lead people to follow numerous boulevards. The hunt not only helps people to sustain fundamental relationships and customs but also assists to be the part of their community. Sometimes it leads people to transform their trajectories by leaving their community and adapting the congregation in another group. Morden people duels between the feeling of entrenched and excellence which elevates the hunt for identity. "Identity is a multi-layered dynamic process rather than an inborn trait that cannot be helped. Identities are partly given and partly made (Coulmas, 178)." Identity pursuit is a highly explored phenomenon. People often suffer due to historical, social, cultural and religious differences. They become fatalities of desolation and seclusion since they need to prove their innocence and devotion. The bewilderment of the characters are instigated by prejudices consequences the hunt for identity. Sigmund

Freud has introduced the process of identification with reference to psycho-sexual development of a child. Freud also associated the child's sexual identity with an identification with a parent which later develops to Oedipus complex. "Recent theory has, in fact, fleshed out what was often implicit in discussions of literature in treating identity as formed by a process of identification. For Freud, identification is a psychological process in which the subject assimilates an aspect of the other and is transformed... The personality or the self is constituted by a series of identifications. Thus, the basis of sexual identity is an identification with a parent: one desires as the parent does... In the Oedipus complex the boy identifies with the father and desires the mother (Culler 115)".

After Freud, other psychoanalysts have concentrated on the apparatuses of identity formation. It begins with Lacan concept of 'mirror stage' as in this stage a child gets initial introduction with his self-image in the mirror. "Later psychoanalytic theories of the formation of identity debate the best way of thinking about the mechanism of identification. Jacques Lacan's account of what he calls 'the mirror stage' locates the beginnings of identity in the moment when the infant identifies with his or her image in the mirror, perceiving himself or herself as whole, as what he or she wants to be. The self is constituted by what is reflected back: by a mirror, by the mother, and by others in social relations generally (Culler 115)". Thus, the process of identity formation starts with the development of self which is introduced by a mirror or a parent or a social apparatus. Individuals sometime happily accept their identity or sometime revolt to re-shape it as per their understanding or aspiration. "Identity is the product of a series of partial identifications, never completed. Ultimately, psychoanalysis reaffirms the lesson one might draw from the most serious and celebrated novels: that identity is a failure; that we do not happily become men or women, that the internalization of social norms (which sociologists theorize as something that happens smoothly and inexorably) always encounters resistance and ultimately does not work: we do not become who we are supposed to be (Culler 115)".

Jewish history testimonies groundwork for understanding the manner in which the gentiles and other persecutors tormented them. Nowadays, numerous literary studies and writings have demarcated embracing and incorporating the all aspects of Jewish society, culture and tragedy. Proponents and practitioners of Jewish studies

often describe about traumas of the Holocaust as well as their survival struggles. Various writers have shown their awareness regarding identity in different ways. Feminist writers deal with the concept to project female identity crisis in a patriarchal society whereas cross-cultural writers project the theme to display the predicament of immigrants. Similarly, various Indian English writers talk about identity pursuit of Dalit's in an orthodox society. The post-colonial writers introduce the quest for identity of colonized people while talking about their lost identities.

However, often it seems that the victims of such traumatic and painful events want to escape from such incidents and situation which lead them either to re-establish their voices or identity or to discard their own identity. Dissociation is one of such defences against people's traumatic experiences. Any catastrophic event whether it is minor or major, brings anxiety for the victim. Though, considering the range of traumatic severity people may suffer multiple levels of psychic illness yet, one can hardly ignore the impact of traumatic events in life. The meanings of trauma are often ambiguous, so as it's harm to the sufferers. Sigmund Freud has referred the concept of hysteria while talking about trauma. Moreover, his basic focus was on anxiety, repression and defence mechanism. Freud, considered dissociation as more trivial process than repression. However, Janet considered that with the process of dissociation one can renounce conscious entrance of some psychological substances. In the book *The Dissociative Mind* the author Elizabeth F. Howell explicates- "Janet (1859-1947) is the primary theorist on whose shoulders we stand when it comes to dissociation (2005)". Nevertheless, dissociation is articulated as the defence of trauma whereas repression is the defence of anxiety. To Freud, people take the help of defence mechanisms like denial in order to get rid of such anxiety or to become a neurotic person. Denial is the normal refusal to certain facts which are very upsetting and also carry possible harm for one's sense of worth.

Howard Jacobson is one such writer whose works deal with Jewishness and role of prejudices and antagonistic behaviour which navigates their lives between loss of identities and survival struggle. Jacobson explicates the topics like friendship, enmity, anguish and bereavement, belonging and identity with the poignant use of humour in *The Finkler Question*. Jacobson's works revolve around Jewish protagonists and their

experiences in adjusting to the native society where they have migrated. Often they need to suffer as expatriates and also need to struggle to shape and re-shape their identities by denying their own identity. "[England's] not the kind of safe haven America is for Jews," Jacobson adds. "A Jew in America feels he's absolutely of the American culture, and plays his part in the founding of and the moulding of and the re-creation of American culture." (Jacobson 2010)

The identity pursuit is the archetypes of epochs of communal and radical evolution. The contemporary Jewish antiquity delineates that Jewish quest has been originated by the liberation of Jews which enables them to live as separate individuals devoid of communal hatred and ghettos. The Holocaust obligates Jews to re-think about their existence, the mercy of God and also their capacity to encircle in other countries. At the moment of individual and communal commotions Jews become aware of their identity. In order to explore fresh opportunities thus to live in their own conditions Jews brings 'Zionist ideology' which obstinate them an ethnic identity. The quest for a new identity attempts to create new Jewish land mandates people to redefine their associations. Jews have observed abundant existential dilemmas and excruciating involvements. They are repressed by the social classification. Jews face anguish and alienation due to antisemitic activities. They are always exiled and boycotted from their host nations. Peace and serenity becomes the mirage for them. Thus, Identity becomes vivacious expansion for Jews. It cannot be delineated in a specific inference. It can alter if we face ground-breaking and miscellaneous involvements in our lives.

The question "Who am I?" often becomes an untold mystery for Jews. In order to establish and project the true self of Jews Howard Jacobson ventures the notion of identity in his novel *The Finkler Question*. He demonstrates strive for identity of a non-Jew to become a Jew. Similarly, Jacobson projects quest of a Jew to have a non-Jewish identity. In this strive both discard their own birth and communal identity. In an article in *The Jewish Chronicle* it is quoted - "It's partly a book about Jewish identity. It's about non-Jews wanting to be Jews and Jews who don't want to be Jews. It gained momentum after the Gaza incursion when there was a really horrible feeling in Britain — almost a crisis of Jewish identity... I've written a novel from my point of view about

what it feels like to be a Jew in England right now in the light of what is happening in Israel (Round 2010)".

Jacobson beautifully projects the notion of Jewishness and its actual connotation in the *Finkler Question*. The query it raises is about the individuality of Jews. It tries to project the beauty of Jewishness. It discusses the prominence of antiquity and experience of a person. The story revolves by explaining Julian Treslove's queries of Jewishness and his strive for a new identity by denying his actual identity of a non-Jew. Julian beholds an enduring yearning to be Jewish. Despite Julian's endeavours to reconnoitre the Jewish inheritance the three friends endure to have affable discussions on love, society and politics. "The whole point of Treslove was to make some comedy out of how Jewishness looks to somebody who isn't a Jew," Jacobson tells NPR's Guy Raz. "I mean, we often [write about] how Jewishness looks to someone who isn't a Jew and who hates Jews, and in a book where there is some of that, I wanted the opposite too. I wanted [to convey] how Jewishness looks to somebody who really adores Jews, and so exaggerates their more lovable qualities (Jacobson 2010)".

"If you ever forget you're a Jew, a Gentile will remind you (Heller, 1980, 07)". This remarkable lines of Bernard Malamud emphasizes on the significance of having a Jewish identity. As, a Jew is often seen as other as well as a collective whole by the rest of the society. Therefore, a Jew needs to consciously remember about his identity and place in the society. However, desire to gain accepted positions often strike the Jews. They have suffered a lot for survival. Due to antisemitic prejudice Jews face enormous brutality. Jews have evacuated and suffered from dispersion consciousness. In the *Finkler Question* one observes impact of antisemitic prejudice in an individual's life which further compels the person to discard his own identity. On the other hand he shows role of such prejudiced violence which alters the thinking process of Treslove and desires to get a Jewish identity.

It is impossible to pinpoint the most striking scenes — there are so many, and Jacobson has a great deal (lasting most of the 13 hours) to say about Jewish identity. These episodes are powerfully portrayed by Treslove, who would like more than anything to be Jewish. At one point, whilst

walking home after visiting Sevcik, he is accosted and robbed by a woman outside a musical instruments shop, and cannot understand whether she is shouting, ‘Your jewels’, ‘You’re Jules?’ or ‘You Jew!’ As a result of this experience, he decides to explore all things Jewish, including agonising research into circumcision. Jews are now referred to as ‘Finklers’ — “the title’s Finkler Question being, what does it mean to be Jewish in the 21st century?” (Cooper 2010)

Here, the problem of identity is concerned with the inner-self of the central character. In the *Finkler Question* Jacobson describes about the problems faced by the central characters due to multifaceted values in life. The characters experience quandaries due to prejudice attitudes of Gentiles. Such behavior forces them to question about their own identities. *The Finkler Question* actually explores the modern day Jewish question, and the questions about male/female relationships, about anguish and existence and about companionships. In their perpetual strive for identity the characters face lots of crisis. Jews are always in quest for peaceful and evocative existence. Often they feel lonely while adjusting life. Jacobson depicts the variegated experience of gentile Treslove who is haunted by the notion of Jewishness. Simultaneously, Finkler is ashamed of his identity as Jew and strives for a new recognition. In his quest for Jewish identity Treslove explores the mysteries and catastrophes of Jewish life. In the *Independent* David Sandison mentions –“If a Jew doesn't want to think about Jewishness, he either leaves or – better still – he practises. Then you never have to think,” he says. “But if you think about it at all, then back you go into something so ancient it’s almost unbearable”. *The Finkler Question* takes us there, and back again, with both tears and jokes for company. Ultimately, it faces down not so much the absurdities of identity politics as what Jacobson calls “existential nausea” (Sandison 2010)”.

Jacobson wants to show the beauty of Jewish life through the character of Treslove. Therefore, he moves against the waves and creates such a great work which forces him to receive the Man Booker Prize award in 2010. He is distinguished for inscribing comic novels. “Few contemporary novelists here write explicitly about the experience of Jews in Britain, a state of affairs that could be debated as exhaustively,

and probably with as little resolution, as Treslove and his friends debate the issues that consume them in *The Finkler Question* (Lyall 2010)". Julian Treslove, an earlier BBC radio producer is a central character of the book. Treslove is a journalist who has never been rightly efficacious at any job –not in profession, not relations even in parenthood. Treslove is forty nine years old and still ambiguous of his life. He doesn't lead a stagnant life. Another important character is Sam Finkler, a widower, a modern day philosopher, an eminent television persona who's reckoned to conflate counselling with rational affectations, "making programs about how Schopenhauer could help people with their love lives, Hegel with their holiday arrangements, Wittgenstein with memorizing PIN numbers." He also writes books such as "*The Existentialist in the Kitchen* and *The Little Book of Household Stoicism*". Sam Finkler is a rival and friend of Treslove. Both of them had different lifestyles. Libor Sevcik is their history teacher. He is also efficacious as a well-connected film critic and writer in Czechoslovakia and in Hollywood. Libor is idealistic, erudite, passionate and principally European Jew. Libor is a Czech who is infatuated with his wife Malkie after many years of her death. His reminiscence about his wife makes him feel her presence with him in his "Regent's Park flat". It is projected in the novel that once they had dinner at Libor's residence in "central London".

One night after having a party at Libor's house he is going back to his own residence. At that very moment Treslove is attacked by one lady calling "you Ju". Initially Treslove is unable to identify what the lady has actually called him. But after the hours of pondering he gets the conclusion that it is actually phrase "You Jew" the lady has called him. This incident forces Treslove to think or to have reconsideration about the life of Jews. He imagines it as an opportunity to re-live a new life by denying his identity as a non-Jew. However, Finkler himself stands as an inspiring figure to him. Since, his childhood Treslove has witnessed the bright and glooming feature of Finkler's life. Deep in his mind he often strives for that life so, presently, when the lady calls him a –Jew Treslove considers it as an opportunity to deny his identity as a non-Jew. Above all author Jacobson himself earns to live the Jewish life of Finkler. In an interview in *Jewish Chronicle* Jacobson expresses- "Jewishness seems to have a strange status at the moment. On the one hand you feel that everybody hates Jews, and on the

other hand there is a great admiration. Some of the worst things you hear about Jews come from Jews themselves. Why are so many Jews ashamed to be Jewish? (Jacobson 2010)”.

Before meeting his Jewish friend Finkler he never had any idea about Jews and its society. For Treslove, Finkler is the microcosmic representation of macrocosm. He imagines everything about Jewish society while looking at Finkler. Jacobson presents Finkler as a hero in front of Treslove. Later, Treslove desires to be like Finkler. This happens because Treslove finds Jewish life as uncanny. Such, uncanny nature of Jewish life ignites to explore what it means to be a Jew as well as to know the reason behind Finkler’s superiority in every aspect to him. So, Treslove decides to continue to survive like a Jew whereas his friend Finkler denies his identity as Jew. He wants to adopt the life of a pure English man as for him the Jewish identity is shameful and harms his self-esteem which he further transfers to his son. Finkler even joins the group of ashamed Jews like him to establish a denial of Jewish identity. Thus, the penetrating effect of antisemitism as well as his own inferiority convinces Treslove to convert to be a Jew whereas, the same identity proves to be a matter of shame for Finkler. “After everything that had happened, wasn't it a word for private consumption only? Out there in the raging public world it was as a goad to every sort of violence and extremism. It was a password to madness. Jew. One little word with no hiding place for reason in it. Say 'Jew' and it was like throwing a bomb (*the Finkler Question*, 224)”.

Treslove is ready to leave his own identity, own existence and want to live the life of a Jew. The vexatious, superfluous life of a Jew. It is relevant to notice Jacobson uses humour as a defence to get rid of the pains. Therefore, he creates ironic statements towards Finkler and other ashamed Jews which brings the uncanny effect in the book. Jacobson has created Finkler to disclose his inner self. It is the archetype of all Jewish psyche. Jacobson invented Finkler to project reality and actuality of Jews-“There are a lot of Sam Finklers . . . which is why I invented him - I invented him out of what I saw (NPR 2010)”. Finkler is not happy with his status of being Jew. So, he has joined an ashamed group who is against the notion of creation of State of Israel or Zionism. Time and again Treslove tells that he can’t win an intellectual battle with Finkler since he is a Jew.

Jesus Christ, Libor, I was a Gentile five minutes ago, now you're telling me I can only be Jewish through the right channels. Will you be checking to see if I'm circumcised next? I don't know about my mother. I can only tell you she didn't look Jewish.' 'Julian, you don't look Jewish. Forgive me, I don't mean it as an insult, but you are the least Jewish-looking person I have ever met, and I have met Swedish cowboys and Eskimo stuntmen and Prussian film directors and Polish Nazis working as set builders in Alaska. I would stake my life on it that no Jewish gene has been near the gene of a member of your family for ten thousand years and ten thousand years ago there weren't any Jews. Be grateful. A man can live a good and happy life and not be Jewish.' He paused. 'Look at Sam Finkler. (*the Finkler Question*, 117)

Treslove reproaches Jews of holding the sign of "God's covenant." Finkler's charisma brings self-resentment within Treslove. Finkler's confidence and charm appeals him too much that he specifies it as the characteristic of all Jews. Therefore, he terms all Jews as Finklers. "He would have liked to tell his friend this. It took away the stigma, he thought. The minute you talked about the Finkler Question, say, or the Finklerish Conspiracy, you sucked out the toxins. But he was never quite able to get around to explaining this to Finkler himself (*the Finkler Question*, 20)". Even Jews capacity to speak a fluent language and their mastery over numerical symbolism in language enchants Treslove. "Jews, Treslove thought, admiringly. Jews and music. Jews and family. Jews and their loyalties (*the Finkler Question*, 114)". All such mastery of Finkler and his inability to compete with him develops a sense of inferiority within Treslove. His strive for superiority leads him to leave his own identity and live the life of a Jew. To quote Jacobson-"I'm still a bit of a Treslove, actually. This may be where Treslove comes from. I'm still a bit of a gentile, looking with my nose pressed in against the window of Jewishness, thinking, 'How fantastic! What great jokes they make! Look how wild they are, look how warm they are, look how deeply they love, and so on!' "I am a touch like that still (NPR December 6, 2010)".

In his attempt to become a Jewish soul and to prove his superiority to Finkler, Treslove develops a sexual relationship with Finkler's wife. Initially, he is enticed by

the charm of Taylor, even the notion of being a Jewish women attracts him most. While the fact of that Taylor's non-Jewish origin enraged him. It was depicted in the book that he was preoccupied with his traitorous affair with Tyler.

He thought about the betrayal of his friend and wondered why he wasn't guiltier. Wondered whether following Finkler into his wife's vagina was a pleasure in itself. Not the only pleasure, but a significant contribution to it. Wondered whether Finkler had in effect koshered his wife from the inside regardless of her origins, so that he, Treslove, could believe he had as good as had a Jewess – ess, ess, ess – (which word he mustn't for some reason let them catch him saying) after all. Or not. And if not, did he have to go back to the very beginning of wondering what it would be like? And was still wondering about these and similar mysteries of the religioerotic life after Tyler Finkler's tragic death. (*the Finkler Question*, 95)

It is due to transference and inner sense of hatred for Jews which leads her to consummate the relationship. Later, Treslove develops an association with Hephzibah who is the 'great-grandniece' of Libor. He encounters Hephzibah at a Passover meal. At that moment he is trying to settle in the wake of anguish of an attack in the road. "Do Jewish women sleep with Arabs? Darling, Jewish women sleep with anybody. [...] Interesting, though, Rodolfo said. If I discover I'm half Jewish will I suddenly become half clever? (*the Finkler Question*, 129)". Nevertheless, Treslove barely has any relation with his two sons from two reflexively discontinued relationships.

Jacobson projects two types of Jews in the book. One who is ashamed of their identity for being Jews and other who are happy with their current identity and supports Zionist ideology. Treslove wills to use projection in order to save in disguised identity. Finkler and his fellow supporters come into the first category whereas Hephzibah and Libor come into the later one. Moreover, Jacobson didn't project any Orthodox Jew in *The Finkler Question* like the way he projected in *the Kalooki Nights*. Due to their political influence ASHamed Jews entice the other people to join them.

But might he make a suggestion? In the age of sound bites, which, like it or not, this assuredly was, one simple, easy to remember acronym

could do the work of a thousand manifestos. Well, an acronym – or something much like an acronym – lay concealed in the very name the group had already given itself. Instead of ‘Ashamed Jews’, what about ‘ASHamed Jews’, which might or might not, depending on how others felt, be shortened now or in the future to ASH, the peculiar felicity of which, in the circumstances, he was sure it wasn’t necessary for him to point out? Within a week he received an enthusiastic response on notepaper headed ‘ASHamed Jews’. He felt a deep sense of pride, mitigated, of course, by sadness on behalf of those whose suffering had made ASHamed Jews necessary. (*the Finkler Question*, 139)

Moreover, they are flamboyant in their condemnation of Israeli activities during Gaza. However, Jews like Finkler hate the datum that they are associated with activities of Israel to which they are ethnically related. For him his own identity, religion, culture is uncanny. The traditional dogmas are also vanished among these Jews.

Let me tell you something,’ he said. ‘In all the time I was growing up I didn’t once hear the word Jew. Don’t you think that’s strange? Nor, in all the time I was growing up, did I meet a Jew in my father’s company, in my father’s shop, or in my parents’ home. Every other word I heard. Every other kind of person I met. Hottentots I met in my father’s shop. Tongans I met. But never a Jew. Not until I met Sam did I even know what a Jew looked like. And when I brought him home my father told me he didn’t think he made a suitable friend. “That Finkler,” he used to ask me, “that Finkler, are you still kicking about with him?” Explain that.’ ‘Easy. He was an anti-Semite.’ ‘If he’d been an anti-Semite, Labor, Jew would have been the only word I heard.’(*the Finkler Question*, 116-117)

They realize that people are expending the public culpability for the Holocaust to their personal benefits hence differs with idea. Anti-Zionist ideologists like Immanuel are not concerned about current politics whereas they are more concerned about their hatred to Zionists and Israeli activities which they further express through

violence. In the article “Mimicry and Denial: Proliferating Identities in Howard Jacobson’s *The Finkler Question*” Author: Russell Berman elucidates- “The Finkler Question is more than a portrait of Jewish life in contemporary London, although it would be a misreading to marginalize the Jewish content in order to read the text solely in terms of the structures of friendships, the complexities of male rivalries, or the affective economies of commitment and loss. These are obviously the materials that Jacobson utilizes, but he does so in order to engage in an extended meditation on the character of anti-Semitism and anti-Zionism, and the dialectic between them. The novel offers an interrogation of ethnic identity (which Treslove tries to achieve) as much as it satirizes the genre of the ethnic novel altogether (Berman 62)”.

Antisemitic hostility never exonerates anyone; whether the person is a Jew or a non-Jew who strive Jewishness. Therefore, in a prejudiced world everyone needs to struggle for his own existence. Twofold of antisemitism visible in the novel. Primarily it is the Jewish antisemitism due to which Libor constantly reproaches Finkler and the other Jews. Typically, it never brings violence, relatively generates a conversant atmosphere unfavourable to the state of Israel comprising the whole Zionistic notions. The followers of such philosophy are not truly antisemites rather they are known as anti-Zionists (Jews themselves) who don’t cogitate themselves as antisemites.

Jewish hecklers, one of them warning a Jewish student to ‘shut the fuck up or I’ll saw your head off’. Was that a home-grown Canadian deterrent, he wondered, sawing Jews’ heads off? Then tried closer to home. France: And read that in Fontenay-sous-Bois a man wearing a Star of David necklace was stabbed in the head and neck. In Nice, ‘Death to Jews’ was spray-painted on the walls of a primary school. So death to Jews of all ages. In Bischheim, three Molotov cocktails were thrown at a synagogue. In Creteil, two sixteen-year-old Jews were beaten in front of a kosher restaurant by a gang that shouted ‘Palestine will win, dirty Jews!’ Germany: What, they were still doing it in fucking Germany? And didn’t bother to read what they were still doing in fucking Germany. England: England his England. And read that in Manchester a thirty-one-year-old Jew was beaten by several men who shouted ‘for Gaza’ as they

attacked him, leaving him with a black eye and several bruises. In Birmingham, a twelve-year-old schoolgirl fled a mob of children no older than she was chanting 'Death to Jews'. (*the Finkler Question*, 98)

In an article "A Life In Writing: Howard Jacobson" it is described "I can quite see why one might object to a lot of Israeli policy and much that Israel does. But the hating of Zionism itself is a very strange thing," he insists, saying that the country's fiercely secular roots have been obscured. "I hate the sight of religious Jews wanting to build their settlements, I think they're a curse on the land. But that doesn't make one anti-Zionist, it actually makes one pro-Zionist (Irvine 2010)". However, an anti-Zionist violence is visible in the book *The Finkler Question* when Finkler's son, Immanuel assaults a young fella merely for his appearance. Initially, Finkler is informed by his daughter that Immanuel is the victim of the attack, therefore, he rushes to Oxford. Fear of losing his beloved son the great philosopher Finkler considers it as the punishment of God for his illicit relationships. His whole philosophical notions collapse in front of dread of losing his son.

In spite of discarding the religious orthodoxy Finkler is unable to restrain his credulous thoughts when tragedy hits his door. Later, he finds out that actually Immanuel is the committer and not the prey of the violence. Immanuel displays such hostility to express his aggression towards an Orthodox Jew. He meets a group of 'Orthodox Zionist Jews' and blames them as assassins. By terming them as "racists" he knocks off the hat of one of Zionists and instigates a brawl with them. He explains to his father- "And then I knocked his 'You knocked a Jew that 'Is that so terrible?' 'Jesus Christ, of course it's 'Least of all a Jew! What? bulldoze Palestinian villages. Did you hurt him?' 'Not enough.' 'This is a racist assault, Immanuel.' 'Dad, how can it be a racist 'I'm not even going to answer 'Do I look like a racist? Look at me.' 'You look like a fucking little anti-Semite'. 'How can I be an anti-Semite? I'm a Jew (*the Finkler Question*, 229)".

Although in his own view that is not an antisemitic act but his father is perplexed and instantaneously contemplates the reason of the act. Finkler has renounced of his Jewish origins and his open announcement of disgrace are evidently demarcated by his associates and family as anti-Semitic. The moment Finkler ascertains that his personal

viewpoint subsidized his son's odious insolence to other Jews, he comprehends the vulnerability of the situation. Exploring the source of his abhorrence to Israel, he reminisces Tyler amplification that actuality he is a chauvinist however, in the dread of losing the loveable things he rejects the idea. The whole idea of terror of Gaza is been illustrated through the lines below-

There is a sense that when something like Gaza erupts, the flotilla episode erupted, things get said by the intelligentsia that feed down into the populace, and every now and then you know someone will kick a Jew. At the time of Operation Cast Lead, the Gaza thing, there were probably several dozen, maybe even a few hundred anti-Semitic incidents here, some of them truly violent, people really being physically attacked, sometimes abuse, upsetting things like Jewish kids at school being told by Muslim kids at school, "Your people are killers," and all of that. How do you measure that? How do you decide what any of that is? There's always been low-level bits of skinhead brutality: A Jew is somebody you push around. There's always been a little of that. (Jacobson 2010)

Finkler exclusively does not garland the impression of being an anti-Zionist since he possess a hidden connection to Israel. However, he does not discard to be an anti-Zionist. In order to project his hatred towards Jewishness Finkler joins a group of anti-Zionist people called as ASHamed Jews. Finkler is ashamed of his identity therefore, often tries to hide it. While making a TV program one gentleman comes to know about his Jewish identity during which he's presented with his real identity.

It was settled, at least temporarily, in this manner: those ASHamed Jews who were only partially ashamed – that's to say who were ashamed, qua Jews, of Zionism but not, qua Jews, of being Jewish – were permitted to put their mortification into abeyance on Rosh Hashanah, Yom Kippur and Hanukkah, etc., and would resume it again when the calendar turned secular. As for the others, they were free to be whatever sorts of Jews they wanted. The group was nothing if not heterogeneous. It included Jews like Finkler, whose shame comprehended the whole Jew caboodle

and who didn't give a hoot about a High Holy Day, and Jews who knew nothing of any of it ...The logic that made it impossible for those who had never been Zionists to call themselves ASHamed Zionists did not extend to Jews who had never been Jews. To be an ASHamed Jew did not require that you had been knowingly Jewish all your life...Born a Jew on Monday, he had signed up to be an ASHamed Jew by Wednesday and was seen chanting 'We are all Hezbollah' outside the Israeli Embassy on the following Saturday. (*the Finkler Question*, 166-67)

All the illusions and mysteries of life lead him to be a part of ASHamed Jews positioning against the Israeli politics. It is the pinnacle of the absurdity on which Finkler has established his philosophies. It leads him to think that if he can discard his Jewishness and declare to be embarrassed of his identity i.e. being a Jew, then his son can also be an antisemite. Discarding the single connotation of the word Jew, Jacobson here, juxtaposes the notion of antisemite and the Jew. He displays Jews both as a victim and a perpetrator. Therefore, he transfigures Finkler, who typically is the anti-Zionist as an Orthodox Jew and Immanuel as the anti-Zionist. Besides, Finkler's profound identity pursuit displays the magnitude of stimulated danger. "The philosopher in him recoiled from all the talk of massacre and slaughter on the streets. You keep the big unequivocal words for the big unequivocal occasions, Finkler thought. And there was an illogicality in charging the country he didn't choose to name with wanton and unprovoked violence while at the same time complaining its bombardment of Gaza had been disproportionate. Disproportionate to what? Disproportionate to the provocation. In which case the operation had not been unprovoked (*the Finkler Question*, 170)".

Another type of antisemitism develops in an unspecified, rebellious anti-Jewish temperament which exhibits by Nazi cryptograms and exhortations on the walls. The root of this unknown animosity emanates in an abrupt wave which grounds fear among Jews. Julian Treslove confronts the hostility since witnessing harassment of "Orthodox Jewish schoolboy" by his schoolmates he tries to prevent it. Later, he is involved in a combat with "Arabic Protestants" in front of the Jewish Museum. Treslove considers that the violence of mysterious lady was also antisemitic. Therefore, he tries to explore

the emblems of antisemitism on the internet and finds several accidents which have occurred in Britain.

And in London, just around the corner from the BBC, a forty-nine-year-old blue-eyed Gentile with orderly features was robbed of his valuables and called a Ju. He rang Finkler after all to say how nice it had been to see him and did he know that in Caracas and in Buenos Aires and in Toronto – yes, Toronto! – and in Fontenay-sous-Bois and in London, but Finkler stopped him there . . . ‘I’m not saying it makes pleasant listening,’ he said, ‘but it’s not exactly Kristallnacht, is it?’ An hour later, after thinking about it, Treslove rang again. ‘Kristallnacht didn’t happen out of nowhere,’ he said, though he had only a vague idea of what Kristallnacht did happen out of. ‘Ring me when a Jew gets murdered for being a Jew on Oxford Street,’ Finkler said. (*the Finkler Question*, 99)

The problem of antisemitism is at the epicentre of the book. Antisemitic prejudice powerfully directs attitudes and actions of Jews and non-Jews. Holding an allosemantic (Jews are the eternal other) ideology Treslove strives for the Jewish identity. Jacobson depicts a series of antisemitic attacks which demarcates the increasing hostility in England. Such hostility brings a sense of anxiety and dread among Jews paralleling the escalating violence of the Middle East. The intricacies of historical hatred can’t be ignored.

‘You know what I’m talking about. What was that about my being Jewish?’ ‘Aren’t you?’ ‘Would it matter to you if I were?’ ‘There you go, answering a question with a question. That in itself makes you Jewish, doesn’t it?’ ‘I’ll ask you again. Would it matter to you if I were?’ ‘Are you asking if we’re anti-Semites?’ Rodolfo said. ‘And would it matter to you if we were?’ Alfredo added. ‘Well I’m definitely no anti-Semite,’ Rodolfo said. ‘You, Alf?’ ‘Nope. You, Dad?’ ‘Everyone’s an anti-Semite to a degree. Look at your Uncle Sam, and he’s Jewish.’ ‘Yes, but you?’ ‘What’s this about? What’s been said to you?’ ‘Who by?’

You mean our mums?’ ‘You tell me. What’s the joke? (*the Finkler Question*, 179- 80)

The previous acts of hostility leaves a considerable impact on the minds of Jews. Such prejudices shape the present mannerisms and conduct of Jews. It also moulds the every steps of Jewish life and their thinking process. The socio-political factors also impede the Jewish psyche. Antisemitism hence converts into haunting ghosts that invades every facets of Jewish life.

I ran into Uncle Sam a few weeks ago. He said you’d been the victim of an anti-Semitic attack. He said a few other things as well, but let’s just stick with the anti-Semitic part. I asked how you could be the victim of an anti-Semitic attack if you weren’t a Semite. He said he’d asked you the same question, and your answer was that you were.’ ‘I think that’s one of my friend Finkler’s famous simplifications.’ ‘Maybe, but are you?’ He looked from Alfredo to Rodolfo and back again, wondering if he’d ever seen them before, and if so where. ‘It doesn’t mean that you are,’ he said, ‘if that’s what’s concerning you. You can continue being whatever you want to be. Not that I know what that is. Your mothers never told me. (*the Finkler Question*, 180)

Although the modern society is considered to be a tolerant safe place for Jews yet, there are still instances prevalent of an antisemitic hostility which hinders the psyche (and life of Jews. While encountering an outrageous antisemitic attack Hephzibah ponders it might be her own trepidation that entices the disgust of anti-Semites as she finds out that the “door handles of her unopened museum” tarnished “with bacon”. Hephzibah also observers the dread of antisemitism and also worries about the unswerving progression of it--

It had started again, anyway. Her emails streamed reported menace and invective. Thrown through a window of the museum. An Orthodox man in his sixties was a bus stop in Temple Fortune. Graffiti began to appear again on synagogue walls, David crossed with the swastika. The internet bubbled and boiled with madness. She couldn't bear to open a

newspaper. Was it something or was it nothing? Meanwhile there had to be a coroner's inquest into Libor's death. And more searching questions to be answered in their hearts by those who had loved him. (*the Finkler Question*, 340)

The fear is mutual among most of the Jews: "An anxiety had settled like a fine dust on everything she did and everyone she knew- They too were looking for askance... but too were bitterly uncertain future which bore fearful resemblances to an only certain past. Paranoia, was it? She asked herself. The question itself had become monotonous to her (*the Finkler Question*, 257)". Antisemitic predisposition destroys the spirit of individual. It prevents to develop the sense of universal brotherhood.

But what if the foetor Judaicus was not hellish in origin at all? What if the smell that medieval Christians sniffed on the horned and hairy bodies of Jews was simply the smell of fear? If so – if there are people who will murder you because they are aroused by the odour of your fear – is the concept of anti-Semitism itself an aphrodisiac, an erotic spur to loathing? Could be. She loathed the word herself. Anti-Semitism. It had a medicinal, antiseptic ring to it. It was something you kept locked away in your bathroom cabinet. She had long ago made a vow never to open the cupboard. If you can help it, don't see the thing; if you can avoid it, don't use the word. AntiSemite, anti-Semite, anti-Semite – its unmusicality pained her ear, its triteness degraded her. If there was one thing she couldn't forgive the anti-Semites for, it was making her call them anti-Semites. A couple of Muslim men, perhaps stopping for a talk on their way to the Regent's Park Mosque, looked at her in a way she found uncomfortable. Or was she looking at them in a way they found uncomfortable? She paused to root through her handbag for her keys. The men moved on. Across the road a boy of about nineteen was talking into his mobile phone. He held it suspiciously she thought, cradling it, as though only pretending to talk. Had he been using it as a camera? Or a detonator? (*the Finkler Question*, 310-11)

Such predetermined predispositions destitute Jews from partaking the serenity by eradicating all radical and communal displeasure. Jacobson has desired to exclude the antisemitic insolence from society by emphasizing all the problems in his works. People should be prepared to overlook all heterogeneity and conversions to generate peace and serenity. All the spiritual, dogmatic, ethnic and cultural variances ought to be suspended and all the predetermined prejudices must be abolished to rejoice an impeccable civilization. “He could see because he was outside it. He could afford to see what they - his friends, the woman he loved - dared not. The Jews would not be allowed to prosper except as they had always prospered, at the margins, in the concert halls and at the banks. End of. As his sons said. Anything else would not be tolerated. A brave rearguard action in the face of insuperable odds was one thing. Anything resembling victory and peace was another (*the Finkler Question*, 166-67)”.

The Finkler Question projects disturbing resurgence of antisemitism in the society. The novel also displays Jacobson’s antiphon to “*Seven Jewish Children: A Play for Gaza*”, a contentious work engraved by the Caryl Churchill responding to the Israeli armed stroke in Gaza in 2008 and 2009. Ms. Churchill’s work is a stressed and insolent parallel between “the Nazis in the Warsaw Ghetto and the Israelis in Gaza” to which Jacobson reacts in *The Independent*- “Caryl Churchill will argue that her play is about Israelis not Jews, but once you venture on to “chosen people” territory – feeding all the ancient prejudice against that miscomprehended phrase – once you repeat in another form the medieval blood-libel of Jews rejoicing in the murder of little children, you have crossed over...Jew-hating pure and simple ...the Jew-hating which many of us have always suspected was the only explanation for the disgust that contorts and disfigures faces when the mere word Israel crops up in conversation...No, you don’t have to be an anti-Semite to criticise Israel. It just so happens that you are (Jacobson 2009)”. Jacobson beautifully projects of Sam’s personal cynicism with the mannerisms of “ASHamed Jews”. Their activities are dramatized against the background of agitprop of “Sons of Abraham” that bends fashionable London, Jacobson’s recounted account of the Caryl Churchill work.

It was called Sons of Abraham and charted the agonies of the Chosen People from ancient times up until the present when they decided to visit

their agonies on someone else. The final scene was a well-staged tableau of destruction, all smoke and rattling metal sheets and Wagnerian music, to which the Chosen People danced like slow-motion devils, baying and hallooing, bathing their hands and feet in the blood that oozed like ketchup from the corpses of their victims, a fair number of whom were children. (*the Finkler Question*, 301)

People can sense the viciousness of the work since Jacobson elatedly intends to channel a bull's-eye. Most of the characters experience some antisemitic attacks in the book. Antisemitism occupies a major place in the life and psyche of the characters. Especially, after deciding to adopt the identity of a Jew he realised the actuality of it. He is even surprised after witnessing the behaviour of anti-Zionist Jews. Since anti-Zionism is pure depiction of antisemitism. Therefore, showing outrageous behaviour towards the Jews beholding anti-Zionsit views surprised Treslove.

Hard to go on feeling outrage for people who behaved to you exactly as they were accused of behaving to everyone else precisely because of which accusations you were outraged for them. Hard, but not impossible. Treslove saw where this was taking him and refused to go there. A principle of truth – political truth and art truth – stood beyond such personal betrayals and disappointments. *Sons of Abraham*, like much else of its kind, was a travesty of dramatic thought because it lacked imagination of otherness, because it accorded to its own self-righteousness a supremacy of truth, because it mistook propaganda for art, because it was rabble-rousing, and Treslove owed it to himself, never mind his inadequately affronted friends, not to be rabble-roused. He wished he had an arts programme to produce again. He would have enjoyed giving *Sons* – as it was no doubt called within the fraternity – the once over at three o'clock in the morning. (*the Finkler Question*, 320-21)

Vindicating the inevitable power of antisemitism Libor states -“we’re all anti-Semites (*the Finkler Question*, 249)”. The consequence is great chaos, forfeiture of location and conviction. Libor knows about of his fragility and facades as a Jew. He

also accepted the incongruous, conflicting and enigmatic sides of human existence. Libor is forty years older than the other Finkler and Treseolve. He has immigrated to England from the “Czech intellectual élite” at the foremost blending of Nazi discernment. Libor epitomizes Jewishness in the most reliable acceptance. Jacobson discloses various sides of Jewish society through Libor. He is the observer of Jewish conviction, philosophy, custom, their anxiety, antisemitism and fear of assimilation.

Libor’s experience of antisemitism conveys new insight to understand the notion. “People hate Jews because they hate Jews, Libor. They don’t need an excuse. The trigger isn’t the violence in Gaza. The trigger, in so far as they need a trigger – and many don’t – is the violent, partial, inflammatory reporting of it (*the Finkler Question*, 188)”. Informing about antisemitic prejudice one of his old friends, Emmy enunciates that in London her nephew is wounded and blinded by an ‘Algerian’ who later uproars that “God is great” and “death to all Jews.” Reacting to the incident, few renowned personalities exclaim that due to the state of affairs in Gaza and Israel individuals need to witness this rehabilitated vehemence against Jews. “The trigger is the inciting word. He felt that she was blaming him. Not his profession – him. ‘Every story is a distortion, Emmy. Will your way of telling it be any more impartial than his?’ ‘Yes,’ she said, ‘it will. I see villains on all sides. I see two people with competing claims, now justified, now not. I spread the wrong’ (*the Finkler Question*, 188)”.

Emmy considers that justifications of Israeli politics in relation to anti-Semitic violence is hard to discover. It is rather shameful and cannot be endured. Therefore, she requests Libor to declare as a public figure against present scenario. “Libor had been lucky in love but in politics he was from a part of the world that expected nothing good of anybody. Jew-hating was back—of course Jew-hating was back. Soon it would be full-blown Fascism, Nazism, Stalinism. These things didn’t go away. There was nowhere for them to go to. They were indestructible, non-biodegradable. They waited in the great rubbish tip that was the human heart...(*the Finkler Question*, 186)”. Emmy’s arguments convey the memoirs of past to him, and he apprehends that nothing has reformed. Continuous growth of anti-Zionism, hidden hatred of Jews towards supporter of Zionism also creates anxiety among people. Very often anti-Zionist indulges in heinous activities like other anti-Semites. As hostile activities bring

complete destruction of nature, culture, society and humanity. “Because they’re deranged?” ‘No. Because of Israel. Because of Gaza, he says he understands why people hate Jews and want to kill them.’ For the first time, her hand began to shake. ‘Well, I can see why one might want to trace cause and effect,’ Libor said. ‘Cause and effect! Where’s the cause in the sentence “The Jews are a murderous people who deserve all they get”?’ In the Jews or in the author of the sentence? I can tell you the effect, but where’s the cause, Libor?’ (*the Finkler Question*, 186)”. It is very difficult for Libor since his concerns for the Jews have touched the pinnacle and he realizes that Jews are now the “compassion fatigue.” He feels that if the undefeatable “medieval Jew” really exists and is returned; who is not merely the Gentile representation but a living being then, antisemitic violence is defensible and any effort to revolt is inadequate. Therefore, he decides not to support Emmy.

I can’t convince me, let alone others, that it is only by chance that such men resemble every archetype of Jewish evil that Christian or Muslim history has thrown up. When Jews of this sort enjoy the eminence they do, how can we expect to be left to live in peace? If we are back in the medieval world it is because the medieval Jew himself is back. Did he even go away, Emmy? Or did he survive the rubble of the destruction and the entombments like a cockroach?’ She tightened her hold on his fingers, as though to squeeze this upsetting ugliness out of him. (*the Finkler Question*, 258-59)

Emmy also explains the diverse out look of non-Jews. It is assumed that non-Jews primly considers the Jews as main cause of antisemitism. However, Emmy explains to Libor that it is the Jew who first observes a Jew in a Jew. Therefore, a Jew becomes an anti-Semite first than the non-Jew.

What you see is not what non-Jews see. Not the fair-minded ones and most of them are that. The bad-faced business Jew you refer to, assuming I know who you mean – and it doesn’t matter because, yes, of course I know the type – is not the hate figure to Gentiles that he is to you. Some like him, some admire him, some don’t bother their heads

about him one way or another. You might be surprised to learn how few people see the archetypal Jew every time they see him. Or even know that he's a Jew. Or care. You are the anti-Semite, not they. You're the one who sees the Jew in the Jew. And cannot bear to look. This is about you, Libor.' (*the Finkler Question*, 259)

Responding to her specification Libor utters "I would not be so quick to see the Jew in the Jew," he said at last, 'if the Jew in the Jew were not so quick to show himself (*the Finkler Question*, 259)". Emmy also indicates Libor's profound urge for Jewishness. As he wants that Jews need to live their lives differently than others. "Ah, you have given the game away. It is you who say the Jew must live his life differently to others. It is you who would segregate us in your head. We have as much right to our cigars as anyone. You have the Yellow Star mentality, Libor' (*the Finkler Question*, 259)". In that Libor responds that he is in England for longer period of time and also beholds positive response towards Zionist ideology unlike his anti-Zionists Jewish friends. Simultaneously, Finkler opposes such mentalities of Libor and condemns him. Libor's predicament indicates the dubiousness of the disputes between Jew and antisemite. "You're the anti-Semite, not they. You are the one who sees the Jew in the Jew. [...] You have the Yellow Star mentality, Libor (*the Finkler Question*, 215)". Libor believes that Zionist ideology may bring peace in country. However, anti-Zionist activities hurts him therefore, he believes that people Jews should be vanished from world. Libor's distress towards life leads him to commit suicide. As he is in war between the Ego and id and tends to be neurotic. Complete devastation of desire and legitimacy breaks him internally. Learning about Tresolve's fraudulence Libor heart shatters. Talking about Jewishness in *The Telegraph* Gerald Jacobs explicates-

Some Jews are uncomfortable with the idea that their Jewishness somehow binds them to all other Jews irrespective of colour, creed or character. For them, Israel – a noisy, hot, excitable, creative, Jewish country, capable of getting up the world's nose, is the ideal target at which to direct this discomfort. And, in recent years, various British Jews, critical of Israel's actions towards the Palestinians, have formed

themselves into ‘not-in-my-Jewish-name’ splinter groups – in effect, groups that group together to assert their refusal to be grouped. (Jacobs 2010)

Like other antisemitic attacks the reminiscence of the Holocaust also torments the Jews in the novel. Reminiscences of the Holocaust often bothers them. Presently, many people focus on the philosophy of the “Holocaust denial”, the notion of non-existence of the Holocaust. Therefore, Treslove’s sons consider the Holocaust is “one big lie.” In this perplexed discussion Finkler responses - “I believe in believing nothing (*the Finkler Question*, 219)”. Such response is an indication of his unwillingness to enter into discussion related to the Holocaust. “That would be no lie. She wasn’t in good mental health. She was reading what it did her no good to read – the wild proliferation of conspiracy theory, Jews planning 9/11, Jews bringing down the banks, Jews poisoning the world with pornography, Jews harvesting body organs, Jews faking their own Holocaust (*the Finkler Question*, 352)”. Consistent debate between the victims of Shoah and the Holocaust denier creates a dilemma among the modern Jews. They are now in condition whether to accept the truth of revisionist theorist or the haunted memories of their ancestors. Dueling in the same dilemma Hephzibah exclaims- “Holocaust fucking Holocaust. She felt about the word Holocaust as she felt about the word anti-Semite – she cursed those who reduced her to wearing it out. But what to do? There was blackmail in the wind. Shut up about your fucking Holocaust, they were saying, or we will deny it ever happened. Which meant she couldn’t shut up about it. The Holocaust had become negotiable (*the Finkler Question*, 352)”.

Due to the Holocaust deniers and other conspiracies the issue of the Holocaust becomes negotiable. Even, several other people mingle with the Holocaust deniers to negotiate the numbers just to pacify carnal desire. Even, people creates jokes by considering the whole act of Holocaust as commodity. “‘Who’s joking? That’s the way of it out there now. The Holocaust has become a commodity you trade. There’s a Spanish mayor who’s cancelled his town’s Holocaust Memorial Day because of Gaza, as though they’re somehow connected.’ ‘I know. The implication being that the dead of Buchenwald only get to be memorialized if the living of Tel Aviv behave themselves.

But I don't believe you' (*the Finkler Question*, 353)". Such antisemitic incidents often leave deep impacts in the minds of Jews. Likewise, antisemitic attack on Treslove by a mysterious woman alters his thought process. It not just the problem that he has been mugged by a lady rather the words of the woman i.e. "You Jew" has transformed his thinking process. Primarily Treslove is not clear whether the lady said exactly the same words, later he felt that the shadowy lady misidentified him for a Jew. In her act of revenge she has felt accredited to attack him by stealing his belongings. In the article "Jewish Funhouse Mirror Is Alive and Not So Well" in *The New York Times* author Janet Maslin describes- "The Finkler Question is all about anxiety. In a larger sense it focuses on (and satirizes) the kinds of Jews who can be "seen chanting 'We are all Hezbollah' outside the Israeli Embassy" on a Saturday. And Mr. Jacobson does a painful, bravura job of presenting a full spectrum of Jewish attitudes about the Middle East. "Gaza didn't do it for him," he says about the eagerly trendy Finkler, who wants to find a tenable and noisy way to talk about Israeli actions there even though he'd prefer not to talk about Israel at all (Maslin 2010)".

Treslove's journey towards Jewishness takes place at point he is attacked by a woman in the road for a mistaken identity of Jew. In rebelliousness of the enigmatic assaulter thus, to custom an identity for him he chooses to become a Jew. He tries to construct his Jewish personality from ambiguously recalled Jewish features of his parents. His obsessive imagination to be actually be Jewish forces him to find out the true meaning of Jewishness. While exploring the mysteries of Jewish life Treslove finds out that Jews are frequently misapprehended for their identity of being Jew. Person's secretive attempt to his/her identity can't deny the datum of their persona. Jew is often connected to someone insignificant, obscure and scuttling, a person with a secretive instinct. However, Treslove's generalization of Jews as Finkler's offers a new connotation to it.

Breaking the stereotypical racial prejudice Finkler is projected as a handsome and intelligent personality, a tall guy with reddish hair who possess an influential technique of articulating his opinions with complete self-assurance that creates diffidence among people around. Treslove uses Finkler's family name as an inscription for Jewishness. "Finkler opened wide his arms Finklerishly. Infinite patience beginning

to run out, the gesture denoted. Finkler reminded Treslove of God when he did that. God despairing of His people from a mountain top. Treslove was envious. It was what God gave the Finklers as the mark of His covenant with them – the ability to shrug like Him (*the Finkler Question*, 65)”.

Jewish identity cannot be restricted in a narrow channel or can be elucidated in paradigmatic way, it is a palpable quality. Jews are aware of Jewishness without having a clear knowledge about it. It spreads among Jews like a contagious ailment. The effect of Jewishness is so high that Treslove wants to explore the mystery of it. His idea is not to convert into Judaism rather his inner quest for recognition and to reconnoitre the veracity of Jewish life he strives to be a Jew. Treslove does not have groundless hatred for Jews rather he has crazy fascination towards Jews. He is overwhelmed by the charisma of Jewishness. He strives to get recognized as a Jewish person whom Finkler assumes as hazardous imagination “[t] hough he detested his fellow Jews for their clannishness about Israel, Finkler couldn't hide his disdain for Treslove for so much as daring, as an outsider, to have a view (*the Finkler Question*, 26)”. Treslove starts labelling what he contemplates are Finkler personalities, Finkler aptitudes, Finkler cultures the things Treslove lacks. Thus, shifting from inquisitiveness, through approbation, to responsiveness, he excavates his affection to Finkler and Libor.

You said you like being what you are, so what are you?’ ‘What am I?’ Treslove stared at the ceiling. It felt like a trick question. ‘Exactly. You don’t know what you are so you want to be a Jew. Next you’ll be wearing fringes and telling me you’ve volunteered to fly Israeli jets against Hamas. This, Julian, I repeat, is not healthy. Take a break. You should be on the town. “Out” as you call it. Get yourself a bird. Take her on holiday. Forget about the other stuff. Buy a new wallet and get on with your life. I promise you it wasn’t a woman who stole your old one, however much you wish it had been. And whoever it was still more certainly didn’t confuse you with me or call you a Jew. (*the Finkler Question*, 81-82)

Ever since the medieval period Jews need to tolerate all the stereotypical convicts. They are often termed as trick-star and heretics. Jewish identities are always

maligned by the gentile rulers. One of the most disparaging stereotypes against Jews is correlating them with burglars. Such blames often leads to incurable dread which further converts to hysteria. Finkler explains one of his acquaintance's hysteria of being mugged-

Coincidence. The woman is probably a serial anti-Semite. No doubt she calls everyone she robs a Jew. It's a generic word among you Gentiles for anyone you don't much care for. At school they called it Jewing (you probably called it Jewing yourself) – taking what's not yours. It's what you see when you see a Jew – a thief or a skinflint. Could be she was Jewing you back. I Jew You – could she have said that? I Jew You, in the spirit of tit for tat.' 'She said You Jew.' (*the Finkler Question*, 79-80)

Such accusations often create a sense of fear inside Jewish psyche. Sometimes, such repressed dread flows reverse since the victim doesn't get any object to express his/her hatred, which later results into self-disgust. Finkler also suffers from similar psychological trouble that brings hatred towards his individuality. Therefore, he becomes the part of ASHamed group. Unlike Treslove, Libor and Finkler carry different opinions about Jews and Israel. "A thinking Jew attacking Jews was a prize. People paid to hear that (*the Finkler Question*, 230)". Jacobson intricately carries the obstinate pomposity of the 'ASHamed Jews'. Hence, the collective memory of angst and dislocation occupy a significant place in Jewish psyche. Therefore, Treslove's desire to be the part of Jewish world and get Jewish identity is unacceptable for Finkler. Finkler's denial is the reflection of Jewish inner fear of being expatriate. "You can't be us. You shouldn't want to be us. I don't want to be you, somewhere you do. I don't mean to be cruel but there has always been some part of us you have wanted. [...] Now you want another part of us. Now you want to be a Jew. Treslove almost choked on his tea. Who said I want to be a Jew? You did. What is all this about otherwise? Look, you're not the only one. Lots of people want to be Jews. Well, you don't (*the Finkler Question*, 67)".

Projecting the magnificence of Jewishness, the author also illustrates the significance of Judaism in Jewish life. Since, Finkler is ashamed of his own religion

and identity, being his wife Tyler focuses on practicing Jewish rituals in their home. As, her husband believes “Jews either exist to be 'a light unto the nations' (Isaiah 42: 6) or don't deserve to exist at all (*the Finkler Question*, 271)”. She wants to become a Jew in order to raise their kids in an integrated household. She explicates: “We were out to conquer the each other’s universe. He wanted the goyim to love him, I wanted the Jews to love me. And I liked the idea of having Jewish children (*the Finkler Question*, 44)”. Her endeavors to sustain an impeccable Jewish household results to convert into Judaism. She undertakes learning to be a perfect Jewish woman, mother as well as preparation of kosher food for two years. Her utmost trial to maintain a Jewish household is never appreciated by Finkler. Finkler is a person who “would eventually spit out Israel-associated words like Zionist and Tel Aviv and Knesset as though they were curses (*the Finkler Question*, 20)”. Since, both of them want to be part of society which is not their own, this brings chaos in their lives. Their binary selves want recognitions for the deeds which they don’t appreciate. Taylor espouses Finkler because of his Jewishness similarly, his fascination to be a part of gentile world and self-loathing makes him to marry Taylor.

Then how little you know him. It’s the Gentiles he’s out to conquer. Always has been. You must know that. He’s done Jewish. He was born Jewish. They can’t reject him. So why waste time on them? He’d have married me in a church had I asked him. He was the tiniest bit furious with me when I didn’t.’ ‘So why didn’t you?’ She laughed. A dry rattle from a parched throat I’m another version of him, that’s why. We were each out to conquer the other’s universe. He wanted the goyim to love him. I wanted the Jews to love me. And I liked the idea of having Jewish children. I thought they’d do better at school. And boy, have they done better! (Her pride in them – wasn’t that Jewish as well?) Treslove was perplexed. ‘Can you have Jewish children if you’re not Jewish yourself?’ (*the Finkler Question*, 93)

Like Treslove, Taylor too has a fascination towards Jewish life. Comparing to Finkler, she is more devoted to Judaism and Jewish ethics. Her attraction towards Jewishness leads to adapt dogmas of Jewish culture. “I’m the Jew of the two of us even

if I was born a Catholic. I'm the Jewish princess you read about in the fairy stories, only I'm not Jewish (*the Finkler Question*, 78)". Hence, Finkler's ignorance towards their relationship builds a bond between both Taylor and Tresolve. In fact, that bond can be considered as an act of revenge against Finkler, similarly to Jews who makes them realize their inferiorities. Finkler subdues the misery he feels for the death of his wife Tyler due to cancer.

Finkler is libidinous, constricted, supercilious and fundamentally a British Jew. "Look at him,' Libor said, 'parading his shame to a Gentile world that has far better things to think about, does it not, Julian? (*the Finkler Question*, 26)". Finkler is detached towards religious beliefs. He never considers that it is a prominent part of Jewish life. Hence, occurrence of his child as a Jewish anti-Semite alters his psyche. Finkler considers himself responsible for such impairment of attitude of his kids who ridicule the Jews having significant religious faith. The incident leaves a significant impact on Finkler's mind therefore, he starts attending synagogue. Moreover, Libor's death also takes him to the nearest synagogue for Kaddish prayer, the prayer of dead.

Libor is the keen admirer of Jewish customs. He likes the Passover service termed as Seder. In one such occasion he invites Tresolve, but does not adhere all the instructions specified for the service. Libor prioritizes family and friends over religion. He loves to spend time with his dear ones rather than accurately following religious services. Hephzibah follows similar attitude like Libor. She prefers to pray at home than to attend the synagogue. They make Judaism as "family religion" since they focus on reinforcement of bond. Even, Treslove also attempts to ascertain the fundamental of Judaism through philosophy. Therefore, he partakes Libor's Passover service but he fails to discover the spirit of it. In spite of having previous knowledge about Jewish pilgrimage he is unable to understand meaning of Jewish rituals. Judaism turns to be a segment or an experimentation rather than a philosophy or a faith for Treslove therefore, at last he loses curiosity in both Jewishness and Hephzibah and returns to his previous the lifecycle.

Talking about Jewishness in *The Telegraph* Gerald Jacobs explicates-"For all the crude simplicities of the anti-Semite, Jewishness is a quality that resists definition.

It is neither truly racial nor uniformly religious. There is no physiology, psychology, sensibility or spirituality that any one Jew can authoritatively be said to share with his or her fellow Jews. Consequently, this is a fruitful source of argument – argument being one thing that most Jews do agree is fundamental to being Jewish (Jacobson, 2010)”. Howard Jacobson is competent enough to distinguish humour in any condition. Both *Treslove* and *Finkler* carry an excruciating as well as a humorous side. His works are known as “Seriously Funny”. Roger Boylan in the article “Seriously Funny The Jewish Jane Austen” in *Boston Review* describes-

Success and happiness are not Jacobson’s natural habitat, nor that of his characters, who are, mostly, like him: male, English, Jewish, sex-obsessed, and pretty disillusioned with life. (Of course, one must refrain from seeing too much of an author in his characters.) Called a “British Philip Roth” by many, Jacobson counters with the tongue-in-cheek self-sobriquet “the Jewish Jane Austen,” weighting the Jewish part equally with the Englishness. Not that he dismisses the comparison with Roth, whom he holds in high regard, but Jacobson is disturbed “that Roth became most admired when he stopped being funny.” As Jacobson says, “Any fool can make you cry. If I want to see what a writer’s made of, I say, go on, make me laugh then!” (Boylan 2011)

The *Finkler Question* is concerned with the antiquity of most dreadful incidents of human annihilation. Jacobson projects the amalgamation of comedy and seriousness together in the book. Andrew Motion, the ‘Chairman of the Booker judges’, said that – “It won because it was the best book. You expect a book by Howard Jacobson to be very clever and very funny and it is both those things. But it is also, in a very interesting way, a very sad, melancholic book. It is comic, it is laughter, but it is laughter in the dark (Lyall 2010)”. Comedy and tragedy parallel stands in the novel. The novel discusses the topics which are serious in nature. It is very difficult to create humour on such incidents. The *Finkler Question* is based on antisemitism, death, mourning, grief and loss. It projects the loss of identity, self-loathing and dread in the life of the characters. The distress for a recurring antisemitic violence, the commemoration of the Holocaust and the apprehension of its recurrence often haunts the characters. In an

interview with Cordelia Jenkins in the “Jaipur literary Festival: The intricacies of black humour” Jacobson explicates-“The literary world can’t stand comedy because it’s composed of very fragile people,” he said. “A lot of people are frightened of it because it causes offence and it’s very divisive. The fact that *The Finkler Question* won the Booker astonishes me to this day and will astonish me to the day I die. We (in the UK) live in a culture where the comedian is a hero — they make fortunes — but not in literature (Jacobson 2012)”.

In order to project the beauty of Jewishness Jacobson created Treslove, an obsessed person to acquire Jewish identity. While describing his journey among Jews Treslove experiences numerous tragic experiences. “He could see because he was outside it. He could afford to see what they--his friends, the woman he loved--dared not. The Jews would not be allowed to prosper except as they had always prospered, at the margins, in the concert halls and at the banks...Anything else would not be tolerated. A brave rearguard action in the face of insuperable odds was one thing (*the Finkler Question*, 266-67)”. Hence, other Jews like Finkler and Libor also possess tragic memories. Jacobson blends both comedy and tragedy together to depict the life-circle of Jews. Treslove comes out to be a pure character with both tragic and comic instances. In an article titled “Howard Jacobson: Finding Humor In Jewish Nerves” in NPR books it is quoted - “The whole point of Treslove was to make some comedy out of how Jewishness looks to somebody who isn’t a Jew,” Jacobson tells NPR’s Guy Raz. “I mean, we often [write about] how Jewishness looks to someone who isn't a Jew and who hates Jews, and in a book where there is some of that, I wanted the opposite too. I wanted [to convey] how Jewishness looks to somebody who really adores Jews, and so embellishes their more lovable qualities (Jacobson 2010)”.

Treslove’s aim to emulate the Jewish life is itself a comic element of the book. Even, his overview about Jewish life is humorous. In order to feel at home and to intensify Jewish lifestyle Treslove tries to add Jewish humour during conversation. The author displays the gloomiest instants of Jewish life with the help of humor. Sometimes, it becomes a representative symbol of Jewish community. While exploring Jewishness Treslove relates Hephzibah’s cooking style with “a Jewish woman in her Jewish kitchen!” which is “like Vulcan stoking the fires of Etna (*the Finkler Question*, 176)”.

Treslove tries to comprehend the Jewish customs therefore he attends various religious events. In the Lewis Carroll Seder while introducing about the nature of Jewish men Libor humorously articulates that “the chicken symbolizes the pleasure Jewish men take in having a team of women to cook it for them.”

Jewish humor deals with the reality of life which sometimes isn't altogether humorous. It helps to display the malevolent and unswerving anxiety of Jewish life. Therefore, Finkler at the end of the agitprop “Sons of Abraham” laughs loudly, “turning round so that people could observe him,” to display his actions as “the contortions of grief (*the Finkler Question*, 250)” not just laughter. Humour becomes an apparatus for Jews through which distress and agony can be eliminated. “I’m talking about the Jewish joke that only a Jew can make, ‘cos only Jews have suffered sufficiently to understand jokes (Jacobson 2013)”. Jews use laughter as a shield against the most frightening of terrors such as the Holocaust. In *The Finkler Question*, humour associated to the Holocaust is concerned with the fear that Holocaust deniers may abandon the commemoration of the Holocaust. Comedy functions as a technique to eliminate the threat that the Holocaust is transacting as “a commodity you trade”. “I felt like Whatshisname.” [...] Schindler, yes – only in my case I was saving those already exterminated” ...“And did you?” “Did I what?” “Reform her.” “No, but I got her up to 3 million.” “What did you have to do for that?” “Don’t ask.” (*the Finkler Question*, 293)”.

Jewish humor is defense mechanism for them. It often functions as a mode of survival for Jews. In the most dreadful situation it is humour offers new meaning of existence. Hephzibah says, “You have to see the funny side (*the Finkler Question*, 207)” to handle the horror and angst. Therefore, in the antisemitic hostility when slices of bacon tarnished on the handles of unopened museum doors Treslove sees that Hephzibah is essentially smiling and crying at the same time. Though she initially projects dread and weeping to him. “Treslove couldn't keep up with the fluctuations of her feelings. She wasn't, he realised, going from fear to amusement and back again, she was experiencing both emotions simultaneously. It wasn't even a matter of reconciling opposites because they were not opposites for her. Each partook of the other (208)”.

The Finkler Question, the title itself is the parody of “The Jewish Question” of un lamented remembrance. Even the invention of ASHamed Jews shows Jacobson’s substantial mastery. When Finkler utters that he doesn’t have antisemitic associates to which Libor reacts, “Yes, you do. The Jewish ones.” Introducing the idea of ASHamed Jews Jacobson wants to maintain the notion of universal brotherhood which will no longer be possible with Zionist ideology. Jews who knows the pain of migration and happiness of assimilation might discard such ideology. Hence, Zionist ideology aims to vanish all Jewish pain and torture which they need to experience in host country by establishing the State of Israel.

The logic that made it impossible for those who had never been Zionists to call themselves ASHamed Zionists did not extend to Jews who had never been Jews. To be an ASHamed Jew did not require that you had been knowingly Jewish all your life. Indeed, one among them only found out he was Jewish at all in the course of making a television programme in which he was confronted on camera with *who he really was*. In the final frame of the film he was disclosed weeping before a memorial in Auschwitz to dead ancestors who until that moment he had never known he’d had. ‘It could explain where I get my comic genius from,’ he told an interviewer for a newspaper, though by then he had renegotiated his new allegiance. (*the Finkler Question*, 138-39)

Jacobson explicitly depicts the character traits of ASHamed Jews. “those ASHamed Jews who were only partially ashamed--that's to say who were ashamed, qua Jews, of Zionism but not, qua Jews, of being Jewish--were permitted to put their mortification into abeyance on Rosh Hashanah, Yom Kippur and Hanukkah, etc., and would resume it again when the calendar turned secular (*the Finkler Question*, 138)”. Jacobson’s use of humour targeting such people doesn’t point out the criticism of Israel, rather it is a satire on those Jews who wants to exhibit their annoyance as a Jew.

It’s because they’re Jewish.’ ‘But you said they’re not ashamed of being Jewish.’ ‘Exactly. But they’re ashamed as Jews.’ ‘Ashamed as Jews of a country of which they are not citizens . . . ?’ Tyler laid a hand on his arm again. ‘Look,’ she said, ‘what do we know? I think you’ve got to be

one to get it.' 'Be one what? One of the ASHamed?' 'A Jew. You've got to be a Jew to get why you're ashamed of being a Jew.' 'I always forget that you're not.' 'Well, I'm not. Except by adoption and hard work.' 'But at least that way you're not ashamed.' 'Indeed I'm not. If anything I'm rather proud. Though not of my husband. Of him I'm ashamed.' 'So you're both ashamed.' 'Yes, but of different things. He's ashamed because he's a Jew, I'm ashamed because he's not.' (*the Finkler Question*, 145)

In the article "Booker Prize Winners Jewish Question" In *The New York Times*, Sarah Lyall figures out- "People think they're parodies of Jews who happen to disapprove of Israel," Mr. Jacobson said of the ASHamed, sitting in his apartment in the Soho neighbourhood here, his new Man Booker statuette gleaming behind him. "But they're not. They're parodies of Jews who parade their disapproval of Israel (Lyall 2010)". Jacobson satirizes those Jews who considers their inheritances as Jews are shameful, moreover, they are too keen to consider the criticism of Israel as a private problem rather than the political one. Finkler is an ASHamed Jew who rejects his Jewishness and wants to be a pure British. "He was a thinker who didn't know what he thought, except that he had loved and failed and now missed his wife, and that he hadn't escaped what was oppressive about Judaism by joining a Jewish group that gathered to talk feverishly about the oppressiveness of being Jewish. Talking feverishly about being Jewish was being Jewish (*the Finkler Question*, 275)".

Since, it is discussed earlier that the irony of the act lies in his own dilemma between rational ideologies and superstitious thoughts. "If I don't particularly want to be with Jews, where's the sense, he asked himself, in being with these Jews, solely because they don't particularly want to be with Jews either? (*the Finkler Question*, 144)". In "The Finkler question: very funny is very serious" Aida Diaz Bild mentions- "The ludicrousness of the conversation lies in the fact that Finkler, the anti-Zionist par excellence, is speaking like an orthodox Jew, and his son, like the anti-Zionist his father purports to be. But behind the facade of laughter lies Jacobson's fear that anti-Zionism might be transformed into antisemitism. Finkler is not alone in his

crusade against Israel: he has joined the so-called ASHamed Jews, an anti-Zionist group which becomes the target of Jacobson's comic genius (Bild 97)".

Like Finkler, Tamara Krausz is also an ASHamed Jew who ardently criticize Israel. However, her ideologies burns his tolerance. Her mystic words ruins his conscience. Therefore he thinks, if he "had gone into adult education, these were the sorts of people with whom he would have spent his evenings" (*the Finkler Question*, 144) except Tamara. Tamara becomes an intimidation to the welfare of Jews as "Zionism was her demon lover, not Finkler. She could not, in her fascinated, never quite sufficiently reciprocated hatred of Zionism, think about anything else. Which is how things are when you're in love (*the Finkler Question*, 231)". Whenever, she speaks about anti-Zionism Finkler deliberates to cut off her tongue. "Which might have been the very thing she was referring to when she spoke of the breakdown of the Jewish mind, the Final Solution causing Jews to go demented and seek final solutions of their own, the violence begot of violence. Indeed, Finkler would have done no more than illustrate her thesis. Was this not the very thing she sought? Kill me, you demented Jew bastard, and prove me right (*the Finkler Question*, 231)".

Jacobson displays his mastery over comic style by introducing the word Israel and ASHamed in a funny way. Tresolve considers it funny whenever he listens to the pronunciation of Israel by both Finkler and Libor. Treslove feels that Libor's utterance of Israel is "like the cough of God" – Isrrrae whereas, Finkler's with "a seasick" "y" between the "a" and the "e" – Israyelis – as though the word denoted one of the illnesses for which his father had prescribed his famous pill (*the Finkler Question*, 25)". Even, the name and the significance of the word ASHamed especially, "ASH" carries essence of mockery with it.

'Firstly there already is an ASH,' Ivo Cohen said. 'It's an antismoking charity with which, as a thirty-a-day man, I would rather not be confused. Secondly, it sounds like we've been burnt alive.' And thirdly, Merton Kugle interposed, 'it too closely resembles AISH.' AISH was an educational and dating organisation for young Orthodox Jews, one of whose aims was to promote travel to Israel. 'Not much chance we'd be confused with that,' Finkler said. (*the Finkler Question*, 166)

Jacobson even projects humour through the minor characters of the book such as, Lonnie, a broadcaster of children's television programmes, frights kids for his "hungry horse's face and yellow horse's teeth (*the Finkler Question*, 168)", while Merton Kugle converts to be the witty manifestation of the radical extremists. Merton Kugel is an "anti-Zionist" who embargoes Israel by discarding Israeli stuffs in superstores. "a gornisht who belonged to every anti-Zionist group that existed, along with several that did not, no matter that some were sponsored by far-out Muslims who believed that Kugle, as a Jew, dreamed of world conspiracy, and others expressed the views of ultra-Orthodox Jews with whom Kugle would not in any other circumstances have shared a biscuit; so long as the phrase anti-Zionist was in the large or in the small print, Kugle signed up (*the Finkler Question*, 167)".

Jacobson tries to draw a parallel between the antisemites and the anti-Zionists. While uncovering the mysteries of Jewishness he flips the both sides of the coin and presents it to his readers. Showing the cause and consequences of antisemitic hostility in modern day life Jacobson creates a parody. The parody of Jewish existence, their denial, their shame and their escapism. He even mocks at the people like Tresolve, who can only fantasize to be Jew. Tresolve is a real examiner of Jewish hardship who looking at the progressive Jews like Finkler can dream to be a part of their world. Hence, the crudeness of Jewish world will ultimately create confusion and frustration inside them, leading to discard their desired identity and to survive with their inherited one. In the thesis titled "Others have a nationality. The Irish and the Jews have a psychosis: Identity and humour in Howard Jacobson's *The Finkler Question* and Paul Murray's *An Evening of Long Goodbyes*", Sofia Ricottilli explores –"The ludicrousness of the dialogues lies in the juxtaposition of the words Jew and anti-Semite, two opposite words that have become switchable and undistinguishable the one from the other...that Finkler becomes more tolerant of the contradictions of life, less arrogant, less ready to judge and condemn other people's lives and choices...The same process does not happen to Treslove who, when compared to a freak and, metaphorically to "the Jew," intended stereotypically, eventually falls into the very stereotype he was looking for in his friends. Thus, he somehow remains engaged into his inability to have an identity, a life of his own (Ricottilli 155)".

Breaking the stereotypes Jacobson believes that it is not mandatory to have a happy ending in a comic work rather it should teach the celebration of life. Humour helps in rejuvenating life infusing optimism and reliance. It offers power to fight with the difficulties rigidities by understanding the ironies of life. In the article “Howard Jacobson on taking comic novels seriously”, Jacobson mentions- “If there's one thing the novel at its comic best knows for sure it's that a happy outcome – the good getting what they deserve and the bad getting their comeuppance, and all being for the best in the best of all possible worlds – is an illusion. How not feeling good nonetheless conduces to our not feeling bad, indeed conduces to our feeling exhilarated, and is one of the great mysteries of art (Jacobson 2010)”. The novel ends with numerous sustaining instants of catharsis such as Treslove's comprehension of the ineptness of his adopted lifestyle, Finkler's emotional outburst at a public event, and Libor's suicide.

Thus, in *The Finkler Question* the author displays the role of Jewishness and antisemitism in one's life. He also shows the anguish and fear of Jewish life which prevails due to the tragic effects of their life. The mode of expression here is humour which functions as a defence mechanism in Jewish life. The uncanny effect of antisemitism and anti-Zionism also shows the existence of disguised antisemitism in the novel. Moreover, Finkler uses projection is also commendable which occurs due to repressed memories and tragic experiences. Finkler has used projection by joining ashamed groups does criticize his self-group. He feels that it is the fault of Jewish people which forces him to only become an English man. All Finkler, Tyler, his son and Treslove are having disguised identity and anti-Zionism is functioning as disguised antisemitism. At the end of the novel, most of the characters returns to their own roots. Treslove returns to his community while realizing the tragedy and distress of Jewish life. Similarly, Finkler also accepts the religion, rituals and dogmas of Jewish life and reads Kaddish for Libor.

Hephzibah visits but he is sleeping. ‘Don't wake him,’ she says. She believes he knows she's there but doesn't want to acknowledge her. She has become part of all that disgusts him. Like Libor, he wants out. She's wrong. But it doesn't matter. What she might be wrong about today she will be right about tomorrow... Libor has no children, we will say

Kaddish for him, Hephzibah and Finkler had agreed. As a non-Jew, Treslove was not permitted to recite the Jewish prayer for the dead and so had been excluded from their deliberations... It's so all-embracing he might as well be mourning the Jewish people. Not that he draws the line at Jews. Even Treslove gets a look in, a sideways glance of grief, though he is alive and well – as well as he ever can be – and presumably back working as a lookalike. It's from Hephzibah, with whom he is in frequent contact, that Samuel Finkler takes his cue. Her sense of incompleteness, of a thing not finished that might never have begun, becomes his sense. He never really knew Treslove either. And that too strikes him as a reason for lamentation. There are no limits to Finkler's mourning. (*the Finkler Question*, 368-70)

Antisemitic Stereotypes and Jewish Anguish in *Shylock is My Name: Merchant of Venice Retold*

Stereotype refers to a generalized notion about a thing or a person is also studied comprehensively in social psychology. Stereotypes embody the substances of people's dogmas about a community. Through, stereotypes one can try to understand the history and testimony of that specific group. Stereotypes are generally defined as opinions about groups. It is an anticipation that individuals might possess about every being of a particular group which can be about the personality and capability. Often, stereotypes are assumed to be true for every individuals in the group. It encourages prejudice and often leads to have erroneous decisions. If the stereotypical belief is explicit then beholder is aware of the notion while judging people. However, implicit stereotypes subconsciously controls human psyche. Stereotypes of Jews are universal depictions of Jews which is often ridiculed and antisemitic in nature. Stereotypes help in identifying other cultures. Jews are often criticized for their religious rituals, dietary laws and their separatism. They are also condemned for death of Jesus Christ, blood libel as well as their expertise in money lending business. Moreover, Jewish diaspora has also been stereotyped for the victim of several social evils. The whole notion of Jewishness is being ridiculed by using collective axioms and conducts. Circumcision and ritual bath undergone by Jews are also criticised.

Houghton extracts the definition of stereotype from *Online Etymology Dictionary* (1798), "preconceived and oversimplified notion of characteristics typical of a person or group (Houghton, 08)". However, *The American Heritage Dictionary of the English Language*, provides the connotation of stereotype as "conventional, formulaic, and oversimplified conception, opinion, or image is placed first as the primary meaning. Indeed, it is from this meaning of stereotype that scholars from sociology, psychology, linguistics, media studies and other fields have embarked on the exploration of this pervasive, and often times detrimental practice, in human society. (Song, 2013: 86-88)". *The Oxford English Dictionary* defines a stereotype as a "widely held but fixed and oversimplified image or idea of a particular type of person or thing. (Oxford University Press, 2014)" Allport (1954) elucidates it as "an exaggerated belief associated with a category". Dovidio et al. (1996) defines it as "a generalization about

beliefs about groups unjustified because of faulty thought processes, over-generalization, factual incorrectness, inordinate rigidity, inappropriate attributions, rationalization from prejudiced attitude or discriminatory behaviour (Houghton, 2013: 158-9)". Stereotypes are often considered as having universal comprehension. They enclose racial, political, demographic groups, genders and other events. Though, stereotypes are universal yet, they change within passage of time which is more responsive to reality than the conventional beliefs-"In the US, Jews were stereotyped as religious and uneducated at the beginning of the 20th century, and as high achievers at the beginning of the 21st (Madon et. al., 2001)". Sociological method outlooks stereotypes as primarily inappropriate and deprecating overviews of group characters. Social groups which have been traditionally victimised based on "racial and ethnic minorities" they endure to agonize through unscrupulous stereotyping. This for ruling party's intention to propagate false opinions about them which is quite visible in social and economic antisemitism in Germany. However, stereotypes against blacks are based on racial discrimination which is entrenched in the history of slavery. Stereotypes are discerning and restricted around group's more distinctive characteristics that afford the utmost distinction among people. Lippmann (1922) considers it as the "picture of our head (03)". Sometimes, "stimuli from the outside, especially when they are printed or spoken words, evoke some part of a system of stereotypes, so that the actual sensation and the preconception occupy consciousness at the same time... If what we are looking at corresponds successfully with what we anticipated, the stereotype is reinforced for the future, as it is in a man who knows in advance that the Japanese are cunning... (Lippmann, 1922, p.54)". Lippmann further defines the term as "[a] preconceived and oversimplified idea of the characteristics which typify a person, situation, etc.; an attitude based on such a preconception and a person who appears to conform closely to the idea of a type (quoted from Bottom & Dejun, 2007, p.6)". In "Researching the Stereotypes of People Around Me" Houghton delineates stereotypes from Sociopsychological point of view- "Social psychology... treats stereotypes on the basis of the relationship between individuals and groups...developed three guiding principles for understanding stereotypes: (a) "stereotypes are aids to explanation" implying that their formation may help the perceiver make sense of a situation; (b) "stereotypes are

energy saving devices,” implying that they may reduce the cognitive effort of the perceiver; and (c) “stereotypes are shared group beliefs”... (Lebedko 06)”.

Stereotypes are often associated with negative meaning. They are the human feelings which can be prejudiced or hostile. Such beliefs can change human awareness unpleasantly by distressing communication. Stereotypes are also based upon embellished points of metamorphosis. Stereotypes create a basis of erroneous material by misleading insight of the other. Stereotypes partake a harmful influence on human psyche by instigating individuals to perceive and recollect the disfavoured behaviour of out-group members. Stereotypes sometimes lead to misunderstanding and imprecise estimations about human actions. Such misconceptions become prejudice against the other group differentiating them on the basis of “race, sex, skin colour, occupation, religion or political affiliation”. Apart from factual reasons people tend to make judgements about the nature, structure and value of the other person. Thus, human prejudice plays an important role in social categorisation which often evaluates the other group.

The stereotype depends on this notion of fixity. Fixity is the notion propounded by Homi K. Bhabha which refers to the quality or state of being which is fixed or stable. It is also a sign of repetition and rigidity. The stereotype generates an "identity" that branches from mastery and preference one gets from the masters alongside anxiety and resistance. It is a process of numerous contrary opinions in its appreciation of modification and renunciation. Homi Bhabha (1994) in his work “The Other Question” talks about the notion of stereotypes. The stereotype refers to anxious colonial familiarity. In order to the disgrace the status of colonized people, the colonisers often socializes negative stereotypes such as indolence or stupidity in the form of racist jokes, cinematic images. Bhabha explores the methods of stereotypes and discernment functions in relation to theory of discourse. Bhabha opines that a stereotype fails to fix persons or groups in one place since it denies their individuality and aims to comprehend people depending on previous information. Bhabha articulates that the stereotype is the false representation of given reality therefore, it is hard to universalize. It also hinders the movement and enunciation of people. He further describes that the stereotype creates an identity which is endangered by lack. Stereotypes purpose to

empower colonisers by giving the justification of their reign because of intrinsic power. The specialist distinguishes its centres in stereotypes, creating intolerant and biased structures of supremacy and expatriate instruction is knowledgeable by evidently refining principles. “Stereotyping is not the setting up of a false image which becomes the scapegoat of discriminatory practices. It is a much more ambivalent text of projection and introjections, metaphoric and metonymic strategies, displacement, over determination, guilt, aggressivity, the masking and the splitting of the officials ... It is the scenario of colonial fantasy which, in staging the ambivalence of desire, articulates the demand of the Negro which the Negro disrupts’ (Bhabha 104)”.

The discernment of Jewish stereotypes subsists in the European history. Apparently, the Jewish stereotype characters are merely erudite by the method of socialization. Amusingly, Jews are considered as a symbol of fraudulence and abominable. It is required to repudiate the conservative considerations of pre-conceived characteristics of Jews by overthrowing one kind of classification of Jewish stereotypes. The conventional society exists in a state of obligatory congruence. Therefore, people adapt to stereotypes which consequences in the ghettoization in the society. In addition, anti-Jewish stereotypes persist in the Christian realm which further, infiltrate into culture and literature. Consequently, it depicts the age old hatred which still exists in the minds of the people. Such, stereotypical notions are so deeply rooted in the veins of the people that modern and post-modern ideologies fail to eradicate them. Rather, bringing a metamorphosis to the idea of stereotypes it provides a new form to it. In the modern society, people rejects the religious grounds of hatred and focus more on secularism and society. Thus, concept of racial antisemitism and new antisemitism emerge focusing a nationalistic and social viewpoint.

Howard Jacobson in his book *Shylock is my name* undermines, destabilises and critiques the recognized approaches of thought and knowledge which assist to disseminate the dominance of gentiles and the relegation of Jews on the basis of prolonged stereotypes. Jews are purposefully influenced by the non-Jews since earliest period to contemporary era to employ a cultural influence. Jacobson illustrates the construction of Jewish stereotypes in the book. Jewish physic and life-style has always been a matter of concern for ages. Jews are usually caricatured for as having big noses,

dark round eyes with sagging eyelids. The mass extermination of Jews is also conducted due to racial discrimination during Nazi era. Inflated or outrageous Jewish facial features are main themes of Nazi propaganda. Antisemitic defiance have repeatedly concentrated on the Jewish body, beliefs or behaviour. Though, Jewish physical characteristics are not considerably diverse from the people of their native land yet, stereotypical Jewish profile has hardly been ignored by others. Other than Jewish-nose, circumcision is also a matter of talk to criticise the Jews. Jewish are always considered as disfigured human being. Even today few people carry the idea that Jews have horns. Jacobson's apparition of the pursuit for liberated self of characters begin when Jews start challenging the societal stereotypes. Jacobson's dream to re-vision Jewish stereotypes in this book is reflected through the central characters who refuses to be philanthropic, acts on their own enterprise, carries a voice and also discards the stereotypical role. To understand the condition of Jews and the experiences they partake due to antisemitic prejudices, here it would be relevant to talk briefly about the concept of antisemitism. The convention of antisemitism in literature had started from Marlow's *Jew of Malta* including the historic Shakespeare's formation of rapacious Shylock. Nevertheless, Shylock discloses his benevolent mental state at a crucial point in the drama retorting his daughter Jessica's action.

The Merchant of Venice (1596 and 1598) is one of the most wonderful plays written by William Shakespeare. Shakespeare brilliantly displays some significant matters during his period in English society and antisemitism is one among them. Shakespeare represents one of the most famous characters Shylock who represents Jewish society. Other than Shylock Shakespeare creates Antonio who represents Christens society. With his marvellous writing Shakespeare projects two different personalities representing their individual religion, culture and society. Shakespeare raises the biggest issue of morality and antisemitism through the antagonistic character of the play i.e. Shylock. During Elizabethan period people experienced religious conflicts. Christianity was cherished simultaneously, Jews are accused of being murderer of Christ. Therefore, literary works of that period documented those burning issues. "But the Christian hatred of the Jew, nurtured by popular superstition, middle-class resentment, the frequent complicity of Church and state, the place of the Jews in

the European economy, and the complex religious and cultural barriers, would not be so easily turned against a particular structure of economic or social relations or a cast of mind that crossed racial and religious boundaries but would light with murderous force upon the whole Jewish community” (Greenblatt 293). Christians never accepted Jews in their society therefore, applied various separation policies to torment them. It is often tried to relegate the nature, character and religion of the Jews. Concentrating on such issues Shakespeare projects a vivid depiction of Jews through the character of Shylock who is the victim of destiny, stereotypes and society. Jewish history testimonies that Jews were utterly terminated under the reign of Edward I in 1290. Jews were not permitted to return to England therefore, three centuries later they came back to England in 1659 under the canon of Oliver Cromwell. Jews are always banished due to their money lending profession. Hence, one should not forget the fact that Jews are not left with the scope by the oppressors to choose their desired job. Need for survival leads Jews to opt occupations of money lending or usury which is totally condemned by Christian society. Jews are often treated as non-human without bothering the true story, background, issues rather oppressors are more focused on stereotypes and conventions. The play is centred on the most beautiful and famous places of Italy such as Venice which is well-known for controlling and dominating the trade and law. Several successful traders have controlled the city with their smart business skills namely Shylock, the revengeful Jew and Antonio benevolent Christian merchant. “Signior Antonio, many a time and oft In the Rialto you have rated me about my moneys and my usances: Still have I borne it with a patient shrug, for sufferance is the badge of all our tribe. You call me misbeliever, cut-throat dog, and spit upon my Jewish gaberdine, and all for use of that which is mine own (*Merchant of Venice*, Act 1, Scene 3, 99-153)”.

Apart from Venice Shakespeare has also introduced Belmont, an imaginary land where Portia lives. This fictional place is associated with harmony and affection. Even, the natives of Belmont are projected as intelligent, generous and sympathetic such as, Portia who not only helps Bassanio to pay Antonio’s debt but also helps Antonio in the court. “Well then, it now appears you need my help: Go to, then; you come to me, and you say 'Shylock, we would have moneys:' you say so; you, that did void your rheum upon my beard and foot me as you spurn a stranger cur Over your threshold: moneys is

your suit what should I say to you? Should I not say 'Hath a dog money? Is it possible a cur can lend three thousand ducats?' Or Shall I bend low and in a bondman's key, With bated breath and whispering humbleness, Say this; 'Fair sir, you spit on me on Wednesday last; You spurn'd me such a day; another time You call'd me dog; and for these courtesies I'll lend you thus much moneys'? (*Merchant of Venice*, Act 1, Scene 3, 99-153)".

Shylock asserts that he is treated as a dog and pagan due to his different religious beliefs, conventions and profession. Even, Antonio has a moral superiority for his generous nature as Antonio gives money without charging any interest. Therefore, he often humiliates Shylock for his greedy nature. So, when Antonio approaches Shylock to borrow money for his friend, Shylock criticizes him by reminding all his rude insolences. In order to help his friend Bassanio, Antonio borrows money from Shylock as Bassanio wants to marry Portia. At last Shylock conditions to repay the debt on time failure of it needs to be remunerated with a pound of Antonio's flesh. "If it will feed nothing else, it will feed my revenge. He hath disgraced me and hindered me half a million, laughed at my losses, mocked at my gains, scorned my nation, thwarted my bargains, cooled my friends, heated mine enemies—and what's his reason? (*Merchant of Venice*, Act 3, Scene 1)". Later, Antonio fails to compensate the money and due to their unscrupulous relationship Shylock takes him to the court. "I am a Jew. Hath not a Jew eyes? . . . If a Jew wrong a Christian, what is his humility? Revenge. If a Christian wrong a Jew, what should his sufferance be by Christian example? Why, revenge. The villainy you teach me I will execute—and it shall go hard but I will better the instruction (*Merchant of Venice*, Act 3, Scene 1)".

Such behaviour of Shylock is considered to be inhuman and always criticised by people. Apart from the hatred Shylock possess due to criticism Antonio makes by calling him "dog", the marriage of his daughter Jassica with Lorenzo also brings extreme disappointment for him also makes him more revengeful against Antonio. "Solanio: I never heard a passion so confused, So strange, outrageous, and so variable, As the dog Jew did utter in the streets. "My daughter! O my ducats! O my daughter, Fled with a Christian! O my Christian ducats! Justice, the law, my ducats, and my daughter! A sealèd bag, two sealèd bags of ducats, Of double ducats, stol'n from me by my daughter! And jewels—two stones, two rich and precious stones—Stol'n by

my daughter! Justice, find the girl! She hath the stones upon her, and the ducats (*Merchant of Venice*, Act 2, Scene 8)”.

However, Portia camouflages as a male lawyer and supports Antonio in court with quibbling logic. Shylock’s bond permits him to take a pound of the Antonio’s flesh but not his blood. So, Shylock cannot accumulate the pound of flesh. For menacing the life of a Venetian, Shylock is penalized to share his goods to Antonio and Bassanio. However, Antonio declines to take his share of reimbursement and requests to share with Lorenzo and Jessica. Shylock is provided only one option to keep his wealth i.e. by converting into Christianity. Shattered Shylock leaves the court his seized fortune. Shylock can be considered as victim and a tragic character in the play who is persecuted by wicked culture considering as a harsh and covetous moneylender which is based on crude stereotype. “Antonio: So please my lord the Duke and all the court. To quit the fine for one half of his goods. I am content, so he will let me have. The other half in use, to render it. Upon his death unto the gentleman...He presently become a Christian; The other that he do record a gift... Of all he possessed Unto his son Lorenzo and daughter...Shylock: I pray you give me a leave to go from hence; I am not well. Send the deed after me. And I will sign it. (*Merchant of Venice*, Act 4, Scene 1380-390)”.

Shakespeare is motivated by the character of Shylock. By creating Shylock the author has provided a scope to the readers to understand the pain of a father and a survivor who needs to adopt the money lading business for livelihood. Shylock is demeaned for being the moneylender or usurer. Hence, people fails to understand the other part of the story which Shylock has lived. As during that era i.e. in medieval Venetian society due to socio-political crisis Jews have left with only this occupation for survival. Shakespeare has also brought into the notice for the readers about the predicament of a Jew who is arrested and also later forced to donate all his property and to convert his religion. Moreover, Shylock has faced much antisemitic criticism and disgrace which has brought much bitterness in his life. The playwright also attempts to describe the inferior situation of a Jew like Shylock who belongs to minority and is oppressed by mainstream people. Thus, by creating Shylock the author has projected a clear picture of status of Jews in Elizabethan period. “The apparent anti-Semitism of the play, as many critics have noted, is mitigated by its unflattering portrayal of

Christians. The play categorically degrades Jews, but it also condemns Christians. The Christians are self-interested hypocrites. Antonio psychologically batters Shylock, and the "mercy" to which Portia appeals at the beginning of the trial is rendered suspect by the brutal condemnation of Shylock at its end (Allen and Michael, 851)".

The Merchant of Venice is a play which wants and claims to remove cultural and religious discrimination between societies. The play highlights the crucial problems of Jews in English society at that time. It also focuses on antisemitism indicating the humanitarian aspects linked to Jews. Ever since the Anglo-Jewish writings evolved Jewish stereotypes are negatively depicted in books. Jewish characters are typically flat and seldom defined in an affirmative way. Jews are either projected as bloodthirsty villains or trick stars in the literature. Character of Shylock carries all the negative attributes talked about Jews. In *Shylock Is My Name*, Jacobson inspects modern-day topics of Jewishness with his shrill and raw humour. Prolific author Shakespeare is also often accused of also hating Jews which becomes obvious from his creation of Shylock, the evil, inhuman Jewish moneylender. *The Merchant of Venice* has been construed differently by different authors. Similarly, Jacobson also explores the accurate implication of being a Jew who is also a father as well as a compassionate person. "At no point did I feel like I could add to Shakespeare's play...It is at times an angry novel. But it is certainly not angry at Shakespeare...With *The Merchant of Venice*, Shylock has already taken over. Whenever I see it on stage, I always like when they have the interval after all of Shylock's scenes - then I can leave. I wish Shakespeare had written *The Merchant of Venice* five years later, then Shylock would have had soliloquies (Professor Adrian Poole, 2017)".

Though, the controversial character of Shylock is often treated as a propaganda to malign the image of the Jews yet, Jacobson takes a brave step to retell the story of Shylock who becomes quite in the end the *Merchant of Venice* and accepting all the accusations leaves the stage. "This Shylock is a sympathetic character in his private life, forever mourning his beloved wife. His monologues over her grave are truly touching. In his dialogues with Strulovitch he is both savagely funny and intellectually searching, both wise and sophisticated, intimate and coldly controlling (Miller, 2016)." Jacobson's manuscript *Shylock Is My Name* derives the encumbrance of hope.

Jacobson re-inscribes and reimagines the creation of Shakespeare by readapting masterpieces to conform to the responsiveness of current era. Retelling Shakespeare's play *The Merchant of Venice* Jacobson wants to explore the mysteries of Jewishness, negative stereotypes of Jews and the prevailed antisemitism in the contemporary society. Though, the title of the book brings the notion of retelling of *Merchant of Venice* by providing a point of view from Shylock's side yet the book brings much more information than the expected outcomes. "It's funny, I've heard Shapiro was asked 'couldn't it be called *The Jews and Shakespeare* rather than *Shakespeare and the Jews*?' I do not think *The Merchant of Venice* is an antisemitic play. It's inconceivable that Shakespeare was antisemitic. He goes to find the human in the object of others disdain. He finds the man (Poole, 2017)".

Jacobson parallels between Elizabethan Shylock and modern Strulovitch in which Shylock flourishes to be more compassionate and merciful character. Jacobson confirms the presence of Shylock in the novel however, the plot is centred on the life journey of Strulovitch. Simon Strulovitch the contemporary archetypal portrayal of Shylock is described as "a rich, furious, easily hurt philanthropist with on-again off-again enthusiasms, a distinguished collection of 20th-century Anglo-Jewish art and old Bibles, a passion for Shakespeare...and a daughter going off the rails (*Shylock Is My Name*, 02)." Both Shylock and Strulovitch meet in a Cheshire graveyard, a place of deaths. Simon Strulovitch, the affluent art dealer, is visiting his mother's graveyard in a Manchester cemetery. "There are two men in the cemetery, occupied in duties of the heart (*Shylock Is My Name*, 01)". The *Shylock is My Name* (2016) focuses on art trader Simon Strulovitch has middle age crisis. The book begins in a Jewish graveyard in desolate winter. Both Shylock and Strulovitch are mourning their individual fatalities. Strulovitch encounters the grieving Shylock in the graveyard speaking to his late wife Leah where he is also lamenting for his mother Leah. "The second person, here long before Strulovitch arrived, tenderly addressing the occupant of a grave whose headstone is worn to nothing, is Shylock, also an infuriated and tempestuous Jew, though his fury tends more to the sardonic than the mercurial, and the tempest subsides when he is able to enjoy the company of his wife Leah, buried deep beneath the snow. (*Shylock Is My Name*, 03)" In an interview Jacobson explicates-"My novels often start

in a graveyard, or end in one; my next novel is set entirely in a graveyard. When you start a modern version of something else, you're literal minded. You need an equivalent to everything. I wanted an equivalent to Shylock - the wealthy art collector Simon Strulovitch, but discovered he wasn't up to the task, he couldn't match Shylock's towering figure... (Poole, 2017)."

Shylock, a man with "A danday's hat, worn with a hint of frolicsome menace belied by the absence of any mark or memory of frolic on his face (*Shylock Is My Name*, 08)". Jacobson builds the character of Shylock with affinity who is left alone and becomes the parent who is failed to provide the need of his child. Initially, Jacobson projects the character of Shylock considering all the stereotypes about him- "About his daughter, the less said is better. He is not an occasional mourner like Strulovitch. He cannot leave and think of something else. Because he is not a forgetful and forgiving man, there never was or will be something else (*Shylock Is My Name*, 03)". Shylock flourishes like a shadow of Strulovitch's subconscious mind. Jacobson's narratives are focused on antisemitic prejudice, child-parent relationship, chasing revenge and righteousness. Strulovitch's fragmented exhilaration is the representation of his disturbed life. "His own marital record is poor. He and his first wife made a little hell of their life together. Was that because she'd been a Christian? (*Shylock Is My Name*, 06)". Through the character of Shylock and Strulovitch Jacobson raises the meaning of Jewishness. Though, Shylock is transported to new age society yet, he carries the same charisma as Shakespeare projects. "Of course Shylock is here, among the dead. When hasn't he been? (*Shylock Is My Name*, 04)". Shylock, here plays the role of wise old man who has innumerable time and knowledge to guide Strulovitch. "Shylock, with his air of dangerous inaffability, is less ethereal and could be taken for a banker or a lawyer. Just possibly he could be a Godfather (*Shylock Is My Name*, 08)". Shylock becomes a regular converser who functions as a phantasmal projection of Strulovitch integrity.

Shylock, the rootless Jew in the earth is trying to elude an involuntary conversion. "He is less divided in himself than Strulovitch but, perhaps for that very reason, more divisive. No two people feel the same about him. Even those who

unreservedly despise him, despise him with different degrees of unreservation. He has money worries that Strulovitch doesn't, collects neither art nor Bibles, and finds it difficult to be charitable where people are not charitable to him, which some would say takes something from the soul of charity (*Shylock Is My Name*, 03)". Strulovitch requests Shylock to visit his house who later settles there. Strulovitch is frequently noticing Shylock but fails to understand his psyche of uncertainties or resentments to others. Shylock dwells between the instigator and persuader against taking revenge from the enemies which often confuses Strulovitch. His discussion with Strulovitch is both humorous and penetrating, therefore, Strulovitch also fails to ignore his guidance though, sometimes they have idea clash. Shylock is erudite, responsive and detachedly governing.

Strulovitch looked long into his guest's fierce, melancholy eyes. His own were undistinguished, a pearly, uncertain grey, the colour of the North Sea on a blustery day. Shylock's were deep ponds of pitted umber, like old oil paint that had somehow — not by restoration, more by inadvertent rubbing — regained its sheen. They were dark with that Rembrandtian darkness that holds light. Ironic that when Strulovitch looked into them he felt as though he were in the crypt of a church. We are not the slightest bit alike, he thought, except in what we feel for our daughters. So what was it Gentiles saw that told them they were both Jews? (*Shylock Is My Name*, 105)

Jacobson is skilful at presenting a comprehensive whole of past and present. In the book he juxtaposes the Elizabethan Shylock and modern Strulovitch. Strulovitch tries to find similarity in their physic emotionally stages however, Shylock discards all his imaginations and states that they never carry any similarity even if they are considered as similar. As Strulovitch doesn't follow any ritual of Judaism such as he doesn't possess a "kosher house" and also doesn't join "synagogue" nor does his speak Hebrew. Thus, Jacobson shows the gapes of two varied generations and their metamorphoses in following Jewish rituals. However, Jews are always considered as collective group. So, Strulovitch is eager to see the response of other groups because

Jews are indifferent and not being keen adherent of Judaism doesn't make him a Christian and Muslim. Gradually, all faith revolves breaking the austerity and becomes more liberal. However, Shylock imposes on following traditional injunction to find core idea peace.

“No we aren't remotely alike,” he said. “Not in appearance nor in the manner we have lived our lives. You don't keep a kosher house, you don't attend synagogue and I'm prepared to wager you don't speak a word of Hebrew... “I'm more interested in what it means to *them*. What do they see that unites us?” “Something older than themselves,” he said. “In you, maybe... “That makes me no different from a Muslim or a Christian.” “Yes it does. Christians are so anxious to accommodate to the modern they have stopped listening. They sing carols and call it faith. Before long there will be none of them left...just pagans and Jews.” “And Muslims.” “Yes, and Muslims, but they are out on their own, in an argument with everybody but themselves... “Peace?...I'm talking about an inner conviction of peace, however we judge the political consequences. We Jews are more self-suspicious, always wondering if it's time to defect but knowing there's nothing we could finally bear to defect to.” (Shylock *Is My Name*, 105-06)

Jacobson immaculately embodies the insurgence of antisemitism in the society. Due to antisemitic prejudice Jews are often considered as collective whole ignoring their individuality. A Jew is a parent, an employ, a merchant or an individual hence, they are considered as just the Jew by ignoring all positive attribute of a person a Jew is only judged with stereotypical views. Even, people who associate with Jews feel hesitant to get close to them as Jews are always collectively seen and judged and it becomes uncanny for both the Jew and the gentile. For an individual Jew to be treated as a collective group becomes uncanny similarly, for gentile to associate with a Jew as an individual is uncanny because for them Jew is always collective.

“I don't doubt,” he said, “that you, personally, still have the power to terrify. I meant 'us' collectively.” “I'm not sure that the distinction

between 'I' and 'us' quite works. The individual Jew brings the collective Jew with him into any room. It's the collective Jew that Christians see. Person to person, I grant you, they can be very nice. I have received proposals of marriage from Christians sincerely wanting to make amends. I've had my portrait sympathetically painted. A German apologised to me in a cemetery once. But when I extended my hand he seemed afraid to take it. Why? Because at that moment it wasn't the individual Shylock's hands, it was the hand of the collective Jew. And collectively, we still connect to the uncanny." Strulovitch felt the surge of dark forgotten powers. The uncanny...If only. (*Shylock Is My Name*, 67)

Antisemitism is undeniably on the escalation in the society. Similarly, Jacobson also represents the crude representation of antisemitic incidents such as taking Jewish nicknames by D'Anton and Plury who are getting amused by calling Jews moneybags or pig refuser. "D'Anton wasn't sure. "Do we want to rile a man as vile as this?" he wondered. "The Jew?" "The wealthy Jew, yes." "The Hebrew?" "E'en him. The moneybags, who else?" They laughed. It was fun, even in worrying times, to play Jewepithets... "I asked how good an idea it was to rile the Jew (*Shylock Is My Name*, 196-97)". They even call the Jews as dogs. Thus, in a humourous way they pass antisemitic statements.

"You mean the inexcusable dog"... Forgive me if the Jew's daughter means a little less to me." "... I won't have her judged by that pig she calls a father." "Pig refuser, surely." "A pig can refuse a pig..." "Well he wasn't an Israelite, a werewolf, a castrator and a bloodsucker, if that's what you mean." "I mean something along those lines, yes." "But I love her despite her father the thick-lips — I assume he has thick lips, I haven't seen him." "Thick and wet." ...Whereas hers are full and voluptuous... "Because the storm might not blow over, and I don't want that hook-nose — I assume he has a hook nose: don't answer — banging on my doors. (*Shylock Is My Name*, 196-97)

Thus, presenting the hostility against Jews the author tries to bring the true meaning of Jewishness or what it means to be a Jew in such society. In an interview Jacobson explicates that “I was the object of aesthetic distaste at my time at Oxford. Every Jew will come to wonder if the antisemitism he feels is the object of his own imagining...(Poole, 2017)”. To understand the same the author provides the details of psyche of Shylock and his Jewishness. It is very hard for a Jew to survive in a society where one is collectively treated. Moreover, it tougher for them when they are seen as inhuman and Satan. Often, a Jew is called as a cheater and a murderer. World of is Jew is full of barriers hence, the burden of past makes their lives more difficult. Burden of past memories have made them sentimental as they always need to deal with the deferred action of their trauma. Though, a Jew is considered as a villain yet, Shylock considers a Jew as a hero with survival skills. Shylock considers that a Jew is also a human being with all normal human attributes and tendencies therefore, it is unjust to expect to revert back from Jew. “Jews are sentimental about themselves, and this Strulovitch, though he can’t decide if he’s a Jew or not, is no different. A Jew, by his understanding, is not capable of what non-Jews are capable of. A Jew does not take life. I am a hero to him by virtue of what I permitted to be done to me, not by what I did or might have done. Good Jew — kicked. Bad Jew — kicks (*Shylock Is My Name*, 183)”. Antisemites often torments Jews for stereotypical prejudice therefore, it is justified if a Jew raises his voice in one’s defence. Moreover, Shylock opines that a Jew a living being not a murderer because Jews are always the minorities in their host nations with less power and freedom. “If you prick us do we not bleed, but if we prick back do we not shed blood? — he would rather not know. These famous ethics of ours have landed us in a fine mess, Shylock would like to say to his wife. If we cannot accept that we might murder as other men murder, we are not enhanced, but diminished. Do you agree with me Leah, my love? (*Shylock Is My Name*, 183)”.

While presenting the discussions between Strulovitch and Shylock the author shows Strulovitch is captivated by Shylock’s eminent vision and intellect and eagers to listen his version of story to which Shylock sometimes becomes unobtrusive. Even, the illustration about the Shylock’s physic is enunciated with vigour and hilarity. “He notes, observing Shylock, that there is a muscular tightness in his back and neck. This calls to

mind a character in one of his favourite comics of years ago, a boxer, or was he a wrestler, who was always drawn with wavy lines around him, to suggest a force field... (*Shylock Is My Name*, 07)". Jacobson even humorously presents the nature of Shylock who is often rebuked for being greedy and envious which later leads to demand a pound of flesh from the loner Antonio. Several critics and antisemites also assume such accusation to be true. Hence, Jacobson creates a mockery to all stereotypical notion and says- "Imagine that, Shylock says to Leah. Imagine what my love? Shylock-envy. Such a lovely laugh she has (*Shylock Is My Name*, 07)".

The characters in Shylock are unambiguously Jewish. Shylock is disrespected by the non-Jews therefore, he seeks revenge in a stereotypically fatal mode of arduous a "pound of flesh" from borrower. Shylock is the best example of wandering Jew who is very sympathetic in his personal life. He is shown to be in mourning for his beloved wife. Even, the soliloquies are really poignant. "The words 'My dearest Leah', dropped like blessings into the icy grave... this Leah attracts an imperishable piteousness to her name that is unmistakable to Strulovitch, student of husbandly sorrow and fatherly wrath. Leah who bought Shylock a courtship ring. Leah, mother to Jessica who stole that ring to buy a monkey. Jessica the pattern of perfidy. Not for a wilderness of monkeys would Shylock have parted with that ring (*Shylock Is My Name*, 04)". Even, the love of Shylock to his wife is excavate and pure. The modern Strulovitch also realizes that dead Leah is alive in the mind of Shylock than his alive wife Kay. Shylock beholds unflinching love for both his daughter and wife however, he becomes an object self-pity due to prejudice of people. "He is no stranger to self-pity. Leah is more alive to Shylock than poor Kay is to me, he thinks, feeling the cold for the first time that day (*Shylock Is My Name*, 07)".

The storyline is established amid the castles of Cheshire's "golden triangle". The prime emphasis is on Simon Strulovitch, an affluent, middle-aged art amasser and his disputed bond with Jewishness. His father renounces him for espousing outside of his conviction. "*You are dead to me!* And why? Because of his bride's religion. Yet his father wasn't in the slightest bit religious. *Better you were dead at my feet...*(*Shylock Is My Name*, 02)". At that point he is empathising with his father's agony "We- an idea of belonging to which he sometimes subscribes and sometime doesn't. We arrive, lucky

to alive, carrying our belongings on a stick, and immediately look for some-where to bury the children who betray us (*Shylock Is My Name*, 02)". Even, the word 'we' becomes significant to him as it takes him back to his grave youth- "In his student days, when there was no word 'we' in his vocabulary, Strulovitch wrote a paper on Stanley Spencer's *The Resurrection, Cookham*, admiring the tumult of Spencer's graves, bulging with eager life, the dead in a hurry for what comes next. But this isn't a country churchyard in Berkshire... (*Shylock Is My Name*, 03)". 'We' is symbolically not only refers to his father and Strulovitch, but also Shylock and him who has come back to this life after his death which he has not understood in his youth. Even, 'we' refers to the whole Jewish community who constantly recollect death and resurrection. To indicate coherence of Jewish people, their culture and religion Jacobson symbolically uses the word 'we'. "So 'we' does mean something to Strulovitch after all. The faith Jessica violates is *his* faith". Jacobson's expertise lies in depicting the most serious issues in a trivial manner. Even, the author comically presents fear of being a Jew. Jews experience the enormous pain during the Holocaust hence, contemporary Jews carry the equivalent fear for Hitler and his atrocities. People even hallucinates the existence of Hitler which is nothing but the projection of their inner fear.

Eleven years old, precociously moustached, too clever by half, he was shopping with his mother in a department store when she saw Hitler buying aftershave. 'Quick, Simon!' she ordered him. 'Run and get a policeman, I'll stay here and make sure he doesn't get away.' But no policeman would believe that Hitler was in the store and eventually he escaped Strulovitch's mother's scrutiny. Strulovitch hadn't believed that Hitler was in the store either. Back home he made a joke of it to his father. (*Shylock is my name*, 04)

Such incident indicates the inner turmoil and anxiety of the Jews. However, Jacobson humorously projects the tragic state of Jews. "Don't cheek your mother, his father told him. If she said she saw Hitler, she saw Hitler. Your Aunty Annie ran into Stalin on Stockport market last year, and when I was your age I saw Moses rowing on Heaton Park Lake... Moses would just have parted the waters... Unless it was Noah...(*Shylock is my name*, 04)". For passing such unpleasant remarks to religion he is later punished by his parents. Elder Strulovitch clearly understands the causes of

complicated life and imagination process of Jews. Due to their tragic history and executed life Jews hardly possess any faith to other or a serene memory of past. They have voluntarily migrated from one place to other therefore, they have unlimited excess to world topography. All such intricacies make Jewish life more anxious and dreadful by making them the victims of delusion. “The older Strulovitch understands the Jewish imagination better- why it sets no limits to chronology or topography, why it cannot ever trust the past to the past, and why his mother probably did see Hitler (*Shylock is my name*, 05)”. Nevertheless, his knowledge of Talmudic texts enables him to adversary like him to debate with the other. “You think What, Rabbah bar Nahmani?... So is there a hereafter after all? What’s your view, Rabbi? To Strulovitch, Rabbah bar Nahmani, shaking off his cerements, gives the finger back (*Shylock is my name*, 05)”.

Jacobson projects the stereotypical beliefs of Jews which further lead them to develop as an orthodox adherent. Strulovitch initially marries to a Christian woman. Due to that his father also denounces him for marrying outside the religion. “(*Gai in drerd!* His father said when he learnt his son was marrying out. Go to hell! Not just any hell but fieriest circle, where marries-out-go. And on the night before the wedding he left an even less ambiguous phone message: You are dead to me (*Shylock is my name*, 06)”. Such remarks shows rigour of Jewish convention. Strulovitch becomes irritated of his overt love as she always desires to do something Jewishly pleasant things for him. She is even ignorant about the abandonment of his parents. Hence, Strulovitch fails to handle all the emotional complications, novelty and rejection. Therefore, despite of her apprehension he feels suffocated in the relation.

Simon Strulovitch’s trembling Jew-mad Christian wife, Ophelia-Jane, pointed him out, hobbling down the Rialto steps, carrying a fake Louis Vuitton bag stuffed with fake Dunhill watches, as they were dining by the Grand Canal. They were on their honeymoon and Ophelia-Jane wanted him do something Jewishly nice for new husband. (He hadn’t told her that his father had verbally buried him on the eve of their wedding. He would never tell her that.) Look, Si! she’d said, tugging his sleeve. A gesture that annoyed him because of the care he lavished on his clothes. (*Shylock is my name*, 09)

Sometimes she even does a few actions which brings more bitterness in their bond. “It was in the hope of a second visitation that she took him there on every remaining night of their honeymoon. ‘Oy gevalto, we’re back on the Rialto,’ he complained finally (*Shylock is my name*, 10)”. Similarly, Ophelia also fails adapt in his Jewish life. “She put her face in her hands. She thought him ungrateful and unserious. Five days into their marriage she already hated his folksy Yiddishisms. They took from the grandeur she wanted for them both (*Shylock is my name*, 10)”. As history of Venice negatively connects Jews with the story of Shylock and the antisemitic tortures on him. It also reminds them to Jewish defamation, forced conversion and elope of Jessica. Not only has the history of an individual’s brings anxiety but the notion of Venice ghetto also forced Jews to confront with their isolation. Venice ghetto is an area where Jews are compelled to live in segregated area by government which is not less than a prison. It is established in 1516. Even the word ghetto is derived from the Jewish ghetto in Venice. After Napoleon has seized the city, the ghetto’s streets and walls become free from barriers and signposts which alienate it from main society. In the ghetto people are forcefully separated and kept under panoptical eye due to their religious differences. Therefore, when his wife takes Strulovitch to Venice ghetto he holds no controls on his emotions and upsurges. “Venice had been her idea. Reconnect him. She could just as easily have suggested Cordoba. She had married him to get close to the tragic experience of the Hebrews, the tribulations of a noble Ladino race...(*Shylock is my name*, 10)”. Ophelia is also shocked to witness such reaction of Strulovitch “She thought her heart would stop. ‘Tell me I haven’t gone and married a footler-schmootler’, she pleaded as they wandered back to their hotel. He could feel her quivering by his side, like a five-mastered sailing ship. Tell me you’re not a funny-man (*Shylock is my name*, 10)”.

The religious and cultural differences of the couple have brought the scope of misunderstanding between them. It is Strulovitch’s preconceived notion about antisemitic prejudice which forces him to distrust and criticise every action of his wife as he feels that in order to hurt him Ophelia takes him to visit Venice ghetto. Similarly, Ophelia also possesses stereotypical views about Jews such as Jews are keen to trading or humour. Therefore, time and again she takes Strulovitch to rialto and to Venice ghetto which ultimately inflames the repressed memory of Strulovitch.

He knows of a picturesque Jewish cemetery on the Lido di Venezia—once abandoned but latterly restored in line with the new European spirit of reparation—a cypress-guarded place of melancholy gloom and sudden shafts of cruel light, to which a fevered righter of wrongs of his acquaintance has made countless pilgrimages, certain that since Shylock would not have been seen dead among the icecream-licking tourists in the Venice ghetto, he must find him here, broken and embittered, gliding between the ruined tombstones, muttering the prayer for his several dead... But the Shylock hunting—with so much unresolved and still to be redeemed—never stops. Simon Strulovitch’s trembling Jew-mad Christian wife, Ophelia-Jane, pointed him out, hobbling down the Rialto steps, carrying a fake Louis Vuitton bag stuffed with fake Dunhill watches, as they were dining by the Grand Canal. They were on their honeymoon and Ophelia-Jane wanted to do something Jewishly nice for her new husband. (He hadn’t told her that his father had verbally buried him on the eve of their wedding. He would never tell her that.) “Look, Si!” she’d said, tugging his sleeve. A gesture that annoyed him because of the care he lavished on his clothes. Which might have been why he took an eternity following the direction of her finger and when at last he looked saw nothing. (*Shylock is my name*, 13)

Again, denial of his father to accept their relationship and to consider him as dead makes Strulovitch more anxious and traumatic. Therefore, he fails to accept his current happiness and relationship. In order to deal with the existing situation he starts finding faults in his wife who is an easy prey for him as she is a Christian so, she can separate him from his people and religion. She can laugh at their pain. She can criticise their money-lending profession, as she is a Christian so as an antisemite. Even, her actions forces him to believe that Ophelia beholds all stereotypical antisemitic attributes and this brings hatred in their courtship. Though, Strulovitch retains a sense of love for Ophelia yet, the stereotypical mind-set prohibits him from expressing his inner complexities and love. “They had reached the Campo Santa Maria Formosa, where he paused and drew her to him. He could have told her that the church was founded in 1492, the year the Jews were expelled from Spain. Kiss me to make up for it, darling,

he could have said. Kiss me to show you're sorry. And she would have done it, imagining him leaving Toledo with his entourage, praying at the Ibn Shoshan Synagogue for the last time, erect in bearing, refusing to compromise his faith...(*Shylock is my name*, 10)".

In his dilemma Strulovitch become so defensive to himself and his Jewishness that he responds aggressively to Ophelia. "Instead aggressively playing the fool, he breathed herrings, dumplings, borscht, into her anxious little face (*Shylock is my name*, 10)". Even, he criticizes her for mocking at Jewish names like "Chaim Yankel", a ribbon salesman is scorned by a buyer who told him to send "Sufficient ribbon to stretch from the tip of your nose to the tip of your penis.(11)" Jacobson here symbolically refers to stereotypes against Jews for their hooked noses and circumcision. It also ironically refers to rootlessness and execution. Therefore, the seller responds "The tip of my penis is in Poland (*Shylock is my name*, 11)". Hence, Ophelia is perplexed realizing intense Jewishness of Strulovitch.

You have nothing to worry about, I'm not a funny-man.

Enough, she pleaded.

Enough Poland?

Shut up about Poland!

My people, Ophelia...

You people are from Manchester. Isn't that bad enough for you?

The joke wouldn't work if I resituated the punchline to Manchester.

The joke already doesn't work. None of your jokes work. (*Shylock is my name*, 11)

In fact, the jokes on Jewish are created in order to alleviate the troubles of their life. Jews are passionately associated to every miniature of their culture and religion. They are emotionally too incredulous to ignore any mockery on them. Throughout their life Jews need to experience massive brutalities. Therefore, life becomes excessively outrageous for them. Even, the comic incidents are not generally comic for Jews since, it brings a note of fear for them. Jewish humour is always a laughter under tears. It used to hide their inner fear and anxiety therefore, Jewish jokes are enchanting. After witnessing the frightened personality of Strulovitch, Ophelia loses interest in Jewish jokes.

“I beg you,” she said, almost folding herself in half. “On my bended knees, I implore you — no more jokes about your thing...” Strulovitch showed her his hands. “Metaphorically, Simon!” She wanted to cry. He too. She traduced him. He, playing? How could she not know by now that he had not an ounce of play in his body? And his thing...why did she call it that? And on their honeymoon, to make things worse. It was a site of sorrows, not a thing. The object of countless comic stories for the reason that it wasn't comic in the least. He quoted Beaumarchais to her. “I hasten to laugh at everything for fear I might be obliged to weep at it.” “You? Weep! When did you last weep?” “I am weeping now. Jews jest, Ophelia-Jane, because they are not amused.” “Then I'd have made a good Jew,” she said, “because neither am I.” (*Shylock is my name*, 12)

The conjugal of becomes unsuccessful because Strulovitch refuses to perform as per his wife's exaggeratedly idealistic opinions of his Jewish legacy. Even, her prejudice towards Jewish culture and life creates other difficulties after separation. As Ophelia wants to pass her life with Strulovitch but her earlier actions and other external complications force him to believe that they are different and are not meant to be together. Discerning such approach of her husband Ophelia expresses her antisemitic stereotypes and appraised him for taking his ‘pound of flesh’. Such accusation horrifies Strulovitch that he restrains to receive the phone for many days. The anxiety and fear of that traumatic incident is prolonged and enduring that even after his second marriage he carries a torch with him. Everyone is well aware about the dreadful circumstance of ‘Pound of flesh’ and the consequence of it. Shakespeare has excellently projects the all the causes and consequences of the incident in *Merchant of Venice*. It is a most shameful and inhuman act done by a Jew which justifies all the conventional allegations about them. As a result of the demand of pound of flesh Shylock forfeits each of his possessions including property, religion, fame and also his daughter. Therefore, Strulovitch becomes so horrified after confronting such contention.

“You could just have loved me, you know,” she said ... one final time and told her he was sorry. “It's just who we are,” he said. “We!”... And in the end she couldn't help herself. Though she believed Jews to have been grievously maligned, when the final papers were delivered to be

signed she still stigmatised them, through the person of her husband, in the usual way. “Happy now you’ve extracted your pound of flesh?” she rang him to ask. The accusation hurt him deeply... He believed the settlement was more than generous to her...But there it was — the ancient stain...The phone became a viper in his hand. Not in anger but in horror, he let it fall to the floor... But even after he remarried he carried a torch for her. Despite the pound-of-flesh allusion? He wondered about that. Despite it or because of it? (*Shylock is my name*, 14-15)

Later, he marries a Jewish woman and his father greets him back in the family. “His second marriage, to a daughter of Abraham this time, for which reason his father rescinded his curse and called him Lazarus on the phone, was brought to an abrupt, numbing halt... Marriage! You lose your father or you lose your wife (*Shylock is my name*, 07)”. But past traumatic memory of his marriage carries the deferred action when his daughter wants to marry a non-Jew. At that time he is unable to balance between the past and the present memories and reacts like an obsessive parent. Strulovitch doesn’t get positive response from his family while marrying outside his religion. Even, he doesn’t share the any comfort space in that bond. Always there exists the sense of being other which brings anxiety and later fear. As the partner belongs to other religion therefore, every single activity is considered taken with suspicion which ultimately kills the religion.

Due to his negative experience and also being an obsessive Oedipus father later Strulovitch restricts his daughter from outside the community. His own Oedipus love has been shifted with the help of transference to his daughter. Therefore, he doesn’t want loose her which he hides in the name of morality. Even, Shylock helps him to share this process of transference because he himself does it by replacing Jessica with Betrace. The sense of otherness often debar in complete assimilation therefore, individual can never share a bond of unity, peace and comfort. “Plurabelle was astonished to learn that half the youth of France had been making the Star of David. D’Anton waved away her concern. “He’s amusing,” he said, “in a vindictive and perhaps even mendacious way, but he’s essentially sound and good value to have at a party. Plurabelle understood the distinction and told D’Anton to bring him and his dummy along...(*Shylock is My Name*, 41-42)”. Hence, complex and negative

stereotypes against Jews often bring more complexities. Even, hovering antisemitic prejudice deepens the fear among Jews. Moreover, the Nazi salute of Gratan brings fuel to the fire by sustaining Strulovitch's fear which ultimately makes him more strict and rigid. "What it was about him that appealed particularly to sportsmen neither she nor D'Anton could have said, but his puppet's hallmark Nazi salute was soon being copied in France by footballers who had been to see his act in underground cabarets in Marseilles, and in Cheshire by footballers who thought it chic to do what the French did, though of these Gratan Howsome — the latest of D'Anton's invitees — was the only professional so far actually to perform it on the field of play (*Shylock is My Name*, 41-42)".

Gratan the football player presents a 'Dieudonné quenelle' (Nazi salute) during a match which leads him to face several trouble afterwards all these stereotypical prejudices carry relativity with the projection of Jews in the past. Most of the Christian characters celebrates their prejudices while contending to be better than the other's 'Jewpithets' in mentioning Strulovitch as "moneybags", "thick-lips" and "hook-nose". The article titled "How would Shylock have fared in 21st century Britain?" in *The Times of Israel* author Frazer illustrates—"Novelist Howard Jacobson never really liked the play, "The Merchant of Venice." He was embarrassed by it at school, where he was obliged to read the part of Shylock. Embarrassed at the way it drew attention to his own Jewishness. Later, when he became an academic teaching Shakespeare, "Merchant" was not a play he touched... With some glee he decided to render them as English middle-class anti-Semites "who have nothing but disdain for Jews (Frazer, 2016)".

Jacobson also presents the raw and foaming inner turmoil of Jewish life. The author also projects inflamed life-journey of Jewish life tormented by numerous stereotypes against them which brings self-loathing and self-mockery. Such, mockery is expressed through humour. "If that is laughter, Strulovitch thinks, it's laughter that has had a long way to travel—brain laughter. A phrase of Kafka's ... laughter that has no lungs behind it... Laughter that lies too deep for lungs? As for the jokes, if they are jokes, they are strictly private (*Shylock is My Name*, 06)". Jacobson's ability to produce humour surpasses as he makes ruthless mockery of the Plurabelle, a narcissistic reality

TV hostess and plastic surgery addict. Jacobson makes more fun with the names of the characters therefore, he has given full name to Plurabelle as “Anna Livia Plurabelle Cleopatra A Thing of Beauty is a Joy Forever Christine. Enter Gratan Howsome, politically incorrect footballer of little brain with the hots for Jewesses, and hunky but vacuous arm-candy Barnaby, Plurabelle’s squeeze and D’Anton’s protégé.” All the wealthy characters of "golden triangle" are drawn as caricatures. Plurabelle is shown as unscrupulous girl who later turns to be reality TV star. Antonio or D’Anton is projected as gay cognoscente along with a Porsche-driving heiress with a reality TV show that combines cooking and counselling playing Portia. The ominous art connoisseur who immerses his enduring antisemitism under a well-bred mask of high ethos and non-racism. In an interview Jacobson explicates -“So I went back and re-read the play and found that I still hated the casket scene and that I disliked Portia intensely. But Shakespeare, I think, didn’t like her either,” he says... “Portia, he reckons, is the most anti-Semitic of the lot, having no compunction about feeding Shylock to the wolves when his bid for a pound of Antonio’s flesh goes horribly wrong (Frazer, 2016)”.

Though, in Jacobson’s creation no one needs to borrow money from Strulovitch hence, a precarious bond connects both Gentile and Jew. D’Anton has affronted Strulovitch in the past by hindering his effort to construct a museum of Anglo-Jewish art whereas Gratan the football player has been sneaking around Strulovitch’s young daughter. Hence, Gratan is shown as senseless who has made a “Dieudonné-style Nazi” salute on the pitch devoid of comprehending the real meaning. Even, Jacobson has brought a turn on the casket part as Plurabelle examines her admirer by devouring them to select among “her three cars – a Merc, BMW or humble Beetle”. Jacobson, the flawless comic writer is by no means antipathetic to the abnormal humorous excursion.

“I’m not,” the footballer said, “before you ask, what you think I am.” “A Nazi?” “I’m not.” “So why did you bring it up?” “Because I know it’s what you’re thinking.” “Why do you think it’s what I’m thinking?” “Because it’s what everybody’s thinking.” “And why is everybody thinking it?” “Because I gave a Nazi salute.” “So easy to be misconstrued,” Strulovitch said with a sigh but, before he could say

more, Beatrice interposed her presence between the two men. "Correction," she said, tapping Howsome's wrist, as though with an imaginary fan, "because you gave a parody of a Nazi salute." "Right," Howsome said. "Plus I didn't know it was a Nazi salute." "Then how," Strulovitch patiently pursued, "could you have been parodying it?" Again Beatrice saw this as something she was better equipped to answer than her boyfriend. "Come on, Daddy," she said, "you know as well as anyone how ironic referencing works." (*Shylock is My Name*, 80)

His expertise in using humour is visible when Beatrice, the contemporary Dantean cynosure, is called by her suitor in the succeeding way - "A magenta spray of hair, her glance a gleam of mulberries, words like plums insyrup". Jacobson explicates a lot of humor in the book which is obliquely menacing. As Shylock and Strulovitch also support: "no joke is kindly meant." The volley of 'circumcision' witticism hint the eccentric creativity of Jacobson.

'Tarry a moment. A word before you leave.' Strulovitch truned in surprise. The speaker this time was Shylock ... "You accept the terms?" he asked, looking into D'Anton's face for the first time. D'Anton's eyelids dropped like heavy curtains. "Fully," he said. "You allow them to be just?" "Just? Does justice enter into this?" "If you think it does not, then you cannot accept the terms." "I accept the terms because I have to." "By what reasoning?" "I have no option." "You could refuse." "If I refuse, those I love will suffer consequences." "And you? Will you suffer consequences?" "I don't count what happens to myself." "You are a willing sacrifice?" "I am." "Therefore by this action both sides will achieve the thing they seek. I call that just." (*Shylock is My Name*, 263-265)

The author also, ironically projects the merciful speech of Shylock expanding Portia's celebrated "quality of mercy" discourse. Jacobson controls a public eye on Shylock and his anxious relationship with Jewry who later flourishes as a scintillating personality.

D'Anton nodded his head. "So I ask again: You allow these terms to be just?" "Cruel, but just." "But just?" It is like extracting teeth, Shylock thought. "Yes," D'Anton conceded. "Just." He smiled faintly at his own joke. "Just just." Shylock, unamused, nodded and turned his face back to Strulovitch's. "Then," he said, "must the Jew be merciful..." Strulovitch knew exactly what he had to say in return. You don't always have a choice. "On what compulsion must I?" he asked. Whereupon Shylock said what he too had to say. "The quality of mercy is not strained, it droppeth as the gentle rain from heaven..." (*Shylock is My Name*, 263-265)

Strulovitch has a profound battle with D'Anton which gradually increases grows due to D'Anton's subtle prejudice, insults and abhorrence of Jews. Initially, both of them confronted a professional skirmish at a native convention gathering where D'Anton seizes the committee against Strulovitch's application to transform a momentous place into a "British Jewish art gallery" in admiration of his parents.

If the project was going to elicit so little in the way of interest and curiosity as to constitute no disturbance to the environment whatsoever, D'Anton, looking tragic, argued, then where was the advantage to the local community in supporting it? As for the fact that the odd obscure artist whose work would hang in the Morris and Leah Strulovitch Gallery of Jewish Art hailed from the area, that was an argument that could be adduced to support any venture. If he, for example, wanted to build a Museum of Sadism and Torture in North Cheshire, would it advance his cause to show that a number of the perverts featured came from the Wilmslow or Alderley Edge area? (*Shylock is My Name*, 76)

Opposing that request D'Anton recommends that the gallery is not "culturally apt" for "Yorkshire". Such rejection of D'Anton deeply hurts Strulovitch and he comprehends D'Anton's reflective use of mockery to remind the 'others' about their position. He nurtures unreciprocated affection and avenged revulsion identically.

Strulovitch, who didn't like the way D'Anton enunciated his parents' names, saw his proposal turn putrid. It hung in the air of the council chamber like a malign presence. As D'Anton talked it even took a form, an incubus that would disturb the quiet of the Golden Triangle by day, and the sleep of its inhabitants by night. Strulovitch could feel its touch, smell it, taste it. He wished he could withdraw all memory of it, in order to spare his parents' very names the stench of alien malevolence with which they were now associated. But there was no reversing the ancient imputation of interloperie that D'Anton had, with such expertness, laid upon them. Morris and Leah Strulovitch—why, even he, the son, was ready to run from such an incantation of evil. Morris and Leah Strulovitch—stand on the highest point of Alderley Edge under a full moon and say the names three times and hell itself would open. (*Shylock is my name*, 77)

In this book Jacobson has made a vivid depiction of the Merchant who demands a “pound of flesh” which is slightly different from that of Shakespeare's time. Through this the narrator referred to the process of circumcision or castration. The author's intention to present such demand through Strulovitch is probably to seek revenge from Gratan by following the ritual of circumcision thus, to make him convert to Judaism. As, the ritual of circumcision is also considered as a marker of identity for Jews. Moreover, relating it to the process of castration which Sigmund Freud considered as castration complex i.e. the fear of losing one's gentile for developing a sense of sexual desire for the other sex parent. Basically, a male child develops such anxiety because of having sexual desire for the mother so, he fears that his father might castrate his gentile to diminish his potential. Thus, demanding to castrate Strulovitch might want to diminish the potency of Gratan by weakening his power and restraining him from being with his daughter. Jacobson uses humorous style to explicate the threatening of Strulovitch to Gratan for conversion. Accordingly, conflict between Strulovitch and D'Anton remains stagnant. As Strulovitch demands the circumcision either of Gratan or his friend because his friends help him to mingle with Beatrice despite of being a minor. Thus, he forces Gratan and his friends to agree to his condition of circumcision

because Strulovitch also doesn't want to leave any scope to take revenge from the non-Jews. They further betray Strulovitch while making the agreement of circumcision. As, D'Anton is already circumcised and can't experience it twice.

"To whom it may concern,

I have today had the pleasure of examining this delightful patient (name supplied) with a view to judging his fitness to undergo circumcision by the "Forceps Guided Method" and "am pleased to report that examination proved such a method, or indeed any method, supererogatory as the patient is already circumcised. The operation, as far as I can deduce and he recall, was performed when he was an infant, such procedures being common among families living in hot countries".

Needless to say one cannot circumcise a person twice.

Yours very sincerely,

Pandhari Malik (Shylock is My Name, 174)".

One of the most troubling features of *The Merchant of Venice* is infidelity of Jessica who steals her father's money and elopes with lover. However, Jacobson attempts to perceive the conflict of two generations considering both perspectives. His depiction of the bond of Strulovitch and Beatrice is analogous to bond of Shylock and Jessica. Beatrice also steals the rings of her mother which is the symbol of parental possession. Jacobson tries to explore the basic reason behind Beatrice/Jessica's reaction against her father's poignant absenteeism which he doubts to be the anguish of being widow. "Had she understood him? Did she register his anxiety? Did she know Beatrice was missing? (*Shylock is My Name* 229)". Jacobson forefronts the component of jealousy in the work. Jacobson reconnoitres some earnest psychological acumens into household struggles. The author furthermore discusses the taboo of fascination and fixation of a father to let his daughter be close to a person who is not Jewish in *Shylock is My Name*.

Although he was used to her being away — at the academy in the day and the Devil knew where else at night — Strulovitch had begun to miss Beatrice. Yes, they fought the minute they found themselves together,

but fighting was an expression of love, wasn't it? If truth be told, he couldn't remember a time when they hadn't fought, but since Kay's stroke the warfare which was another name for love had intensified. So he had to put a delicate question to himself: had she become a sort of wife to him? He must have answered that affirmatively, because from the moment Beatrice decamped he had begun to spend more time with Kay. Loneliness, was it? Or guilt? He thought both. But then it was a habit of his mind to think both. Hence his being an on-again off-again Jew. Being a Jew was everything to him, except when it wasn't. Which is a debilitating characteristic of the Jewish mind; unless it is a strength. As far as Kay went, he felt every feeling it was possible to feel, while sometimes thinking he felt nothing. There was an advantage in feeling nothing; it enabled him to get on with his life and help Beatrice get on with hers. But if he'd failed with Beatrice then he'd failed half the opportunities that feeling nothing for Kay had given him. It behoved him, therefore — since it looked as though he had failed with Beatrice — to return to Kay a proportion of what was owing to her. (*Shylock is My Name* 228-29)

Thus, Strulovitch and Shylock develop and become acquaintances in an enchanted reality. This is the commencement of an astonishing companionship. Apart from sharing a sense of loneliness, both Jewish men are single fathers who are obsessed with their rebellious daughters. Two men shares similar Jewish identity, pain and fuming daughters. Both are mourning their losses. Shylock's daughter Jessica precludes her Jewish identity and marries a non-Jew. He is an intensely disturbed person. His mother, is dead and his wife is emotionally and bodily debilitated after a stroke. His young daughter, Beatrice, is “going off the rails”. “Could it be that it's his daughter he's really getting ready to mourn? These things run in families. His father had briefly mourned him (*Shylock is my name*, 02)”. His daughter is of same age with Jessica, who threatens to pass the night with a progression of incongruous males who are not Jewish. However, Jessica is absent in the book. Strulovitch is highly obsessed with his young daughter wanting to be world to her. He is preoccupied from her insurgence. “The

novel's central metaphor for that rupture is the loss of daughters to their fathers, in this case of Strulovitch's young daughter Beatrice to a boorish Christian, a loss orchestrated by his Christian rivals, and the parallel case of the loss of Jessica to Shylock. Jacobson identifies *The Merchant of Venice's* emotional centre with that loss, and with the rupture of Jewish cultural continuity by the Christians, through both the destruction of Shylock and the appropriation of Jewish tenets for Christian ends (Lanier 107)".

Moreover, Strulovitch is in pain as he has lost two women and currently he is going to lose his daughter. This ultimate loss really unbearable to him. In an interview Jacobson explicates- "My Jessica is a much more admirable figure than Shakespeare's Jessica. I've reimagined the relationship much more intensely on both the father's and daughter's behalf. Shakespeare does not allow me to bear Jessica. I think she's one of the most horrible characters, she's a horrible, horrible girl. Shylock brings this girl up, cares for her, and then she comes home with Lorenzo...(Poole, 2017)". Even, the issue of circumcision evolves due to such father's Oedipus complex and inferiority of the Jews. It is visible from the book that Strulovitch has been provided copious aggravation for demanding his peculiar type of the pound of flesh when the chance emanates. Shylock asserts that he earlier saved Antonio from the disgrace of mockery by labelling the part as the heart. However, the modern Shylock/Strulovitch knows to take his pound of flesh from the required portion of body. Nevertheless, Shylock's demands to embarrass his opponent by castrating him figuratively and publicly, imposing him to have his foreskin removed. Jacobson has symbolically mentions the pound of flesh taking the religious reference of conversion and revenge. In *Merchant of Venice* Antonio demands Shylock to convert to Christianity therefore, currently Strulovitch demands D'Anton to castrate to follow the ritual circumcision which is often ridiculed by Christian beliefs. "He is also addicted to self-analysis. "Was I acting out my desires or theirs?" he asks. Thus, Jacobson shows the prime psyche behind the demand of "pound of flesh" from an anti-Semite. Therefore, he re-creates the character of Shylock as an irony who resolves all the earlier misconceptions about the character of Shylock.

Thus, *Shylock is My Name* addresses the demand of stability for Jewish culture in the contemporary world. In the novel, Shylock continues struggle in existing

situation with ironic tone but with severe spiritual integrity who directs Strulovitch that his traditional patrimony is facing a major break. The author portrays the obligatory relationship of parent and child. It even shows the need of Jew to establish his identity in a society. As, often non-Jews ignores the existence and capability of the Jew and treat them as objects. In an interview Jacobson illustrates- “The working title was *A Wilderness of Monkeys*. This seemed a very poignant moment in the play; Jessica trades Leah’s turquoise ring (very much treasured by Shylock) for a monkey. My book is very much about obligations parents and children have with each other. Though my publishers didn’t seem to want it! I wanted the title to be something Shylock says. Portia asks ‘Which is the Merchant here, and which the Jew?’, to which Shylock responds ‘Shylock is my name’(Poole, 2017)”. Often stereotypical beliefs make Jews suffer a lot in their day to day life. Though, time has changed yet, people’s notion of handling dogmas have not changed due to universally shared collective memory. Presently, people pretend and project themselves as the ambassadors of the morality who is devoid of any prejudice and hatred to others. In reality, the situation is other way round that is why Shylock tries to retrieve his character through his speech and pronounces all moral and ethical duty of a human to forgive the other. Similarly, D’Anton and his high class pseudo sophisticate friends initially pretends to be nice and friendly with Beatrice later, behaves very rudely and shapes her to be as revengeful as Shylock used to be.

Before retiring, he called in on Kay and found Beatrice sitting with her. Neither woman made any demonstration of affection. “When did you get back?” he asked Beatrice. “Not long ago.” “Are you well?” She looked at her mother as though for confirmation. Was there a nod, a smile? This is hard on her, Strulovitch thought—meaning everything. This is too cruel. She’s a child. “You look well,” he lied. “I doubt that,” she said. “But thanks, anyway. I’m unharmed, if that’s what you mean. And unbetrothed, if that’s what you really want to know.” “It’s enough you’re here.” “It’s enough for me too.” It was enough she was here. It was everything she was here. But some unquiet, unappeasable sprite of fatherly fault-finding nudged aside the joy he wanted to express. “If

you'd told me you were coming home today," he said, "you'd have saved everybody a lot of trouble." "Maybe I didn't want to save everybody a lot of trouble." In her stony unforgivingness she resembles Shylock, Strulovitch thought. Were he to ask her what she was thinking he had little doubt how she would answer. "I will be revenged on the whole pack of you". (*Shylock is My Name*, 277)

Thus, Jacobson presents the work as peculiar with the use of humour derived from stereotypical illustrations of Jewish approaches which smoothly cohabits with his examination to antisemitic prejudice. Apart from mockery Jacobson also presents fear and antisemitic prejudice in his work. As, Strulovitch has the fear of his daughter getting married to a non-Jew which forces him to live a paranoid life with revengeful schemes against enemies.

Antisemitism and Jewish Historical Trauma in *J a Novel*

Trauma is the Greek word meant for "wound". Greeks used the word to refer to physical injuries. At that moment trauma is used to denote to emotive wounds. A traumatic incident is too strong to psychologically paralyze an individual even after physical wounds heal. Merriam Webster dictionary defines trauma as "a disordered psychic or behavioral state resulting from severe mental or emotional stress or physical injury, or emotional upset or injury (1828)." Cambridge Dictionary defines trauma as "severe emotional shock and pain caused by an extremely upsetting experience (2020)." Severe psychological anguish followed by dreadful and dangerous events lead to trauma. Victims in trauma suffer psychological instabilities namely, anxiety, resentment, despondency, survivor's guilt, or PTSD. Sufferers experience continuing difficulties in sleep or physical discomfort. They also encounter instability in their private and professional associations. Due to irresistible stress and anxiety sufferers often carry a diminished feeling of self-confidence. Post-traumatic stress disorder is the emotional reaction to psychological trauma. It typically arises after an awfully worrying incident for example, warfare, and natural catastrophe, sexual or physical exploitation. Sufferers carry symptoms like despair, anxiety, hallucinations, and frequent bad dream. "Emotional and psychological trauma is the result of extraordinarily stressful events that shatter your sense of security, making you feel helpless in a dangerous world. Traumatic experiences often involve a threat to life or safety, but any situation that leaves you feeling overwhelmed and isolated can result in trauma, even if it doesn't involve physical harm. It's not the objective circumstances that determine whether an event is traumatic, but your subjective emotional experience of the event. The more frightened and helpless you feel, the more likely you are to be traumatized. (Robinson, Smith, Segal 2019)." Historical Trauma which is first theorized in 1960s grounded on the studies of persistent trauma of the Holocaust survivors and the families after WWII. It refers to the increasing emotive damage of an individual or generation instigated by a distressing incident. It is "a constellation of characteristics associated with massive cumulative group trauma across generations (Brave Heart, 1999)." "Historical Trauma Response" denotes to the expression of feelings that stem from the apparent shock. The indicators of historical trauma are perceived as the instances of trans-generational trauma. If a child experiences rejection such trauma might pass across several

generations. Appearances of such trauma stem from the events, like experiencing combat, massacre, or decease. The residents who have observed these collective traumas the forthcoming generations of these people incline to partake greater rates of illness. “These events don’t just target an individual, they target a whole collective community...the trauma is held personally, and can be transmitted over generations. Even family members who do not have a direct experience of the trauma itself can feel the effects generations later (Walters).” “Historical Trauma deals with the populations historically subjected long-term, mass-trauma such as colonialism, slavery, war, genocide (Sotero 2006).” Such trauma occurs from one generation after the other which creates universal experience of trauma. It is not limited to one distinct disastrous event, rather it extends over period. “Genocide. Slavery. Forced relocation. Destruction of cultural practices. These experiences, shared by communities, can result in cumulative emotional and psychological wounds that are carried across generations. Researchers and practitioners call this concept historical trauma (Gourneau 2020)”. The consequences of historical trauma is transferred from one generation to other through physical and societal ways which causes intergenerational trauma. Historical trauma response carries the symptoms like denial, isolation, nightmare, survivor guilt and unresolved grief etc. Brave heart defined “Historical trauma as the cumulative and collective psychological and emotional injury sustained over a life-time and across generations resulting from massive group trauma experience (quoted, Sotero, 2006).” The terror of historical trauma leads the victims to use psychological coping mechanisms such as, repression, denial, alcoholism. Due to historical trauma response people start to devalue their culture as they develop a sense of doubt and helplessness. “The effects of the traumas inflicted on groups of people because of their race, creed, and ethnicity linger on the souls of their descendants. As a result, many people in these same communities experience higher rates of mental and physical illness, substance abuse, and erosion in families and community structures. The persistent cycle of trauma destroys family and communities and threatens the vibrancy of entire cultures. Historical trauma is not just about what happened in the past. It's about what's still happening (Gourneau 2020)”.

The psychological effect such trauma is shared by a group of people which influences the identity of a group. Often a group sharing collective trauma finds it

difficult to restore their lives. The memories of the traumatic event thus cause enduring effect in the minds of the group's people. They need to carry the burden of everlasting agony of mass-trauma. Thus, secondary generations of Jews experience derived historical and collective traumatization through collective memory, oral tradition of story-telling and through documented testimonies. Moreover, descendants are also trained and consider the pain of their ancestors which creates collective melancholia among them. In the article "Ritual Remembrance: Freud's Primal Theory of Collective Memory" the author Taylor Schey articulates the notion of remembrance as an act of collective and individual memory. "The ritual of totemic sacrifice is performed, we are told, whenever memory threatens to disappear. Since this ritual functions to ensure the historical transmission of collective memory, it makes sense that "the less it [the murder] itself was recollected, the more numerous must have been the substitutes to which it gave rise (155)".

It is important to note, however, that the totemic remembrance ritual does not exactly recall the past "itself." In fact, Freud's entire historical narrative challenges the very concept of remembrance as such, for each ritual repetition is shown to simultaneously erase and refigure the previous understanding of the murder. The so-called substitutes for the primal scene that Freud identifies in religious rituals throughout history are not, therefore, produced by an inability to remember, or by an absence of ritual, or even by psychical repression, primary or proper, as traditionally understood. Rather, these figural iterations are produced by a form of historical forgetting that is itself the product of ritual remembrance. (113)

Thus, the whole act of murder depicts the historic collective action. Freud's notion of collective deed is encouraged by "homosexual feelings and acts (144)". The members of the clan are called as "brothers rather than sons" to highlight the "fraternal dynamic". In his depiction Freud hardly discloses any symbol of mother. This might be due to his claim that every path takes to the "Oedipus complex".

...Totem and Taboo thus provides an account of an event which, when historically and theoretically remembered, when archived within the

primal and psychoanalytic communities, is collectively distorted, forgotten, remembered, and understood as an oedipal sacrifice. Both Freud and his transgenerational collective ritually recall and interpret their theoretical and historical origins, and through doing so, both repetitiously re-erase and re-create these origins across time. But these non-originary origins also constitute what we refer to as an origin, for Freud's theory of history and the history of his transgenerational collective are both the same and not the same: they are separable and inseparable, differentiated but irrevocably implicated. Theory and history, as it were, are ritual inscriptions that can only discover their own historicity through their entanglement with one another. And it is through this collective entanglement that we can begin to discover something called memory. (Schey 116)

Howard Jacobson in the novel *J* makes an attempt to project chronological tragic memories of Jews which associate the fear of dystopia. Such memories are not individual rather collective and are transformed from one generation to another arising the paranoia of surviving in place full of dread and anguish. The dread is as similar as murder of the father portrayed in the *Totem and Taboo* which further kindles the concept of Oedipus complex. Dystopia is a fictional nation or place which is full of anguish or prejudice. Stereotypically such place is governed with the notion of totalitarianism. The dystrophic writings often focuses on the communal catastrophe, ecological devastation, biased strategies along with spiritual, psychic and emotional commotion. It also focuses on industrial desolation which might head to complete destruction of the society. It raises the issues of effluence, paucity, socio-political domination and totalitarianism. The word dystopia is created in opposition to utopia. Thomas More (1516) has basically coined and used the notion in his works in order to define a perfect and ideal society. Utopia is place of complete happiness and serenity. Utopia is ideally perfect society in respect of government, rules, duties, and surroundings. Plato's *Republic* can be considered as a classic representation of Utopian work. In contrast, dystopia depicts a futuristic place which shows the destruction of humanity and civilization in the world. In the quest to rule the whole world

administrators in a dystopian society blindly follows all the rules and regulations. They hold colonized mentality to rule the people.

Dystopian work focuses on poverty, social mistrust, oppression and suspicion which is a complete contradiction to author's ethos. Highlighting the current problems of overpopulation, pollution, science and technology authors like Aldous Huxley and Margaret Atwood writes on the issues of dystopia and totalitarianism. In a dystopian culture publicity is used to regulate the people of culture by confining the evidence, sovereign belief, and liberty. In a dystopian society a super power is venerated by the natives. The natives are afraid of external world and they are kept under eagle eye of rulers. The condition of the natives is too brutal to live for. They are exiled from the natural flow of life. They need to imitate to maintain a stagnant outlook for survival. No one can maintain their individuality and dissention in that society. Thus, dystopian society projects all the contradictory characteristics of utopian world. In this world an oppressive governing power controls the natives. Perfect society becomes an illusion which is retained through corporate controls, technological controls, religious controls, ideological and philosophical control, by an authoritarian or theocratic government. The protagonists of dystopian works feel trapped and try to escape. They also question socio-political system sensing the erroneous attitude of rulers. Thus, they introduces adverse characteristics of dystopian society from their angle.

Howard Jacobson in his book *J a Novel* focuses on historical trauma Jews. "Historical trauma indicates to collective experiences of a group people over periods and generations (Mohatt et.al. 2014)". Occurrences similar to the "Holocaust, Afro-American slavery and colonization" have prolonged impact on the groups of the victims and also known as the historical trauma. People with such traumatic memory relates the present day occurrences with the past event which also influences the mental health of the individual. Howard Jacobson has portrayed the glimpse of historical trauma, especially the memory of the Holocaust in a humorous way to show the historic discrimination done to Jews.

Antisemitism is resentment towards Jews as individual or a group. It covers the ancient attacks on Jews throughout the world. The term bears a racial connotation of discrimination especially against the Jews. It indicates the negative stereotypes about

the Jews. *The United States Department of State* illustrates that “while there is no universally accepted definition, there is a generally clear understanding of what the term encompasses.” In a “Report on Global Anti-Semitism” (2005), the phrase was presumed to denote “hatred toward Jews—individually and as a group—that can be attributed to the Jewish religion and/or ethnicity.” Professor Helen Fein defines the term as “a persisting latent structure of hostile beliefs towards Jews as a collective manifested in individuals as attitudes, and in culture as myth, ideology, folklore and imagery, and in actions—social or legal discrimination, political mobilization against the Jews, and collective or state violence—which results in and/or is designed to distance, displace, or destroy Jews as Jews (Fein,67)”. In contrast to the concept of Helen Fein, Dietz Bering writes to antisemites, “Jews are not only partially but totally bad by nature, that is, their bad traits are incorrigible. Because of this bad nature: (1) Jews have to be seen not as individuals but as a collective. (2) Jews remain essentially alien in the surrounding societies. (3) Jews bring disaster on their 'host societies' or on the whole world, they are doing it secretly, therefore the anti-Semites feel obliged to unmask the conspiratorial, bad Jewish character (Falk,05)”.

In his study of “Antisemitism in the Hellenistic-Roman World” Ralph Marcus summarizes the general traits which underlie antisemitism as follows: “(1) Distrust of an alien group, and credulity toward lies and exaggerations concerning its beliefs and conduct, particularly in matters of religion; (2) resentment of competition in business and professions or of the privileged social, political or economic position of an alien group; (3) the tendency of the poorer classes to look for a scapegoat on which to blame their misery and the opportunism of demagogues in diverting the resentment of the poorer classes into hatred of an alien minority (Segre 127)”. Moreover, Bernard Lewis opined that Jews are accused of ‘cosmic evil’. In the article “Hostility to Israel and Antisemitism: Toward a Sociological Approach” David Hirsh explained that the Jews are considered to be significantly played an important role to every incident that is wrong in the world. Christian antisemites blamed Jews as murderer of God, they became “a ubiquitous and constant concomitant of Christianity (Bauman1993, 37)”. Leftist antisemitism alleged that “Jewish capitalists were responsible for the exploitation of the masses”. Modernist antisemitism considered that steeping into their

own backwardness Jews stopped modernity from coming to a great final conclusion whereas anti-modernist antisemites believes that the damage that modernity did to traditional forms and institutions happens due to Jews. Nazi antisemitism said that Jews formed a racial illness that prohibited every person from leading a pleasant life.

Thus, Jews suffer from isolation due to antisemitic prejudice and hostility. It also brings existential anguish in the life of Jews. The life journeys of Jews are very tough. Jewish writers are pre-occupied with the fate of being Jew. Writer like Saul Bellow dislikes being called a Jew. Saul Bellow's "response to Jewishness is quite striking; he regards himself as a Midwesterner not a Jew." Famous writer Philip Roth is also a crude critic of Orthodox Judaism. Horrified documentation of antisemitic actions are illustrated in most of the Jewish fictions. Author's writings are affected by the enormous incidents of atrocities, exterminations and slaughters which have influenced the life journeys and writings of Jewish writers. Several authors explicate about the tragic life of a Jew is twice isolated. Once from his own ancient land and secondly from his current native society. Neither a Jew is allowed to live peacefully in past nor he is allowed to live in peace in the present era. Unlike past events, presently Jews are welcomed by several countries yet, there is always a hidden space left between the two. Living in a host nation Jews often sensed the feeling of terror and isolation. They carry fear of being blamed as executioner. The dread of being castigated often forced Jews to be a passive worker in the society. Very often Jews seem to be ashamed of revealing the own identity as a Jew. Such survival war forced Jews to embrace humor as a mode of expression. In a humorous way they express their pain and sufferings.

The morning after the call he sat on his bench and wondered if he was about to experience happiness and, if so, whether he was up to it. He could have done with someone to talk to —his own age, a little younger, a little older, it didn't matter, just someone to muse with. But enter someone you can muse with and enter, with her, heartbreak. They were as one on this, he and the girl whose ankles he would never again object to, although they didn't yet know it: to think of love was to think of death. He rarely missed his mother, but he did now. "What's for the best, Mam? Should I go for it?" But she had always been negative. What was

for the best? Nothing was for the best—for her the best was not to go for anything, just stay out of trouble and wait to die. (*J a Novel*, 35)

Jews express their shared memories, the inherited sense of fear and terror in a humorous tone to avoid the sense of dread from their consciousness. The fear and anguish has reshaped the whole thinking and imagining process of a Jew. In the book *J a Novel*, Howard Jacobson documents tragic experiences of Jewish character which shapes the psyche of an individual and shapes him/her to be a neurotic and paranoid person. In the words of Sigmund Freud- “The purpose of paranoia is to ward off an idea that is incompatible with the ego, by projecting its substance into the external world” “The grande nation cannot face the idea that it could be defeated in war. Ergo it was not defeated; the victory does not count. It provides an example of mass paranoia and invents the delusion of betrayal (Letter to Wilhelm Fliess, 1895)”. Thus, with a paranoid view the novel *J* distinguishes the dystopian theme while exploring the life journey of Jews. As, the book is has futuristic vision it embraces the notion of an ancient world which is treacherous and not to be deliberated. It figuratively carries the fear of unnamed catastrophic event like the Holocaust.

Reflecting the past incidents *J a Novel* is narrated in the third-person with insightful well-informed concealment from a dystopian point which has already happened. The whole incidents are present occurrences for the reader but past for the narrator who is aware of everything. The novel unlocks with a fable or with a disagreement between a “wolf and a tarantula”. Both of them are relating approaches of captivating a prey. Wolf has voracious adeptness ruttled alongside the spider’s endurance. Following such rapacious attitude the wolf at the end is forced to his family and left to eat himself. Jacobson brings the moral with the parable “Always leave a little on your plate (*J a Novel*, VII)”. If a person is aware or conscious of his/her own situation and habits then it may lead to his/her self-devastation. Jacobson brings the idea of being visionary with the story. He even shows that too much of everything is dangerous including the greed. “The Wolf and the Tarantula gray wolf fell into conversation with a tarantula. “I love the chase,” the gray wolf said. “Myself,” said the tarantula, “I like to sit here and wait for my prey to come to me.” “Don’t you find that lonely?” the wolf asked. “I could as soon ask you,” the tarantula replied, “how it is that

you don't get sick of taking your wife and kids along on every hunt." "I am by temperament a family man," the wolf answered... (*J a Novel*, VII)". The author familiarizes the notion of ethnic cleansing in the novel in which all the natives are given similar identity just to hide the official documentation of Jewish extermination. Introducing the parable in the beginning of the novel the author has illustrated that one should not be too greedy to uproot all his enemy because such greed may lead to his self-devastation. "This the tarantula did, and sure enough discovered that of all the wolf's natural prey not a single creature remained. "I salute your efficiency," the tarantula said, "but it does occur to me to wonder what you are going to do for sustenance now." At this the gray wolf burst into tears. "I have had to eat my wife," he admitted. "And next week I will start on my children." "And after that?" "After that? After that I will have no option but to eat myself (*J a Novel*, VII)".

Jacobson displays his characters as lonely and tormented by people projecting their agitated extermination. In the whole book the author does not mention the word 'Jew' for a single time. The book is a presentation of dark and haunt history of Jewish world. It foresees a world in the aftermath of a social cataclysm. The book also brings a warning for the people of present ear indicating the terror of the event of "What happened if it happened." *J a novel* begins with showing the love story of Ailin and Kevern. "She didn't know who her actual mother and father were and remembered little about her life before her faux parents picked her out from the orphanage like an orange, except for how unlike the way she thought a little girl was supposed to be she felt. Today, whatever she could or couldn't remember, she seemed older to herself than her twenty-five years. What about twenty-five hundred? What about twenty-five thousand? "Don't exaggerate, Ailinn," people had always told her (*J a Novel*, 05)". Both of them are slightly ignorant about the life-story of the other person. Hence, both of them are interested in knowing about their family and past. Other than the love-story of the couple Jacobson also highlights the suppressed national and personal history. "But it wasn't she who exaggerated, it was they who reduced. Her head was like an echo chamber. If she concentrated long and hard enough, she sometimes thought, she would hear the great ice splitting and the first woolly mammoths come lolloping down from central Asia... Unless infancy in the company of real parents had filled their minds with

more immediate and, yes, trivial sensations. Our birth is but a sleep and a forgetting—who said that? (*J a Novel*, 05)”.

Kevern lives in a house in the township of “Port Reuben”. One evening as he walks through the native marketplace, a person shows him Ailinn Solomons: “Fine-looking girl, that one.” Later, both of them fall in love. As their love develops, their past events are also. They create an affectionate association other than recounting a dystopia world. “On account of their innate aggressiveness, songs of that sort were no longer played on the console. Not banned — nothing was banned exactly — simply not played. Encouraged to fall into desuetude, like the word desuetude. Popular taste did what edict and proscription could never have done, and just as, when it came to books, the people chose rags-to-riches memoirs, cookbooks and romances, so, when it came to music, they chose ballads. Carrid away by the day, Kevern began to play at an imaginary piano and in a rudely comic voice serenade Ailinn’s big feet (*J a Novel*, 14)”.

Ailinn and Kevern live in isolation in the house they have moved on. Like earlier times the current time also is not much happier for them. Though, everything seems to be new and fresh in Ailinn’s life yet, such freshness exists in the surface level. “It had stood stonily in its own damp in a dripping valley, smelling of wild garlic and wet gorse, for centuries. Neither the light of hope nor the light of disillusionment made it through its small, low windows, so deep into the valley. It deferred expectation—was the best you could say of it. Whoever had lived here before her, they had been, like the vegetation, neither happy nor unhappy... and the company of her frayed-tempered parents who weren’t really her parents at all. And—and—she had met a new man. The one who had insulted her feet (*J a Novel*, 03)”. Deep down her life remains the same as it was earlier i.e. isolated, deception, disturbed and miserable. Even, the new house is not new in itself like Ailinn’s life. Her life is the example of tragic past similarly, the house. Each external object cannot bring freshness in her life nor in the house. As, Kevern is the new member in her life similarly, both of them are the new members in the house. Hence, both are old, dismal and depressed.

Mornings weren’t good for either of them. “Here we go again,” Ailinn Solomons said to herself...No wonder what? In reality there wasn’t much that was “same old” about her life, other than the habit of thinking

there was... She had recently moved into a new house. In the company of a new friend. In a new village. For the move she had bought herself new clothes. New sunglasses. A new bag. New nail polish. Even her slippers were new. The house, though new to her, was not new to itself...(*J a Novel*, 03)

Kevern is also burdened with a “dopey-eyed, lugubrious smile that had earned him the nickname Coco, after a once famous clown who sometimes reappeared, accompanied by apologies for the cruelty visited on him, in children’s picture books.” The whole enchilada is nearly non-violent. Kevern is not familiar with much about history of his family as, the past still exists in the minds of Jews. Hence, he feels himself a stranger. *“They arrived to music, labored to music, trooped to the crematoria to music...To pacify or to jeer? Why ice-cream vans, the arrival of which, playing the “Marseillaise” or “Für Elise” or “Whistle While You Work,” excited the eager anticipation of the children? To pacify or to jeer? Or both? Between themselves, the parents cannot agree on the function or the message. The vans, for now, are better than the trains, some say. Shame there isn’t actually any ice cream for the children, but be grateful and sing along. Others believe the vans are just the start of it. We have heard the chimes at midnight, they believe (J a Novel, 137)”*.

The book also shows suppression and fear with the significant title “J”. Kevern’s father never pronounces the letter “J without placing two fingers across his lips”. “J as in jazz”; moreover the word Jew is not written in the book. Even, the letter “J” is written in a specific way. *““Sammy Davis junior,” his father explained awkwardly when he saw him. His voice was hoarse and dry, a rattle from ruined lungs. Because he spoke with an accent even Kevern found strange, as though he’d never really listened to how people spoke in Port Reuben, he released his words reluctantly. He put two fingers across his mouth, like a tramp sucking on a cigarette butt he’d found in a rubbish bin (J a Novel, 07).”* Such expressions reflects penetrating fear and the anguish of the Jews. Though, such behavior seem to be funny in surface yet, very deep and tragic inside. It also symbolizes efforts to hide, distance, or pretend to condemn Jews and anything even associated with them, such as the letter “J”. *“This he always did to stifle the letter before it left his lips... “Sammy Davis Junior?” He too, religiously in his father’s presence—*

and often even when his father wasn't there—sealed his lips against the letter when it began a word. He didn't know why. It had begun as a game between them when he was small. His father had played it with his own father, he'd told him. Begin a word with a without remembering to put two fingers across your mouth and it cost you a penny (*J a Novel*, 07)". This demonstrates the severe danger that Jews are facing. "It had not been much fun then and it was not much fun now. He knew it was expected of him, that was all. But why was his father being Sammy Davis Junior, whoever Sammy Davis Junior was? (*J a Novel*, 07)".

Kevern knows only a little about his own past. He is aware of the fact that his parents are the first cousins. After their marriage they have shifted to Port Reuben without any specific purpose. Hence, they are keen to be introvert so they have raised Kevern in the same way. He also knows that his grandparents, especially his grandfather, is incredibly intelligent. Much of everything else largely remains a mystery. He suspects it has to do with something referred to "What Happened, If It Happened". "Kevern had never met his grandparents on either side nor seen a photograph of them. They were rarely talked about. Now, at least, he had "disgust" to go on. One of his grandmothers was a woman who had strong feelings about disgust. It wasn't much but it was better than nothing. At the time he wasn't in the mood to be taught a lesson from beyond the grave. But later he felt it filled the family canvas out a little. Disgust destroys you—he could start to picture her (*J a Novel*, 47)". Influenced by his ancestral memory and the teachings of his parents Kevern passes his life being secluded from the society. He loves to listen to his father's "Fats Waller" records or to read non-romantic books. "He did, however, have his own bench. Not officially. It didn't have his name on it, but it was respected by the villagers of Port Reuben as they might have respected a wall against which the village idiot kicked his heels. Coco sits here. The silly bleeder (*J a Novel* 12)." Observing his solitary life Kevern's neighbors believes -"They didn't think he was simple-minded. If anything they thought him a little too clever. But there are times in the history of humanity when cleverness might as well be simplicity (*J a Novel*, 12)."

Kevern often suspects that certain external power is observing them therefore, he constantly scrutinizes everything before leaving house. Thus the novel *J*, carries a

silent paranoid tone. To quote Freud- “In man there is an added complication through which internal processes in the ego may also acquire the quality of consciousness... internal events such as passages of ideas and thought-processes can become conscious, and a special device is called for in order to distinguish between the two possibilities – a device known as reality-testing. The equation ‘perception = reality (external world)’ no longer holds. Errors, which can now easily arise and do so regularly in dreams, are called hallucinations (Freud 1938)”. Due to that historical trauma the protagonist of the novel Keyvern suffers from mental illness like fear, guilt of past and also distrust for the people. “Before chancing his nose outside his cottage in the morning, Kevern “Coco” Cohen turned up the volume on the loop-television, poured tea—taking care to place the cup carelessly on the hall table—and checked twice to be certain that his utility phone was on and flashing (*J a Novel*, 10)”. However, the current behavior of the people and his visit to Norvokopolis has validated his knowledge of the past. Even, his parent’s oral storytelling and statements also shape his personality as an introvert and fearful person. “A facility for making and receiving local telephone calls only—all other forms of electronic communication having been shut down after WHAT HAPPENED, IF IT HAPPENED, to the rapid spread of whose violence social media were thought to have contributed—the utility phone flashed a malarial yellow until someone rang, and then it glowed vermilion. But it rarely rang. This, too, he left on the hall table. Then he rumbled the silk Chinese hallway runner—a precious heirloom—with his shoe (*J a Novel*, 10)”. Kevern is compelled to be into desuetude. Therefore, he develops to be a lost personality who criticizes the dangerous situations hence, does nothing to resolve it. Considering his upsetting family history, he chooses to be in obliviousness. Thus, develops to be a paranoid person.

Once Kevern had closed and double-locked the front door, he knelt and peered through the letter box, as he imagined a burglar or other intruder might. He could hear the television and smell the tea. He could see the phone quietly pulsing yellow, as though receiving dialysis, on the hall table. The silk runner, he noted with satisfaction, might have been trodden on by a household of small children. No sane man could possibly leave his own house without rearranging the runner on the way out. (*J a Novel*, 07)

This fear becomes stronger when they find enigmatic linking on Ailinn's "utility phone". It projects that somebody could be eavesdropping them. *"Glass shatters. They both hear it. She is at one end of the country and he is at another, yet still they hear it. The smashing mania, the shattering of every window in the land. After all the fires, all the beheadings, all the iron hooks and crowbars, the frenzy to kill has not abated. Only now it has become centralized. He is frightened, she less so. She thinks they've done their worst already (J a Novel, 86)"*. A Few days later, when the couple are enjoying their vacation far from "Necropolis", they have come to know that Kevern's house has been destroyed. This clears the presence of unknown perpetrators always intends to harm the Jews. Due to this, fear for dystopia of the characters also increases as this reminds the historic haunted past. *"He thinks there's always something further they might come up with;...This time the mob wears uniforms, and answers to a higher authority even than God. She reads quietly, waiting for the knock. He hides his head. That is how they sit on the train heading east, looking out at the snow, not exchanging a word, she reading, he hiding his head. The train is not a surprise...There are some among their fellow passengers for whom the train is a relief now that they are finally on it. In the snow everything will be washed away (J a Novel, 86)"*.

Moreover, Kevern is interrogated several times by a person named inspector Gutkind, considering Kevern's presumable connection in the killing of Lowenna Morgenstern whom once Kevern kissed in a bar. Gutkid is a neurotic character who survives alone with his cat in an interior community named St. Eber. In that place the whole enchilada is roofed with mud powder. Later, it is found to be a red herring. "Densdell Kroplik generously offered to sell the police multiple copies of his Brief History of Port Reuben at half price on the assumption that it would help with their enquiries. Yes, he told Detective Inspector Gutkind, there were violent undercurrents in their society, but these appeared exceptional only in the context of that unwonted and, quite frankly, inappropriate gentleness that had descended on Port Reuben after WHAT HAPPENED, IF IT HAPPENED (J A Novel, 57)". Paranoia is extreme fear of being hurt which needs an enemy even if it is not the real one. It also victimizes the innocent people for the guilt that has not been committed by the same. This incident leads Keyvern to be more fearful and suspicious of his self. Even, it has strengthen his past knowledge of Jewish tragedy. Therefore, he has isolated himself building his own

psychological wall of protection against the society. “Nothing had happened, if it happened, here. ‘WHAT HAPPENED, IF IT HAPPENED’, happened in the cities. And yet the villagers and their children and their children’s children were expected to share in the universal hand-wringing and name-changing...the Lowenna Morgenstern case came as a welcome return to form. In a village with Port Reuben’s proud warrior history, people were supposed to kill one another ... Where there was a compelling argument to do so, he added, in response to Detective Inspector Gutkind’s raised eyebrow (*J a Novel*, 57)”.

Jews are always the victims of numerous conspiracy. Even, several people claim antisemitism as a conspiracy theory. Similarly, the forgery “*The Protocols of the Elders of Zion*” is a vivid example of a conspiracy against Jews to defame them. It is often considered that the inner fear of antisemites lead them to take the help of projection. That is why, they have considered all their flaws as Jewish flaw and act violently against them. Similarly, to hide their weakness they again blame Jews for all the weakness that also happens because of projection. Such fear of the antisemites create heinous incident like the Holocaust. “Conspiracy theories had fed the suspicion that erupted into that for which society was still having to say sorry. And how could you say sorry when some of the reasoning behind WHAT HAPPENED, IF IT HAPPENED—that conspiracies were sucking the life blood from the nation—remained compelling? (*J a Novel*, 70)”.

Detective Inspector Gutkind has come to Port Reuben to investigate a triple murder. He and others suspect that the passions of people, long repressed by the government which strives for harmony, are resurfacing in violent ways as a result of being bottled up for so long. Nevertheless, he does his job as he can. Gutkind is also suspicious that “What Happened, If It Happened”, never really happened at all. Thus, he falls under the category of the Holocaust deniers (conspiracy theory) who also denies the occurrence of the Holocaust. For them Jews have fabricated the occurrence of it in order to save their reputation and their criminality. He has done quite research into the affair. He has not been able to find mass graves or evidence to corroborate the official version of events that led to the radical reworking of society. Gutkind himself is ultimately murdered.

Detective Inspector Gutkind understood why there could be no going backward in this— and was, anyway, unable to point the finger anywhere but at the odd individual malfeasant, and by its nature individual malfeasance could not amount to conspiracy—but he was a prisoner of his upbringing. He had a careworn build—dapper, the unobservant thought him—lean as though from fretting, with a round face, apoplectic eyes and an unexpectedly wet, cherubic mouth. Had there been a conspiracy to accuse Gutkind of the pederasty that exercised Densdell Kroplik, his mouth would surely have been the basis for it. He looked like someone who pressed his lips where they had no business being pressed. (*J a Novel*, 70)

To focus on the life of Ailinn, she is not a native of Port Reuben. She has shifted there with Ez. Esme Nussbaum or Ez is a worker of a corporation called Ofnow. Ez declares that vehemence persists in some areas of the nation. The narrator has provided an account of Ailinn's granny who has disappointed her family by espousing in outer religion. These shows the alienation of that lady and her experiences of being outside her religion. Since, Ailinn doesn't know about her biological parents and only has bitter experiences from the couple who has adopted her. Therefore, the warmth and considerate words of Ez touches her heart without realizing the actual intentions of her.

After several years of unrewarded endeavor, at the end of which Esme Nussbaum thought she had finally worn out what remained of her energies, an exciting piece of information came her way. The agent responsible for it was precisely one of those who knew nothing of what they were about and were therefore always more likely, in Esme's view, to yield a result. She felt tentatively vindicated. It all came from one or two fairly innocuous questions being asked about boxes of letters found stored in a convent. A convent! Esme Nussbaum threw her head back and laughed, as she often did at things that weren't funny, like a crazy woman. She found the idea of a convent so ludicrously incongruous she was certain it was going to yield something. Something big or something small she didn't know, but something ... She suddenly felt years

younger. Barely two months later, she was to be seen extending her hand and flashing her brightest and most motherly smile. “Hello, I’m Ez,” she said. “Hello, Ez,” said Ailinn Solomons. (*J a Novel*, 169)

Ailinn has been raised by the nuns of Saint Brigid’s Convent and Orphanage. Ailinn’s mother has been previously raised by the nuns there, after her grandmother has gone in search of her own parents. Her parents have gone missing during the early years just after “What Happened, If It Happened”.

She knew she was lucky to be with someone who cared about her happiness. She wasn’t used to it. Her mother by adoption meant well by her but lost interest quickly. She would have had no attitude, or at least expressed no opinion, in the matter of Kevern Cohen. She never spoke of Ailinn’s future, a job, possible husbands, children. It was as though she’d given Ailinn a life by rescuing her from the orphanage and that was that. Satisfying her conscience, it felt like, needing to perform a charitable act, and once performed, her responsibility was at an end. What, if anything, followed, was of no consequence or interest to her. So there were levels of concern Ailinn accepted she had still to learn about. Maybe her mother was the way she was with her because Ailinn made her so. Maybe she lacked a talent for being liked. She certainly lacked the talent for being liked by herself. In which case she was grateful to Ez. (*J a Novel*, 33)

In her mid-teens Ailinn has been raised by Esme, the woman who has taken a special interest in Ailinn. Ailinn is ignorant about her interest. However, her words are often thought-provoking and brings glimpse of atrocities during “What Happened If It Happened”. Ez explicates that one doesn’t kill the thing one loves; nor does one kill a thing one hates. It shows the basic relationship of love and hate. The perpetrators need the object of hate to project their hatred likewise, a lover need a beloved to express his/her love. Once, Esme is hurt by someone in front of her office. During that hospitalized period she gets enough time realize the actuality of non-Jewish rulers on Jewish victims. Therefore, she contemplates-

“We are dead matter,” Esme continued at last, “indeed I was very nearly dead matter myself when I realized this—we are dead matter until we distinguish ourselves from what’s not dead. I was alive, I told myself as I was lying there. Very nearly dead, but alive. And it made me more alive to realize that. I wasn’t the me I’d been, but nor was I the me they wanted me to be, which was no me at all. Only when we have a different state to strive against do we have reason to strive at all. And different people the same. I am me because I am not her, or you. If we were all red earthworms there’d be no point in life. Identity is just the name we give to the act of making ourselves distinct.” “So you’re saying it’s irrelevant what our identities really are? As long as we assume one and fight against someone else’s.” (*J a Novel*, 207)

The fear of dystopian seizures the mind of current Jews. As they feel that current society is not fit for the future generations. If they are facing hatred and atrocities likewise their ancestors then how can they feel that the future generation will not experience the same behavior. That is why, Kevern is reluctant of being a father. “is bringing our child into a dangerous, deceitful world. We see a threat whenever anyone approaches us and we hear a lie in everything that’s said. It’s the protective instinct gone haywire. So when you learn about WHAT HAPPENED, IF IT HAPPENED you are of a mind to say no ifs or buts about it, it happened, and obviously shouldn’t have happened, or we wouldn’t all still be so cagey about it, saying sorry while insisting there’s nothing to say sorry for. You want, you see, the truth and nothing but the truth for your baby (*J a Novel*, 118)”. The author has highlighted political event called “Operation Ishmael” associating it with the fear of dystopia. This event plays a central role in erasing and replacing family names of the Jews. “But even without these precautions, the consequence of OPERATION ISHMAEL—that great beneficent name change to which the people ultimately gave their whole-hearted consent—is that tracing lineage is not only as good as impossible, it is unnecessary (*J a Novel*, 62)”. It results with generalization of Jewish surname for people who are not even Jews such as, “Cohen, Solomons, Rabinowitz, Nussbaum, Heilbronn, Kroplik, Gutkind” it shows the uprooted specification of Jewishness. There is no official documentation left for the

citizens to claim their specification, the half-remembered events which leads to Jewish extermination is called as What Happened, If It Happened. The whole incident of “What actually happened” is never explicitly discussed. Hence, people converse about their ancestors remembrance of riots in which the victims are brutally, sadistically murdered in their households and in the roads which displays the gloomy environment and the anguish of Jews. “We are all one big happy family now. Zermanskys, Cohens, Rosenthals (that’s the head of the academy: Eoghan Rosenthal), Feigenblats (Rozenwyn Feigenblat is the college librarian, and something of a looker I must say)—we acknowledge a kinship which we all tacitly know to be artificial but which works. Apply this simple test: when was the last time anyone was picked on for his name? Precisely. “We are all Edward Everett Phineas Zermansky!” my students would shout were anyone to persecute me for whatever reason. (*J a Novel*, 62)”.

Rest of the people are compelled to leave the country. A few people name the incident as ‘Twitternacht’ as the chaos has been driven by social media. Later, the persecutors declare that the victims are themselves responsible for the catastrophe. “Art wasn’t the cause or center of the great desensitization, for which, of course, all artists apologize, but WHAT HAPPENED, IF IT HAPPENED—or TWITTERNACHT, as I like to call it when I am feeling skittish, by way of reference to ... (*J a Novel*, 27)”. The whole novel shows the collective memory of the Jews which they try to control with the Benign Arts. Hence, Jewish anguish prowls under the surface. Moreover, people are aware of the fact that something erroneous is there which they are ignorant. “You can’t lop off a limb and expect you will be whole.” Several people try to hidden issues which brings the plan to recover things earlier gone astray. Since the antagonist in *J* is really a part of the countrywide inhabitants who discards the occurrence of genocide. “well to many things, one of them being the then prevailing mode of social interaction that facilitated, though can by no means be said to have provoked it —WHAT HAPPENED, IF IT HAPPENED, I say, happened, if it did, because as a people we’d anesthetized the feeling parts of ourselves, first through the ugly liberties with form taken by modernism and second through the liberties taken with emotion by that same modernism in its “post” form (*J a Novel*, 27)”.

J projects the glimpses of a forthcoming genocidal society penetrated by popular resentment of Jews and by intellectuals’ anti-Israel vitriol. Even, song and dialectal

have been fixed by shared agreement. Even, in the radio ceaseless love ballads are played, creativeness has been considered as “out of fashion”. In fact literature contains “rags-to-riches memoirs, cookbooks and romances,” In order to avoid the darkness of the situation people constantly use jokes in their conversation which is the reflection of “unsettled people’s nerves”. In order to communicate people use only phone and letter however, repressed memories subside the time when people “wrote to one another by phone but wrote such horrid things that the practice had to be discouraged”.

I say “we” because there is nothing to be achieved by saying “they,” indeed there is much to be lost, given that “they” is a policed pronoun today, but when I am certain no one is looking (I mean this figuratively) I poke a finger at the alien intellectualism that brought such destruction first on itself and then, as an inevitable consequence, on all of us. Thus, again, the felicity of my TWITTERNACHT jeu d’esprit, twitter like much else in the same vein that was then the rage, having proceeded from the alien intelligences of the very people who were to lose most by it. Call that irony, a concept of which they, in particular, were overfond, which is an irony in itself. Let’s be clear: no one behaved well, but there is such a thing as provocation. The largest beast can be maddened by the smallest parasitic mite. (Especially when it’s clever ... the mite, that is.)
I will say no more than that. (*J a Novel*, 27)

The situation restricts residents from arriving or exiting the nation. The whole country is filled with the echo of the refrains encouraged by Ofnow, the observer of the public disposition, consist of “Let Sleeping Dogs Lie, The Over Examined Life Is Not Worth Living And Yesterday Is A Lesson We Can Learn Only By Looking To Tomorrow”. The author discusses the role of society in moulding the behaviour of the natives. People tend to have fear of being separated, being exploited, being complete dependent, and psychologically distressed. Many a times people develops such anxiety because of extreme socio-political supremacy.

The historical catastrophe is recollected through the characters of the novel *J* which is not officially remembered. Outbreak of such catastrophe is few steps away

from the coming civilization. The author visualizes a society populated by irresponsible adults. Anomalous behaviour is hardly forbidden and doesn't adhere to any law and order. Rational justification of the laws are also abandoned. Displaying the instances of the Holocaust like incidents Jacobson picturizes the train journey of the people during the catastrophe. Surrounding environment along with the train is as cold as the outside snow. The train will witness the departure of the people from the family. It will observe the emotional breakdown of the people during the time of final goodbye. Without bothering about the rules of anguish or social conduct people are separated from their families. Hence, such memories brings the sense of disgust; for the persecutors, for one's vulnerability or for the collective memories which one needs to carry.

It had always been that way. Even as they sat on the train going east, looking out at the snow, there was no intimacy. When the train finally pulls into the little station other families will be counted, sent this way and that way, and where necessary ripped from one another's arms. How does a mother say goodbye to her child for the last time? What's the kindest thing—to hang on until you are prized apart by bayonet, or to turn on your heels and go without once looking back? What are the rules of heartbreak? What is the etiquette? Kevern wonders which course his parents will decide on when the time comes and the soldiers subject them to their hellish calculus. Then, as though prodded by a bayonet himself, he suffers an abrupt revulsion, like a revulsion from sex or the recollection of shame, from the ghoulishness of memories that are not his to possess. (*Ja Novel*, 103)

Jacobson has signifies the importance of the four D's. All the four D's namely, Danger, death, disease and disappointment play crucial roles in the life of the Jews. One should leave the feeling of fifth D that is disgust. Even, Kevern is told to avoid sense of disgust. As this feeling is like a virus that can eradicate the whole life of a person in and out. Therefore, one should carefully inspect one's feelings and emotions to save oneself from the trap of it. Tragic memory of "What Happened if it happened" is also an apparatus which brings the disgust in the minds of current Jews. Therefore, Kevern is fearful of ruminating it.

“Oh, I’m not hiding you from people.” D “Then what?” He thought about it. “Danger.” “What kind of danger?” “Oh, the usual. Death. Disease. Disappointment.” She hugged her knees like a little girl on an awfully big adventure. In an older man’s bed. “The three Ds,” she said with a little shiver, as though the awfully big adventure might just be a little too big for her. “Four, actually. Disgust.” “Whose disgust?” “I don’t know, just disgust.” “You fear I will disgust you?” “I didn’t say that.” “You fear you will disgust me?” “I didn’t say that either.” “Then what are you saying? Disgust isn’t an entity that might creep in through your letter box. It isn’t out there, like some virus, to shut your doors and windows against.” (*J a Novel*, 61)

In the novel occurrence of “What Happened, If It Happened” is ambiguously articulated. Hence, inspector Gutkind figures out everything just before his death. That a minor public predicament is overstated just to turn the public against the Jews. “She knew what he was referring to WHAT HAPPENED, IF IT HAPPENED was the thing that happened when she was about ten. She hadn’t known much about it, living too far from any of the centers of conflagration to see anything with her own eyes or hear anything with her own ears. One or two school acquaintances must have been caught up in it because they never showed their faces again, but they hadn’t been close friends so their absence didn’t impinge on her. Otherwise, apart from her form teacher once bursting into tears, and the headmaster banning all mobile phones and personal computers from the school premises, nothing occurred at school to suggest anything was wrong, and at home her parents remained tight-lipped (*J a Novel*, 159)”. Therefore, Jews are condemned and forced to leave the nations or to hide their existence. For years, the people of the country are instructed to be apologetic, not to remember the past or to be angry. Men are forced to remain feeble and to avoid their aspirations. “There was a blackout imposed by her father, no papers allowed into the house and no serious radio or television, but that had hardly bothered Rhoda aged ten. OPERATION ISHMAEL, however, in which she went, in a single bound, from Hinchcliffe to Behrens, could not be accounted for without reference to the turbulence it was devised to quiet, and so, one

way or another, Rhoda learnt what she had never been taught. Namely that something unspeakably terrible had happened, if it had (*J a Novel*, 159)”.

A dystopian work focuses on the totalitarian government which tremendously influences the life of people. Such authority denies human and legal rights indicating countless development on the surface level. However, such organization tends to harm people in reality. Moreover, such authorial power goes to any extent to retain power and to secure their monopoly. Catastrophic event like “What Happened If It Happened” is the example of such autonomous ruling actions such as “Operation Ishmael” bloodshed and financial instability with the cost of thousands of lives. Hence, melodramatic government responses-

*How many men were there? Six hundred, seven hundred, more? She thought she ought to count. The numbers might matter one day. One at a time the men were led, each with his hands tied behind his back, into the marketplace of Medina, and there, one at a time, each with his hands tied behind his back, they were decapitated in the most matter-of-fact way—glory be to!—their headless bodies tipped into a great trench that had been dug specially to accommodate them. What were the dimensions of the trench? She thought she ought to estimate it as accurately as she could. The dimensions might matter one day. The women, she noted coldly, were to be spared, some for slavery, some for concubinage. She had no preference. “I will choose tomorrow,” she thought, “when it is too late.” Grief the same. “I will sorrow tomorrow,” she thought “when it is too late.” But then what did she have to grieve for? History unmade itself as she watched. Nothing unjust or untoward had happened. It was all just another fantasy, another lie, another Masada complex. As it would be in Maidenek. As it would be in Magdeburg. (*J a Novel*, 65)*

Operation Ishmael is the administration’s power-seizing systematic reaction to “What Happened, If It Happened”. It aims to uproot the Jews by arresting, deporting or killing them. It also involves in making all men feeble thus, to restrict the birth of Jews.

Years ago. *Moby-Dick* was one of the classic novels that had not been encouraged to drift out of print—though most editions were in graphic form—the grounds for its remaining available being the interest felt in it by fishing communities, its remoteness otherwise from the nation’s calamitous recent history, and the fact that it was from its opening sentence—“Call me Ishmael”—that the colossal social experiment undertaken to restore stability borrowed its name. OPERATION ISHMAEL. “We should read it together,” she suggested when Kevern told her he could remember little of it beyond Ahab and the whale and of course OPERATION ISHMAEL. “It’s my most favorite book in the world,” she told him. “It’s the story of my life.” (*J a Novel*, 52)

Thus, the novel *J* associates to issues of reproduction and State control. “WHAT HAPPENED, IF IT HAPPENED” is the event that provokes the annihilation of the Jewish inhabitants. “Ofnow” is the “non-statutory monitor of the Public Mood (*J a Novel*, 16)” flourishes as the governing agency after the catastrophe. Authority of Ofnow doesn’t declare anything to be illegal hence, it emphasizes on forgetting of past incidents which includes inherited identity before “Operation Ishmael.” “A compliant society meant that every section of it consented with gratitude—the gratitude of the providentially spared—to the principle of group aptitude. People of Afro-Caribbean origin were suited by temperament and physique to entertainment and athletics, and so they sang and sprinted. People originally from the Indian subcontinent, electronically gifted as though by nature, undertook to ensure no family was without a functioning utility phone (*J a Novel*, 15)”. These ideas are developed just to prevent the peculiarities between those who executed the vehemence of WHAT HAPPENED and those who are devastated. “What was left of the Polish community plumbed; what was left of the Greek smashed plates. Those from the Gulf States and the Levant whose grandparents hadn’t quickly left the country while WHAT HAPPENED, IF IT HAPPENED was happening—fearing they’d be accused of having stoked the flames, fearing, indeed, that the flames would consume them next—opened labneh and shisha-pipe restaurants, kept their heads down, and grew depressed with idleness. To each according to his gifts (*J a Novel*, 15)”.

In the surface level the whole enchilada appears to be satisfactory. However, the associates of Ofnow plan an amplified and unfathomable vehemence within society. The whole incident of massacre is instigated by the masses which doesn't bring the any specific hint towards involvement of a political assemblage. "What will it take? The same as it has always taken. The application of a scriptural calumny (in this instance the convergence of two scriptural calumnies) to economic instability, inflamed nationalism, an unemployed and malleable populace in whom the propensity to hero-worship is pronounced, supine government, tedium vitae, a self-righteous and ill-informed elite, the pertinaciousness of old libels...(*J a Novel*, 306)". In a segment of the description the author mentions about a portion of "unwritten letter" via Ailinn's grandfather who lived prior to "WHAT HAPPENED" prevails in which he inscribes that everything will be taken away once again which have already been snatched from Jews. From antiquity to future Jews need to face social discrimination and deprivation. "—the most consoling of which being that they'd had their chance, these objects of immemorial detestation, chance after chance (to choose love over law, flexibility over intransigence, community over exclusiveness, and to learn compassion from suffering)... chance after chance, and—as witness their moving in scarcely more than a generation from objects of immolation to proponents of it—they'd blown them all (*J a Novel*, 306)". If something will not be snatched from Jews then it is not worth taking means Jews are to be lived with the things which are not worthy for others. The autocratic power takes away or will take again all the survival rights from Jews by creating genocide and massacres. Hence, they will do it in a modest way by erasing all the proofs of such occurrence.

Plus zealotry. Never forget zealotry—that torch to the easily inflamed passions of the benighted and the cultured alike. What it won't take, because it won't need—because it never needs—is an evil genius to conceive and direct the operation. We have been lulled by the great autocrat-driven genocides of the recent past into thinking that nothing of that enormity of madness can ever happen again—not anywhere, least of all here. And it's true—nothing on such a scale probably ever will. "But lower down the order of horrors, and answering a far more modest

ambition, carnage can still be connived at— lesser bloodbaths, minor murders, butchery of more modest proportions”. (*J a Novel*, 306)

Esme Nussbaum an employee of Ofnow realizes that these fierce conduct unswervingly associates to the annihilation of the Jews. Esme asserts, “We are who we are because we are not them (*J a Novel*, 245)”. Esme persuades the Ofnow workers telling the prerequisite to restore this resentment so that, they can save people breaking away. She discusses that those antagonism might create a situation in which non-Jews also need to face identity crisis.

“Smile at your neighbor, cherish your spouse, listen to ballads, go to musicals, use your telephone, converse, explain, listen, agree, apologize. Talk is better than silence, the sung word is better than the written, but nothing is better than love.” “I fully understand the points you are making,” Esme Nussbaum replied in a quiet voice, once she was certain her supervisor had finished speaking, “and I am saying no more than that we are not healed as effectively as we delude ourselves we are. My concern is that, if we are not forewarned, we will find ourselves repeating the mistakes that led to WHAT HAPPENED, IF IT HAPPENED, in the first place. Only this time it will not be on others that we vent our anger and mistrust.” (*J a Novel*, 17)

There is always a need for other or inferior ones to make oneself superior. Authorities strive for superiority forces them to consider the other person as inferior. Hence, if there will not be any inferior or other subverts then the existence and identity of superior class will also be demolished. “Life is violent. I had to fight death to be alive.” “But if ‘who we are’ is arbitrary, and if we fight for whatever cause we just happen to be born to, for no other reason than the fight itself, then it didn’t have to be me you picked for this ...(*J a Novel*, 207)”. Therefore, Esme’s logic of “We are not them” specifies that non-Jews are not Jews because they are superior comparing to Jews. So, Ofnow’s strive for re-establishing the Jewish populace should not go in vein.

She wasn’t angry. Ez didn’t strike her as someone who would go through her clothes, or read her letters, or otherwise poke about in her life. She was pretty sure she wouldn’t, for example, dream of ringing Kevern to tell him what she’d just told Ailinn. And besides, an older woman could

be permitted a few liberties a younger one could not. Wasn't that their unspoken contract—that Ez needed the company of someone who could be almost as a child to her, and Ailinn ... well she surely didn't need another mother, but all right, someone who could be what she'd never had, an older sister, an aunt, a good friend? (*J a Novel*, 33)

It is the necessity of country's people to have Jewish populace. All the earlier blames on Jewish people for nation's problems and their exterminations should be stopped. In order to prevent such chaos one needs to find a surviving Jewish couple who desires carry forward their generations by expecting a baby.

How long it was going to take before either could be realized depended, she understood—for all her impatience—on feelings and events beyond her control. It was not all in her hands, as it was not all in Ailinn's. But when the girl returned from her trip away with Kevern only to discover his cottage had been broken into—an action Esme very much deplored—and Kevern, as a consequence, began to say reckless things and make wild plans, Esme knew she had to intervene. “It's now or never,” she told herself, although the time was still not right, at least as far as the clearing of Kevern was concerned. (*J a Novel*, 184)

Ailinn and Kevern are the results of Esme's haunts for those couple. Initially, both of them are not aware of their past and Jewish heritage. “What you don't do yourself, is rarely done well,” was what she also told herself. But she couldn't be everywhere at once. She couldn't have researched Kevern “Coco” Cohen as thoroughly as she had researched Ailinn Solomons. And besides ... (*J a Novel*, 184)”. Later, Ailinn becomes more receptive to her Jewish identity in comparison to Kevern. As his ancestral knowledge brings most awful fear for him. “Well, if she understood the logic of matrilineality adequately, the clearing of Kevern was of less consequence than the clearing of Ailinn. She wasn't saying Kevern was immaterial to her plans—far from it—but she could afford a degree of blurring around Kevern that she couldn't around Ailinn (*J a Novel*, 184)”. Ailinn is not actually compelled to endure the baby yet, her bond with Kevern is influenced by Esme anticipating that the couple might carry forward their love and will plan to have children.

“I would want a child of mine to be validated on both sides,” she told Esme. I want that for you too,” Esme assured her... “You moved heaven and earth to keep us together, Ez,” she reminded her. “You wouldn’t let me walk away from him. ‘Ring him, ring him,’ you urged me. My soul mate, you had the nerve to call him when you knew nothing of my soul. And when I told you he was walking away from me you turned as white as your blouse. What’s changed?” Esme Nussbaum was relieved that Ailinn couldn’t see her blush. “Nothing’s changed. I care about your happiness as much as I ever did. More. But you’ve taken what I’ve had to tell you remarkably well—far better, truly, than I dared to hope you would. (*J a Novel*, 206)

Ailinn is doubly-bound in her side to understand the psyche of Kevern and her Jewishness. Hence, influence of Ez also plays a great deal in her decision to have the baby. As, Kevern is nowhere in the state to carry forward his generations. Due to her Jewishness the authorial power considers her as special person who can benefit them by bearing a Jewish child. However, Kevern’s denial makes everything miserable for her.

“He doesn’t like things moving around his legs,” she laughed. “Not indoors, anyway.” “That will make it difficult with children,” I observed. “Impossible,” they said with some vehemence together. “Quite impossible.” I am not without subtlety when it comes to reading behind the words people speak. Why the vehemence, I wondered. “You don’t want children?” I asked, casually. I had the feeling they had not talked it over. But I could have been mistaken. Kevern, anyway, shook his head. “I am content to be the end of my line,” he said. “In this, too,” Ailinn added, “we are as one.” I didn’t, for what it’s worth, believe her. Methinks the lady doth protest too much, me thought. Wherever they were on... (*J a Novel*, 67)

For the sake of nation Ailinn is chosen to have a child. Ez and Ofnow’s officials have fabricated the whole scenario as a political concern to have other in the social structure. Since, Ez has chosen Ailinn for the need of non-Jewish people of the country

therefore, her fear of leading the child without Kevern makes Ez more dreadful. Therefore, she assures her to convince Kevern for the child.

“If you’re asking me to do this without Kevern,” she said suddenly, “I’m afraid I can’t. No, it’s feeble of me to put it like that. If you’re asking me to do this without Kevern, I’m afraid I won’t.” Esme felt as though all her splintered bones had been crushed a second time. She remembered what it took to distinguish herself from the dead. “In that case we will have to make sure you do it with him,” she said. (*Ja Novel*, 207)

Ailinn is influenced to consider her Jewishness to bear the child which can help in recovering Jewish heredity. Defining the whole idea of identity as an illusion Ez tries to influence Ailinn to only focus on her power of matrilineality. As, in Judaism it plays a vital role. A child can be a Jew by bearing his/her matrilineal lineage. Therefore, Ailinn doesn’t need Kevern’s support to carry the child. She is competent enough to bear the child to recover Jewish existence in the nation which is not only Jewish need but also the need of non-Jewish populace. Hence, Ailinn fails to identify the inner motif of Ez and wonders about the enduring pain it brings.

“I know that and I’m not pressuring you. If you and Kevern can work this out together there’s nothing I’d like more.” “Matrilineality notwithstanding?” “Matrilineality is not my invention. It just happens to be the way it works.” “And the way it works makes Kevern redundant?” “Not at all. The future I envisage requires mothers and fathers.” “For the look of the thing.” This time Esme would not be denied... “Ailinn, this is all about the ‘look’ of the thing. You are no different today from who you were a year ago, a month ago even. What’s changed is how you appear. How you appear to yourself and how you will appear to the world. It’s all illusion. Identity is nothing but illusion. “I shouldn’t worry in that case that I don’t like chicken soup?” “I’d like you not to worry about anything.” Ailinn wondered why she’d made a joke. Was it

Kevern's doing? "If it's all illusion," she continued in a different vein, "why has it caused so much misery?" (*J a Novel*, 315)

Ailinn is very important to Ez for saving Jewish people and non-Jew's need. Moreover, she has capacity and capability of bearing a child. However, in the process Ez considers Kevern as an obstacle as he rejects the idea of forwarding Jewish lineage. Therefore, Ez wants to complete the project through Ailinn who is more motivating. Moreover, she doubts Kevern's intentions, commitment and also feels that he can intensify hatred.

"We are dead matter," Esme continued at last, "indeed I was very nearly dead matter myself when I realized this—we are dead matter until we distinguish ourselves from what's not dead. I was alive, I told myself as I was lying there. Very nearly dead, but alive. And it made me more alive to realize that. I wasn't the me I'd been, but nor was I the me they wanted me to be, which was no me at all. Only when we have a different state to strive against do we have reason to strive at all. And different people the same. I am me because I am not her, or you. If we were all red earthworms there'd be no point in life. Identity is just the name we give to the act of making ourselves distinct." "So you're saying it's irrelevant what our identities really are? As long as we assume one and fight against someone else's"... It's just chance that we're born to who we're born to. There's no design." "So why fight for who we are?" "For the sake of the fight itself." (*J a Novel*, 207)

Kevern makes endless efforts to adjust with Ailinn for bearing a child. Hence, fails to cope up with situation as he believes that he along with the ancestors live a very miserable life. Therefore, his conscience doesn't permit him to bring a child in such dreadful society which persists calamity and historical catastrophes like "What Happened." Kevern has lost too much in his life therefore, he doesn't want to lose anything else. His sense of paranoia forces him to ward off the idea of being a father as it is incompatible with his ego therefore, he projected it with the subject of an external world that is evil treatment towards Jews. Even, he is not mentally prepared to bring his child to such world of hatred. Later, such anguish and fear leads him to commit suicide. It shatters Ailinn assuming that her baby will be born in the world of

catastrophe and antagonism. However, with the help of transference Ez motivates her to get a fresh start of life without Keyvern. “Key-vern ... Key-vern ...” He put his ear to the wind. He had always been a good boy. When your mother called ... “Key-vern,” she called again. He smiled to hear her voice. “What is it, Ma?” “ jump,” he heard her say. Not feeling he should make her say it twice, he put his fingers to his lips, as though blowing her a kiss, and Jumped (*J a Novel*, 325) ”.

Kevern’s suicide displays his inner turmoil and fear which he fails to balance and becomes a neurotic and a paranoid person. It is even Oedipus love for his mother which leads him to shift the focus from Ailinn to her. Therefore, leaving Ailinn he jumps into the lap of his mother. “Ailinn felt her heart crash into her chest. Esme Nussbaum heard it from the other end of the room and turned to look. She scowled. They both knew. “This is not a good way to start,” Ailinn said, “with anger between us.” “On the contrary,” Esme said, “this is the best possible way to start (*J a Novel*, 325)”. Dystopian fear of future and catastrophic situation shapes him to be an escapist therefore, he choose to kill himself than to welcome his child to a world of annihilation. Thus, Kevern escapes the radical difficulties of protecting a kid. Kevern is well aware of Jewish dreadful situations which includes his knowledge of subjugation along with tragic ancestral history. Therefore, he fails to balance between his preconceived fear and current accountabilities of forwarding Jewish lineage. “There's general comedy in the populating the novel with all of these presumptive Jewish characters, reminiscent of "The Yiddish Policemen's Union" by Michael Chabon. But there's not much good cheer in the fact that someone murders the detective or in the tense relationship between Cohen and his girlfriend... At one point, on a visit to the capital, known in the novel as Necropolis, Jacobson writes that we see the city as through a sheet of scratched Perspex. That's plastic sheeting (Chuse 2014).”

Jacobson entices readers’ responsiveness by breaking the anticipation that dystopian societies simply exist in dictatorial situations. *J* shares collective remorse of every sufferers. Though, after the massacre government authorities try to control the laws of nations yet, the writer signifies the role of masses for the genocide. Death of Kevern is itself significant to understand the political conspiracy to state control which ultimately kills one’s thinking process. Therefore, one surrenders in front of social laws.

As, the person's ego fails to balance between unconscious needs and knowledge as well as social norms.

Sigmund Freud explicates the role of society which increases the process of repression to subside instinctive desire or to substitute it with other object. Therefore, in the novel *J*, Kevern's mother has substituted her desires with a picture. "After the first half-dozen pages the book became something else. Sketches again, but not at all watery this time: strong charcoal portraits,...—of people he didn't recognize, squatting careworn women in turbans, angular men in long beards, carcasses of slaughtered animals, executioners in bloody aprons standing over them, a child looking out of the barred window of a train, figures huddled in fear, and one of herself, he was sure it was her, with her mouth open and a hand, not hers, over it, pressing hard into her face...(*J a Novel*, 177)". Though, Kevern is often instructed to forget the past yet, he unveils those pictures in his mother's notebook which are pure expression of her inner subversive memories. From the symbolic words like 'window of the train', 'figures huddled fear, it is clear that those pictures are representation of the Jewish historical trauma which they are unable to express due to fear and anguish. "what they depicted he couldn't say for sure, cityscapes a couple of them seemed to be, whores, or were they birds, cranes or storks, standing under phosphorescent yellow lampposts, their scarves or feathers blowing about their necks, their bodies rendered in patches of the most vivid color, purple shoulders and breasts, vermilion bellies, attenuated lime-green legs, the stones they stood on as black as night (*J a Novel*, 177)". It is also the symbolic representation of the haunted recollection of "What Happened if it Happened" which officials tries to bury by generalizing all the surnames of the people. This brings the sense of universal and collective guilt of the Jewish people which Kevern denies to transmit to his future generation and ultimately kills himself. "Two were more abstract still, mere blobs of violent color, like pools of blood, and one a nude, somehow African in conception, primitive certainly, painted freely, her eyes orange, her skin a throbbing pink, her hands stretched out toward ... toward whom? Could his mother really have done these? They were signed, simply but deliberately, in upright letters, as though she wanted there to be no mistake about it, SIBELLA. He had always discounted his mother... (*J a Novel*, 177)".

Thus, Jacobson reflects the reality of current society and Jewish futuristic fear. It shows Jewish helplessness for their current condition. As, they are too feeble to express disgust. It also discloses Jewish paranoia for their Jewishness. Therefore, he presents “J” is not just as a letter, but as a narration of Jewish antiquity and future fear. It is a symbol of Jewish identity which beholds anxiety and pain with the burden of historical trauma. Often, falling under several conspiracy Jews are restricted to express their sufferings at that point they need to take the help of objects in order to symbolically express their sufferings. That is why in the novel also the letter ‘J’ is symbolically presented to display Jewish paranoia so as the ‘the train’ to express everlasting the Jewish tragic journey.

Antisemitism and Jewish Consciousness in *Roots Schmoots* and *When will Jews be forgiven the Holocaust?*

Consciousness is a condition of being psychologically aware of something. It is also the condition of being attentive of an outward entity in self. Such awareness includes a person's outlooks and thinking process for any objects and persons. Often it includes a person's own sentiments or frame of mind for both positive and negative attributes. Even, such knowledge helps a person to get rid of any illusions thus, to get actual knowledge of survival by understanding self and the other. In that state a person becomes receptive to one's ambiances. It furthermore designates the individual's sagacity of discernment about any factor and situation. In the article "Problem with Consciousness" Tuominen defines -"The word conscious is derived from the Latin words 'Cum' (together with) and 'Scire' (knowing) (Tuominen 2009)". There are several connotations on theory of consciousness. Person's ability to experience it clarifies the sense of being conscious. It is difficult to have a specific delineation about the notion of consciousness. Max Velmans and Susan Schneider in "*The Blackwell Companion to Consciousness*" write that anything people are aware of in the present time is the part of consciousness. They have again opined that consciousness can be understood from the perspective of cognizant theme or theoretical grounds which learns the human observance.

Generally, if people in cluster are aware of a similar thing supposed to be 'conscious' of that one 'to one another'. Actually if a person is 'conscious of something' it means he/she is acquainted with it. A general person is aware of various facts whereas, a non-living object hardly bears such sense. Therefore, it is understandable that human beings are cognizant of things. Consciousness denotes to person's realisation of unique opinions, commemorations, approaches, and atmosphere. One's sensible understanding repetitively changes. People may be focused on reading some book at one point. At the same time one's awareness may change to the recollection of a discussion the person had previously. Later, one might shift the mind to notice an object or may mentally plan for a trip. The study of human awareness is basically completed by theorists. French philosopher Rene Descartes pioneered the notion of "mind-body dualism or the idea that while the mind and body are separate, they do

interact (Kendra Cherry, Sept 18, 2018).” Ever since psychology has been established as a sovereign discipline psychologists have focused on the conscious experience as one of the foremost topics. In the article “Consciousness: The Psychology of Awareness” Kendra Cherry has mentioned that structuralist has employed a procedure which is documented as introspection to examine and proof of conscious ambiance, feelings and experiences. Skilled spectator will vigilantly scrutinize the contents of their own intellect which helped additional investigation on the systematic learning of consciousness. American psychologist William James, measured consciousness to a continuous and constant stream irrespective of constant changes. Even though, the focus of the research in psychology is transferred to merely apparent conducts in the first part of the 20th century, study on person’s awareness established since the 1950s. Consciousness doesn’t have a generally acknowledged operative description. In the present era, consciousness is perceived as a person’s consciousness of his/her own interior conditions and the events. One be able to illustrate about things one feels or experiences in words, then it is considered as an element of one’s consciousness.

Since many years, philosophers and researchers have tried a lot to get clear idea of consciousness. Scientists persist to discover the various roots of consciousness combining the corporal, societal, and emotional persuades that connect to sensible understanding. One’s ability to perceive and understand the things fulfils the process of consciousness. Philosopher Plato explicates that controlling the truth of soul is “in full consciousness” before it enters into a body. Being prisoners people can hardly see actual image therefore, they need to break all the mental shackles to witness the truth. However, Aristotle opines that the capacity of being ‘conscious’ helps a living being to follow the process of growth and diminish in the world. It also brings a distinction between the living and the non-living beings. A human being possesses the capacity of rational thinking which enables the one to make conscious attempt of choosing things for ultimate bliss. Even, ultimate consciousness enlightens people to feel the omnipotence and omnipresence of God and man’s duty in the world. Relating the notion of consciousness with identity John Locke illuminates that awareness can be moved from one personality to the other as it can sustain after the demise of the human body. Focusing on the notion of consciousness René Descartes discussed the whole idea of

consciousness as a non-physical entity which can come from human bodies which is an altogether bodily object.

Friedrich Nietzsche introduces the notion of nihilism which rejects the concepts of religious ethics and morality as guiding principles. It is an attempt to re-module the human consciousness. He pronounces that human consciousness is afflicted with ambiguity and suspicions and with proper attempt one can resolve such clashes. However, Sartre considers consciousness is often directed to some external objects rather than self. Nonetheless, some instinctive qualities personalize the notion of consciousness. The deliberate struggle of human consciousness in various circumstances brings the freedom for one. As situations can be altered but the struggle of consciousness to capture the root of understanding remains same.

Consciousness is a sense or feeling of being aware of. There are some conditions of awareness in which consciousness is found to be missing, such as “dreamless sleep, coma, and death”. There are also assortment of circumstances which can modify the connection between the cognizance and the society. Those stages are recognised as ‘altered states of consciousness’. It refers to any situation that is considerably unlike from a usual awakening state. Sometimes altered states occur naturally. On the other hand it is formed by the use of drugs or due to brain injury. Altered states carry along the transformation of thoughts, sense of defeat, variations in poignant expression, vacillation in image and variations in implication. Sleep and dreaming are the two widely acknowledged altered states.

The thinking procedures in the dream states exhibit a high level of absurdity. Both ‘dream and non-dream’ conditions are associated with severe disorder of memory: it usually vanishes in seconds during the non-dream state and in minutes after waking up from a dream unless vigorously refreshed. Study indicates that patients who undergo partial seizures (hallucinations and loss of mental control) experience altered states of consciousness. In such condition consciousness is harmed or lost whereas some portions of consciousness such as, automated behaviours stay unharmed. Mentioning Carl Jung, Bishop explicates- “Is it not plain that life goes to work . . . exactly like consciousness, exactly like memory? We trail behind us, unaware, the whole of our past; but our memory pours into the present only the odd recollection or two that can in some way complete our present situation. Thus the instinctive knowledge which one

species possesses of another on a certain particular point has its roots in the very unity of life, which is, to use the expression of an ancient philosopher, a “whole sympathetic to itself” (*Jung in Context*, Bishop, 272)”.

Double consciousness conveys the internal conflict experienced by subjugated class in a tyrannical world. The term is pioneered by W. E. B. Du Bois mentioning the African American double consciousness. He has explored the concept in 1903 in his auto ethnographic work, *The Souls of Black Folk*. Basically, the concept talks about “psychological challenge of always looking at one's self through the eyes of a racist white society”, and "measuring oneself by the means of a nation that looked back in contempt". The term also indicates Du Bois' involvements of reunion his African legacy with a background in a European governed culture. The concept has been used in numerous conditions including communal dissimilarity, particularly females existing in male-controlled cultures. Double consciousness explains the individual awareness of feeling as if one's identity is divided into numerous portions which are intricate or unfeasible to have a combined self. Du Bois discussed about the term in relation to the racial relations in the United States. Talking about the conditions of American blacks he emphasized that they lived in a society which subdued and diminished them. Therefore, it became hard for them to amalgamate their black identity with their American identity (Edles and Appelrouth 351-352). Feeling of double consciousness compelled blacks to look at them as they might be seen by the external world.

Double consciousness leaves a sense of conflict in the minds of American African. They often fight between reconciling their identities as blacks and as an American. Like Du Bois, Franz Fanon discussed the idea of Double Consciousness. In his first book, *Black Skin, White Masks*, Fanon articulated his despair for having double consciousness i.e. at being neither white nor black. Fanon recognized the root of double consciousness that black Americans faced. To him, European culture grounded the socio-cultural confusions among African Americans. He has discarded categories of masses, the one which supports white and the other who completely rejects of whites. Fanon also has discussed about the dialectics of white people and its contribution in framing the problem of double consciousness. He states that while talking to a black American a white man changes his language to remind them their clichéd culture. Fanon asserts that white men intentionally behaved in such way to project the inferiority

of black people. Such mannerism developed anger and complexities between them. Moreover, it left black American with the sense of being imprisoned and categorized. Fanon wanted African Americans to be knowledgeable to not adhere conventions exhibited by Europeans.

In psychoanalysis the notion is used to discuss the ideas such as, conscious and unconscious mind. Within the preview of awareness whatever mental functions like thinking, feeling and imagining take place that is known as conscious state of mind. Various western philosophers laid unending efforts to understand the concept of consciousness. They have discoursed that normal activities are resolute by reasons which are abundant and difficult than individuals comprehend. It is not only the conscious actions which constantly motivate us but more importantly the unconscious plays a very important role shaping human consciousness. Eastern standpoint on consciousness carried an unwavering outlook over the centuries; whereas Western overview faced various fluctuations in theory.

Freud alienated person's consciousness into three stages of alertness i.e. "the conscious, preconscious, and unconscious". Such stages keep up a correspondence through Freud's concepts of the "id, ego, and superego". The conscious state indicates everything one is responsive, together with things one is acquainted with himself/herself and surroundings. The preconscious consists of things one could forfeit concentration if preferred. It is the place where countless memories are accumulated for effortless reclamation. Freud's aphorism about the preconscious is a kind of place consists of unconscious thoughts at the specific instant but not the repressed ones. Therefore, can be recalled swiftly and can also become conscious. The unconscious carries substances outside of awareness. It comprises unaware memories, beliefs, and wishes of an individual. Much of the stored contents of the unconscious are assumed to be obnoxious or differing. "There is no coming to consciousness without pain. People will do anything, no matter how absurd, in order to avoid facing their own souls. One does not become enlightened by imagining figures of light, but by making the darkness conscious (Jung 151)."

Consciousness, even it is of the author or of the characters presents one of the most impenetrable problems in the science of mind. Philosophers have tried to explain this phenomenon called consciousness. Consciousness has a fundamental place in

nature and human life. Consciousness indicates to state of awareness of human being i.e. the latent knowledge of something. A person can be conscious of an idea, captivation or for the delusion. They are even conscious about mental illness. While suffering in psychological problems like psychosis, dissociative states and also in intoxication a person remains conscious. Nevertheless, each of these symbolizes a dissimilar psychological association of experiences (Kihlstrom, 1987). Contrary to conscious, Unconscious is the most enigmatic part of psyche which is soul runner of persons' performance and actions. Individuals have concealed emotions which are not directly receptive it includes repressed yearnings which take place due to certain anxieties and later get transmuted into another feelings. Essentially, the origin of such activities and reactions are unspecified. Though, it frequently controls the psyche and rational progression accordingly, it can be deliberated that these reactions are grounded on realistic experiences. Consequently, an individual forms to be a neurotic or passive-aggressive due to repressed sentiments.

Primordial hatred towards Jews is deep rooted in the Western nations and also gets a significant development in Germany during Nazi reign. In that period Jews face intensified antisemitism in a completely new stage. Professor Saul Friedlander in a chapter of his book "Nazi Germany and the Jews", coins a new word to describe Nazi animosity to the Jews i.e. 'Redemptive Anti-Semitism.' Such ideology comprehends the Jews as an ultimate menace to the territory. Jews are the destructive element of the society which kills humanity. They are threat to the manifestation of the normal racial order of human being. Adolph Hitler in the book the *Mein Kampf*, illustrates implication of such antisemitic ideology in November 1923. The book uncovers Hitler observation of Germany's forthcoming national and foreign relationships and his deductions about Jews. Hitler considers himself as the protector and leader of the world from its annihilation by the Jews.

"If, with the help of his Marxist creed, the Jew is victorious over the other peoples of the world, his crown will be the funeral wreath of humanity and this planet will, as it did thousands of years ago, move through the ether devoid of men...Eternal Nature inexorably avenges the infringement of her commands. Hence today I believe that I am

acting in accordance with the will of the Almighty Creator-- by defending myself against the Jew, I am fighting for the work of the Lord." (Landau, 142)

Adolf Hitler captures the psyche of Germans introducing himself as a liberator. He not only partakes religious philosophies while discussing about himself, the party, or the German people but also secularizes Christianity by lessening its power, rightfulness, and principles. Hitler contemplates that the moral philosophies of Christianity may tend to be a threat to his racist ideology. Hence, he perceives Judaism carries a penetrating influence to ruin the world. Hitler believes that such dogmas encourage massive conflict between inferior and superior. In this condition Jews play the role of a catalyst who provoke the revolt of weak against strong. Therefore, Hitler argues that a society free of Jews can have a smooth natural order. Nazis observe Bolshevism as the most essential current practice of ancient Jewish conspiracy which grounds national suspension and fragmentation. Thus, Hitler introduces Nazism as a principle of world redemption to convert humanity from the Jewish, Christian, Marxist doctrine. Hitler wants to create a new world order based on racism. Therefore, he desires to have total supremacy of German race. They assume that Judaism infects the world with the straightforward principle of human equivalence by contradicting the natural order of hierarchy. Thus, revitalization of the world and the formation of racial order initiates a war against the Jews. "Adolf Hitler was searching for success ... He had failed as a student in Linz, Austria... He wanted to be an artist but was not talented. Angry and miserable, he wandered aimlessly... He spent hours in library reading about politics. He read anti-Semitic books and pamphlets. He came to embrace anti-Jewish sentiment that was prevalent at that time in Austria... "Wherever I went", he wrote, I began to see Jews, and the more I saw, the more sharply they became distinguished in my eyes from the rest of the humanity... Later I often grew sick to the stomach from the smell of [Jews] (Gitlin 17)".

Observing the history of the Holocaust it can be understood that not only to establish a pure Aryan race Hitler evacuated Jews from Germany, but he observed that

basically the economic power was captured by Jews. Therefore, he invented the race ideology and polluted the minds of Germans that it is important to have a pure Aryan race which helped him excluding Jews from Germany. “It has been speculated that Hitler’s anger over his own failures motivated him to target Jews as a scapegoat (*The Holocaust*, Gitlin, 17)”. Therefore, it can be considered that the unconscious fear and complex of Hitler leads him to consciously evacuate the Jews from Germany through the Holocaust. “Hitler has promoted hatred of Jews long before he became the chancellor of Germany in 1933...Hitler and his subordinates, including propaganda minister Joseph Goebbels, succeeded in convincing millions of people that Jews were going to destroy Germany. Jews were forced to give up their property and belongings for no reason other than their religious beliefs. Others were forcibly removed from their families and taken to concentration camps, where they were punished for the crimes they never committed. (*The Holocaust*, Gitlin, 07-08)”.

Showing the impact of the Holocaust and after effects in works *Roots and When will Jews be forgiven the Holocaust?* Jacobson also tries to bring the anguish and dread of Jewish life which leave a great impact in present Jewish consciousness. The Holocaust originates from the Nazi antisemitism. However, abhorrence and discernment of the Jews, headed Nazi Germany by more than 2,000 years. In the Western philosophy Jews partake a distinct place for several decades. Jewish people are deeply hated for centuries. This disturbing event appears all over the centuries and uncovers its diverse sides. The extensive presence of innate anti-Jewish conducts in modern Europe assisted as an obligatory situation for the mass extermination. Such haunted memory is further transmitted to forthcoming generations through the preserved documentation in the Holocaust museum or several other modes. Often, such tragic past and the contemporary situation create a sense of dilemma for a Jew. It forces them to explore the root of his self-identity as well as of the group’s. In order to explore the Jewish roots and to know the actual meaning of Jewishness in the book *Roots Schmoots* the narrator has visited several places in the world which further help him to get a rational consideration of whole notion of Jewishness and antisemitism. His conscious and practical experiences in the journey re-shapes the whole thinking process as well as the sense of identity. In the book Howard Jacobson has documented his observations about the European continent from the late 19th to the beginning of

20th century. He has visited the places and witnesses the downfall of Jewish dream to get generous entry in European society and also to become an identical full citizen. He has also viewed the upsurge of social fanaticism, political revulsions, social rigidities and antisemitic activities.

In *Roots Schmoots* Jacobson judges Jewish community with extensive, humanistic standards. He at times becomes demonstrative and occasionally becomes confrontational and sardonic to Jewish companion. Nonetheless he never considers them to be in a distinct group of mankind relieved from mortal flaws, recklessness and errors. In the book *Roots* Jacobson describes about his trip to Lithuania in search for his Jewish roots. The book is the representation of Jewish consciousness with the instances of the Holocaust experienced by the narrator's ancestors. The book also testifies Jacobson's experiences about Jewish community across the world. In a humorous way Jacobson accounts his experiences which extensively deal with the idea of Jewishness and antisemitism. Jacobson observes the antagonism between Jews and African Americans in New York City. Jacobson even beautifully describes the Jewish dietary law and its modern day transformation and admiration in New York. "Even without cheesecake and sour cream, I was in heaven. This was not like eating kosher in England. Not surprising, since the food here was not so much kosher as kosher-ish... And there was no wizened little watchdog from the Beth Din sitting in a corner either—no ancient guardian of the Orthodox palate, such as you find in English kosher delis...and making you feel that eating is not a pleasure but a penance, a mortification of the duodenum which you misperform at your peril(Jacobson 1933-34)".

The author has visited many places including the synagogue in California. Jacobson's voyage ends with the adjourned tour to Lithuania, where he witnesses active antisemitism. He has even doubts on the religious practices of Jews which is later revitalized by the "Orthodox Jews in Israel". He also feels elevated after visiting them though, he dislikes the "religious activities like the Lubavitcher Rebbe and the Hasidim of Jerusalem." Historical Jewishness demands Jews to travel from one place to other. The book *Roots* is a voyage to search and understand his own ancestral root.

Initially he travels among the English Jews and he is distressed by the resurrection of Orthodox Judaism in England. The book gradually crosses its pace as it crosses the Atlantic and Jacobson penned down his experiences and impressions about the Jews in the United States. Jacobson witnesses that even in the present era Jewish parents battle to find out eligible match for their grown children. Jacobson even experiences that in Catskill Jewish holiday sites are degraded as these camps are occupied by Orthodox Jews or their clients. In New York he observes Lubavitcher waiting for the Messiah. In the West Jacobson looks at a Holocaust museum and is not impressed. He even visits synagogue and perceives that people pray for deaths of AIDS victims and illegal abortions. In a Church he observes that a Jew is preaching for Jesus. In his visit to a synagogue Jacobson is horrified to discover weak traditional service which is replaced by secularism. With the anticipation to catch Jewish connections he visits Wild West. Despite of being skeptical, Jacobson impulsively sides with the religion of his ancestors when it seems to be under attack. However, his visit to Israel with his wife is not pleasant as he observes that one anti-Arab orthodox extremist who explicitly wants establishment of Jewish theocracy. His general empathy for traditional Jewish social democrats are declining from the works of kibbutzim. Therefore, he has discomposure at the scruffiness of tourist fascinations in Haifa.

The author has depicted his journey about Lithuania where he observers dread of a revival of antisemitism. After much penetrating he discovers the dishevelled and neglected Jewish cemetery where the grandparents are buried. The basic purpose of the book is to find out the roots. Jacobson follows humorous style to depict his experience. Jacobson believes that the Holocaust demises the status of Jews to be the deserted fatalities. He feels that such feelings obligates to consider the other people as fools. Therefore, in an occasion in the Holocaust museum in America he reacts adversely by speaking something follies about Elie Wiesel. In *Roots Schmoots: Journeys Among Jews* traveling around Jewish communities Jacobson tries to explore the basic essence of Jewish roots. In his voyage encounters Jews who are violent and sad in New York's Borscht Belt; primitive yet sincere ultra-Orthodox Jews in Brooklyn; Jewish yet Christian Jews, who recognize Jesus, in Los Angeles. He also meets right-wing fanatic Jews in West Jerusalem, devoted left- wing Jews in East Jerusalem, and Israeli Jews

who are unaware about that they are Jews in the Red Sea resort of Eilat. Finally, there are the emaciated, thoughtful, detested Jews of the Old Country, Lithuania. Jacobson listens to their tragic experiences and beautifully pronounces them. Referring about the holocaust and the museum Jacobson describes that museum is the barrier of Jewish destruction and history. It carries the pain and suffering of Jewish life who lived in Lithuania several years back. Though it's simply looks like a building yet it is the tomb of Jewish sufferings.

The Jewish Museum is also young. It is scissors and paste job, mainly photographs, cheaply and, to my sense, eloquently mounted. Local photographs. It is a museum devoted not to the long history of Jews in Lithuania but to their destruction. Something like two hundred and forty thousand Jews lived in Lithuania before the war; something like two hundred and twenty thousand were exterminated. This modest museum, housed in a wooden building that feels like a barn or a dairy, is their memorial. Rachile Kostanian tends it like a flame. (*Roots Schmoots*, 470)

Not just the museum but there is another lady who also carries the same tragic history of Jewish. Her grey hair not just shows the old age it also displays her experience in the ghetto which she wants to express by writing memories. “She talks to me in her office, at the rear of the museum, while the phone goes and people come in and out with biscuits and a grave white-haired woman sits writing in a corner. ‘That is Mrs Margolis,’ Rachile Kostanian tells me. ‘She was in the ghetto. She is writing her memories.’ The grave white-haired woman nods (*Roots Schmoots*, 470)”. Though tragic extermination of Jews took place years back it still haunts Jews. Similarly, Rachile Kostanian also lives through her past memories. Her past is too much evident in her present life. Such dominance of past memories hampers not just external beauty of person hence, it also demeans her internal peace which is visible from the eyes of Rachile Kostanian.

Rachile Kostanian lives memories. She seems to have no protection against her past. So it is impossible to tell what age she is. Her skin is

extremely fine. If you looked at her hand enough you would start to see through her. She is hypnotically distressed. Her eyes swim sadness. You would register her beauty more, were you able to register her nervous system less. She plays with a piece of jewellery at her throat the whole time we speak. I notice that she has small feet, in red shoes. (*Roots Schmoots*, 470)

Rachile is much aware about the knowledge of sufferings. Though, several people discuss about the enduring pain of Jews yet, she believes that she is much aware than the other people. Therefore, she discards all the research about the Jewish life. The tragic history of Jewish life has been penetrated well by her. So now she is more focused on Jewish death not life.

She means *know*. Know in suffer. ‘Very many people here are coming and talking. People who know not deep... who know only of surface. This kind of research is not correct...I attempt to smile away the idea of research. Every Jew is a witness to Jewish life, I say. ‘Jewish life?’ Now it’s her turn to do some smiling away. ‘Is there Jewish life?’ The morbidity runs as deep as that. We are to talk only of Jewish death. (*Roots Schmoots*, 471)

Looking at the Jewish museum the author contemplates that now Jewish history only exhibits the dejected and painful history of Jewish life. “why, given the history of Jewish civilization here, there seems to be so little left to show other than photographs of dejection and defeat (*Roots Schmoots*, 471)”. It is even the sentinel of smeared Jewish memory. It presents what has happened to Jews including anxiety, pain and sufferings. It also exhibits the moulded history of Jewish life. Later, it was replaced by some play grounds. Recollecting about one of such museum Mrs. Margolis expounds-

A Jewish museum was opened after the war, 1945. In the ghetto. To preserve a memory of what had been, and what had happened. But under Sovietization a different story had to be told. Historical inscriptions in the ghetto were painted out. ‘No one took photo. The beautiful

synagogue, which had been damaged during the war, was exploded. It would have been possible to rebuild. The foundations were there, but the Soviet government decided it was not safe. They wanted to wipe out the memory. Now there is kindergarten in this place. In 1949 the museum was closed...’ (*Roots Schmoots*, 471)

Several perpetrators try to wipe out the complete root of Jewishness. Upholding antagonistic feelings to Jews rulers try to demolish Jewish history, culture, schools, papers etc. Jews are often considered as evil beings; the inheritor of Satan who needs to be destroyed for the betterment of the complete human race. Such hate ideologies are carried by Nazi rulers including the authorities of the present time.

Jewish school was closed. Jewish papers. Any word that had expression of Jewish-Jewish theatre and so on- was wiped out. They tried to wipe out even the bloody memory, not just the culture. All the memorials say, here are victims of Fascism. No mention of Jews. Even in the big memorial at Ponary, where sixty thousand bodies were found, even there you can see that from 1941 to 1944 Soviet people were killed by Fascists. Only two years ago we managed to put up plaque in Yiddish and Hebrew telling that victims were Jewish... The Jewish history, all was silenced and wiped out. (*Roots Schmoots*, 472)

While remembering and expressing such painful conditions about Jews “She clasps her hands as she speaks, compresses her lips (*Roots Schmoots*, 472)” which vividly displays the mental anxiety of the narrator associated with tragic memory of the past. Whole Jewish activities are identical to that of corpses who are half alive. That is a tragedy of complete Jewish race including the Jews living in Israel. The person is broken while expressing such ‘half-life crop’ conditions of the Jews. “It is a play on a cemetery. All our activities resemble those of half-life corpses. My eyes are full of tears saying so. It’s tragedy of our people everywhere, Israel as well (*Roots Schmoots*, 472)”. One Russian philosopher considers such tragedy as a punishment from God which Jews need to carry. Though, Jews have a separate state yet, they need to experience the pain of being isolated. Subsequently, antisemitic incidents are up surging and Jews are

blamed for bringing Communism as well as abolishing the Lithuanian country. Expressing detestation towards Jews the antisemites breaks the window over a poster and also throws white paint on it. Jews are considered to be the reason behind the destruction of Lithuania therefore, several natives take revenge during the war.

I've read a Russian philosopher who said it is tragedy from God, and Jews will have to carry it. Even if they have their own state they will be isolated. I'm very, very pessimistic. At first, I was hopeful. But now, evidence of anti-Semitism is deep. A week ago-you can take photo- a window over our poster was broke. They spilt white paint over it. They say in papers, which are free, which are free from Stalin now, you Jews brought Communism, you Jews took part in destroying the Lithuanian nation- and that is why some Lithuanian took revenge during war. (*Roots Schmoots*, 472)

Rachile opines that this is her subjective estimation about the whole scenario as people are not interested in antisemitism. People are concerned in other thoughts in addition death. Therefore, she is focused on her personal consciousness and sharing ideas with the author. "At the highest level, she says, as if she has to remind herself that there are other considerations besides feelings, other people to take into account besides the dead, 'I must underline, they are not interested in anti-Semitism. I am giving you my personal opinion. I want you to know it. I wasn't you to underline that it is my subjective opinion (*Roots Schmoots*, 473)". Hence, the author is confused while thinking about the whole notion antisemitism and its existence and escalations. "I underline it, but I don't get it. Is she saying that at the highest level they don't encourage anti-Semitism, or at the highest level they can't be bothered to address it as a problem? All I can tell is that there is a problem of power-play in the air... (*Roots Schmoots*, 473)".

Entering into her inner world Rachile explains about the painful journey of Jewish life. She describes that Jewish life is meant to live remembering the historical trauma of holocaust and to share tragic experience with other people of the society. In order to make their experiences more validate Jews make museum and can make an

attempt to tell others about their sorrows. Thus, Jews can only try to make other people of the world to correlate with them. Hence, making museum and sharing history can only be an attempt to preserve the traumatic experiences and memories of their ancestors. Such, tragic memories can help Jews to get their unrecognized culture acclaimed and to share the reality of Jewish life. Museum is the symbolization of tragic memory of holocaust which has been perished to save the tragic Jewish history.

Her dues paid to politics and realism, she returns to the inner world of hopelessness in which she is more at home. 'I get more pessimistic every day, 'she says. 'I'm not talking about revival of Jewish life. We must have some, but it is some kind of play, because we know in our hearts we are denied to live here, although the Grand Vytautas gave privileges to Jews in 1383 or 1388. We Jews'- she sighs, she palpitates, like a hunted hind-we Jews are condemned to live only day at a time. Our first duty is to build up a memorial for the vanished world- try *-try-* to tell this was history, to show the culture, the immense impact that Jews had on culture and daily life. And the other part is to tell the truth about the Holocaust. I think that the task of Jew who remains is to rebuild a memorial in the form of museum-I think- in memory of our parents and our grandparents, in memory of our families which perished here...(*Roots Schmoots*, 473)

Remembering the historical trauma Rachile gets overwhelmed "She holds on to her voice, her tears. At this moment she doesn't look dressed, she looks wrapped in her clothes (*Roots Schmoots*, 473)". Later, he is introduced to Mrs Margolis will probably take him to the ghetto. "The ghetto she was immured in, and doesn't forget (*Roots Schmoots*, 473)". Rachile wants him to interact with someone else therefore, she mentions "You can listen to someone else,... and not my sick heart (*Roots Schmoots*, 473)". Hence, the narrator finds whole illustration to be very problematic as on the one hand she wants the Jews to behave in back-foot by remembering the past and on the other hand it brings enormous pain for her present and future life -"that the first duty of a Lithuanian Jew is to look backwards, to commemorate the past, to dance on the grave of his ancestors. She strikes the cheeks not just of forgetfulness, but of optimism,

vitality, the callous energy without which there can be no present let alone future life. And I enjoy the stinging sensation (*Roots Schmoots*, 474)".

Mrs Margolis has provided him her account of tragic experiences which makes his visit to the exhibition more distressing for him- "It was touching then. Now it is harrowing (*Roots Schmoots*, 474)". The whole exhibition contains the picture and historical instances of Jews including her father, husband and herself. Even, they are charged for the things which are once their belongings. She depicts her experiences and several imposed laws of that period. At that time Jews need to follow several restrictions. They are not allowed to purchase from the shops runs by Christian people. Jews need to walk directly in road avoiding the pavements. Even, a Jew is killed for having some pears. Thus, they are compelled to survive without having food. "We go through the day-by-day horrors of German occupation. The edicts saying that Jews were not allowed to buy from Christian shops, that Jews were not permitted to walk on the pavements, but only on the roads- '*comme chevaux*'. The food shortages, the Jew who was killed for secreting a pound of pears (*Roots Schmoots*, 474-75)". Gradually, it becomes difficult for her control her emotions. The picture of herself and her husband bring emotional outbreaks for her. "It starts to get harder for her. Her voice stays steady but her eyes are watering. She isn't crying. Her eyes are not red. But they fill. They hold moisture. They are doing too much work. 'It's hard for me,' she says, 'I'm seeing many things and people here' (*Roots Schmoots*, 475)".

She has direct experience of surviving in ghetto for two long years. Later, she managed to escape from it. Presently, she is working as an employee in the museum among the preserved memories of her family and people which time and again refreshes her tragic experiences of historical trauma and agonizes her. Hence, she is duty-bound to face it again and again. "She lived in the ghetto for two years. Then fled to join the partisans in the Rudinko Forest. A map on the wall shows the direction the escapes followed. Some to freedom, some to death. I apologize to her for being instrumental in her present distress. She shakes her head. 'C'est mon travail.' She is employed here. Among the family documents and photographs. Her work. Her travail (*Roots Schmoots*, 475)".

Later, his visit to Kaunas, the capital of Lithuania the author has come to know about 'IXth Fort', a fort constructed by Russians during WWI and was later used by Nazis to keep mostly the Jews who "were simply killed outside and disposed of on the spot (*Roots Schmoots*, 477)". Describing the whole scenario the narrator comments that "A massive concrete monument dominates the scene...Faces emerge from the slates or grey and unadorned concrete, and great hands, suggestive of confusion, strength and weakness. I can't decide whether it avoids Holocaust kitsch, but it undeniably makes an impression by its bulk alone... If nothing else, it compounds the desolation (*Roots Schmoots*, 477)". There he has witnessed several plaques in commemoration of nearly eighty thousand deaths which includes thirty thousand Jews of the world. "A Jewish stone, added two years ago, elaborates. 'This is the place where the Nazis and their assistants killed more than 30,000 Jews from Lithuania and other European countries (*Roots Schmoots*, 477)". Sadly, Nazis were assisted by local Lithuanian people in such dreadful act. "*Their assistants*. Here's the rub. Here's the reason for reticence. Those assistants were Lithuanians (*Roots Schmoots*, 477)".

While entering into the fort they sense actual fear. It is pre-occupied with "a photograph of monument to the slaughtered at Lazdai (*Roots Schmoots*, 478)" and it becomes very significant for the narrator as this is for the first time he has seen something related to Jewish atrocities at Lazdai. In the monument Jews names are not imprinted clearly, Jewish names are concealed with broken letters like "IR KITI" or as others. This clearly re-presents that Jews are considered as others in the society and such prejudice doesn't end even after the deaths of the sufferers. "It's the usual chamber of horrors... There are about twenty names listed on the monument. They are just legible in the photograph. Simon goes through them. Not a single Jewish name. Just the gloss, at the bottom, IR KITI- that is, AND OTHERS. If there were any Schwartzbords among them, this is how they are remembered... IR KITI (*Roots Schmoots*, 478)".

Later, in his visit to a synagogue coalescing a Hebrew School the narrator has observed the historical testimony of Jewish people murdered by Nazis-"On the either side of the Ark is a *Yahrzeit* calendar, listing all the towns and villages in Lithuania where Jews were murdered by Nazis, together with the dates of the principal executions, so that candles can be lit on the appropriate anniversaries (*Roots Schmoots*, 478)."

Though, he is less fearful in visiting this synagogue yet, he holds a sense of affinity to Jews. As, the caretaker of the place requests him to donate for the *shul* (i.e. a synagogue). After he has done it the person reciprocate with endless love and respect. Therefore, the narrator ponders- “Do *shuls* have to be reduced to nothing, then, before I can feel at home in them? Must Jews be poor before I can love them? (*Roots Schmoots*, 479).”

Identifying the life-journey of the natives of the country the narrator suspects the safety of the people and also the visitors. Therefore explains- “Impostured? This, then, is the local fancy; this is how Lithuanians imagine themselves- as hypnotically intelligent martyrs of the spirit, soul-soldiers of the people. In which case the Kregans and the Schwartzbords were always going to be in trouble here. Where there is no national sense of the ridiculous, there is no safety for the visitor (*Roots Schmoots*, 481)”. However, his fellow visitors are aware of his state of consciousness therefore, they walk with him across the road. Later they have visited a ‘Devil Museum’ which has diabolic collections such as – masks, ashtrays, charms, puppets etc. The narrator finds the collections remarkable while relating it to Jewishness as it shows “how Jewish, right down to the Moses horns, most of the exhibits look. No, not look-are (*Roots Schmoots*, 481).” This leads to the interpretation of Biblical reference when Moses has come Mount Sinai with the horns on his head and relating the same idea Michlangelo has created a sculpture of Moses with horns. Thus, it signifies that Moses is considered as lord of the animal and Jews are also seen in similar way i.e. as a devil or an animal. “No question about it, I say to David and Simon, who are too young and too close their own culture to have said it this way to themselves, when a Lithuanian imagines a devil he sees a Jew (*Roots Schmoots*, 481)”. Referring to a new custom of the place Simon tells the narrator that presently, there is no direct expression of hatred by communists to Jew. No one is there to control them or to project disgust by wearing the masks of devils and witches. Presently Jews are termed as ‘going Jew’. “They are resistant... Simon tells me of a cute custom, revived of late now that there’s no Communism to keep the lid on it, of dressing up at Shrovetide in masks of witches and devils saying, ‘Now we are going Jew (*Roots Schmoots*, 481)”. However, the narrator severely criticizes that phrase considering it as antisemitic. To him, it is not a general way of expression like other

considers it. As Jews are often related with evils and derogatory ways to demean their eminence.

‘Going what?’ ‘Going Jew.’ ‘But it’s not considered anti-Semitic,’ David says. ‘They put on a bent-nosed mask of a devil and say they are going Jew but it’s not considered anti-Semitic! What is it considered? Zionist?’ ‘It’s a way of speaking,’ Simon explains. ‘Like when my mother puts on her jumper inside-out, her friends at work say, “Did you sleep with a Jew last night?”’ (*Roots Schmoots*, 482)

However, he doesn’t consider the complete act of criticising the Jews as devil as something new. It is the age old method of criticising Jews with antisemitic prejudice. Moreover, he wants the young people of the place to be aware of such prejudice and stereotypical thinking of the other natives as they relates “an inside-out” clothing with Jewish thing.

‘This is fascinating and terrible, I say. ‘The devil stuff isn’t exactly new to me- Christian theology has always needed the idea of Jewish evil. But if an ordinary unthinking Lithuanian associates an inside-out garment with a Jew, then it’s time you got out of here. It means they’ll never think of you as anything but the inverse of what’s natural. Back-to-front. The wrong way round...’ (*Roots Schmoots*, 482)

The narrator himself becomes anxious to reciprocate to such dreadful mannerism towards Jews. Even his behaviour reflects his anguish that Lithuanian artist Ciurlionis would have used such symbolic expressions in his work -“And I become so agitated by all the meanings of this ‘way of speaking’, I get so exaggerated in my gestures and so hot and hellish in my denunciations, that if Ciurlionis’s chum were passing he would have me for an exhibit in his collection and not think twice about it (*Roots Schmoots*, 482).” The narrator has also detailed about the non-Jewish attitude of considering the Jewish as collective whole. Jews are even called as parasites as they are often considered as burden by their antagonists.

Nothing to look at but the dead forgotten fields of Lithuania. How come there's no fruit here and no butter and no anything. I ask the boys, given how agrarian the country still is. Collectivization. Like the Russians, like everyone who has been Sovietised, the Lithuanians have lost the trick of farming. All they know now is how to mope around cities... Every now and then an edict ordered or allowed them back. See! Said their enemies when they botched it. We cannot pick it up again overnight, the Jews protested. Parasites! said their enemies. Now- what bliss! – the earth-loving Russian and Lithuanian peasant prowls the town, while the Jew farms his heart out in a kibbutz. Serve them right. (*Roots Schmoots*, 482-83)

The whole society and culture of Lithuania is engrossed with the culture of white people. “Nothing dark” exists there, only white races like “Germans, Russians, Swedes and Finns” are available which the author believes might gratify Hitler’s desire to get pure Aryan race. “Nothing lustrous. Except, of course, Taube Rozas. Otherwise everyone is pale, bad-skinned, polar. This, of course, is what Hitler longed for. A blindingly white anaemic world (*Roots Schmoots*, 484).” The narrator further ponders that Hitler might have got such world order if, he had been very delighted. Observing the German businessman in the town and his erotically pronounced language the narrator assumes- “Once they have emptied their lives, or the world, of the thing they have argued with, are people pleased with their work? Do they settle back happy into a monochrome retirement? Or does it dawn on them too late that without your opposite you are nothing (*Roots Schmoots*, 484)?”

In his next meeting with Mrs Margolis the narrator remembering the historical trauma of the Holocaust and thinks that Jews do not have any escape from the upsetting occurrence of the Holocaust. The atrocious event has destroyed the whole life and survival of Jewish community and left them to live collective mourning. Such gruesome act has changed the flow of time. Hence, Jews are helpless to preserve any solid documentation of their innocence before or after the event. They can also imagine certainty of the re-occurrence of it and can live a life of fear and anguish.

I am not looking forward to my tour around the ghetto with Mrs Margolis. It is going to be hard without a common language. It is going to be upsetting. And it is going to keep me pegged within a Holocaust context which I had hoped to overleap. My interests- my special interests- pre-date the Holocaust. But there is no getting beyond it. It did not just destroy lives and artefacts and fabric, it lies like an obstacle in the mind. It has changed time itself. There is no access, now, to a time *before* that event. You see everything in the light of what happened, happens, always did happen, always will happen. (*Roots Schmoots*, 484)

Thus, narrator considers his understanding as a “problem of perception,” however, the survivor Margolis lives such complex structured life as the narrator asserts-“it is the Labyrinth in which she lives her life (*Roots* 484).” Even the life of her in the place less troublesome with several memories in every corners and streets. It reminds her the memories of family and friends. “As we walk in the direction of the ghetto I ask her if she likes the city, if she feels it to be her home, despite everything. My ‘despite’, my ‘*malgre tout*’, is naïve. Of course she loves it here, not despite but because...’*a cause de...*’(*Roots Schmoots*, 484-85)”. Their visit to ghetto is also very overwhelming for the narrator. The narrator observes the age old untouched houses and lanes as a symbol of unending melancholia of Jewish destruction. “Now we are before the ghetto. She stretches out...beyond which she was not allowed to pass. We turn into narrowing lanes, backyards, small houses, some of them almost unchanged in fifty years. The old maddening ghetto contradictions start to seize me- finding picturesque, missing, mourning the destruction of, a thing that should never have been here in the first place (*Roots Schmoots*, 485)”.

Margolis has depicted her journey and family life to the narrator by showing him a lane and a balcony. Thus, she has also re-lived her past while sharing it with narrator. The ghetto is so life-less that to feel the livelihood Margolis needs to look outside to find the life and nature, therefore, she is a tree outside the ghetto. “She shows me a lane she used to walk down with her fiancé, a balcony she used to stand under. We stand under it together. From here she would look out-that way, that way- and see the only tree that was visible from the ghetto. Because in the ghetto itself-’*pas des*

arbres'(*Roots Schmoots*, 485-86)". Referring to the present stage of Margolis the narrator depicts that she hardly possess any smile in her fact due to the historical trauma of the Holocaust. Such anxiety has made her too reclusive to express her pain. Even, the memory of her past life creates lots of anguish in her present life. Hence, need of survival force her always adopt the present scenario and behave as per the demand of ego and super-ego. "She walks briskly, a short grey woman with no laughter lines on her face, living deep inside herself. Over here, she stood and watched people being led to the burial pits at Ponary. Over there was the great Jewish library, twenty thousand volumes or more, all destroyed. And there the hospital, where her father worked (*Roots Schmoots*, 485-86)." Her conscious life is grounded on the wounds of her past life. Though, the tragic memory of historical trauma often brings distress for her yet, she diligently leads her survival with tears in her eyes and smile on her face. "Every now and then it's too much for her. I see something wintry, not a tear but an icy pearl, in her eye. Do I touch her? Do I say something comforting? Do I know how? (*Roots Schmoots*, 486)".

Later, the narrator has met an interviewer who is interested to "film Margolis taking a person round the ghetto" with him as, he is "proof of the renewed curiosity in things Jewish in Vilnius." They are willing to document his experience about the capital of Lithuania along with his other plans. To that the narrator responses that his initial visit to Jewish museum was really painful for him as he wanted to avoid the inhibited commemoration of the Holocaust. Later, defeating his anguish and fear of the historical trauma the narrator has bravely faced the interviewer in order to inscribe his experience and to admire incalculable survival of Mrs Margolis. Thus, he wants to establish the conscious effort of all Jewish people to restrain the re-occurrence of the historical tragedy of the Holocaust.

When I was in the Jewish Museum, signing the visitor's book, I was painstaking in my determination to avoid the usual post-Holocaust responses to Holocaust material- 'deeply moving', 'never-again', 'bearing invaluable witness', but the moment Lithuanian television points its cameras my way, I find myself saying how deeply moving it is for me to be here, what invaluable witness Mrs Margolis bears, and

how we must use all our powers to ensure that never again...(*Roots Schmoots*, 487)

The narrator is less familiar with Margolis French expressions of tragic history in French. Even, the outer environment is as cold as her languages and heart. Hence, the narrator can empathize with haunting memories as both of them have shared collective trauma and memory of the historical catastrophe. Though, the language becomes a barrier yet, their emotional affinity associates their hearts and minds. “The cameras follow us around. I’m getting less and less of what Mrs Margolis is saying. The temperature has dropped to something like sixteen or seventeen under, which is too cold for my French. But we settle into a quite intimacy where she can say whatever’s on her mind, whatever her old haunts make her say, and I can listen, not understanding verbally, but in the other, sentimental, way, just understanding (*Roots Schmoots*, 487).” Considering her tragic experience of the Holocaust and relating it with her conscious behaviour of the present time the narrator illustrates – “I fall to wondering whether her experience is the sole explanation of her cast of mind, or whether she was always going to be a sombre woman (*Roots Schmoots*, 487).” As the narrator believes that she is as great as the *Anna Karenina* by Tolstoy–“She is as grave a person as I have ever walked with. It is not easy to go on thinking of her as Anna Karenina at the opera...(*Roots Schmoots*, 487)” Hence, he feels that it is her experience during the Holocaust and her present life which shapes her consciousness as grave. “It forgets what the Holocaust has done to time. Her experience was always going to be her experience (*Roots Schmoots*, 487).” As no other person can feel the pain and anguish she has experienced in her life.

Describing his journey to Lazdai which is “hundred miles away from Vilnus (*Roots* 488)” the narrator illustrates that the place preserves the haunted memory of Jewish extermination which still carries the fear of annihilation- “Lazdai has the air of a town that was evacuated fifty years ago and to which no one has ever wanted to return. There has been an Independence Day parade in the square... If you were mugged here you wouldn’t take it personally (*Roots Schmoots*, 490).” Therefore, he feels that his home-coming is not too emotive. The narrator relates his experiences of Lazai with the familiarities about Jewishness in Serhai which includes their eating and religious

mannerisms-“This is not an emotional home-coming. I never expected it be. Whatever there is emotion around all this I’m saying for Serhai. Lazdai is just a name; whereas Serhai has been described to me someone who remembers it. Serhai was where we had our klezmer band and our bagel ovens our goat. It was Serhai where we thanked God every night for every day that had gone by without incident (*Roots Schmoots*, 490)”. However, he mentions that his habit of keeping an eye on Jewishness fails to find any existence of Jewish people in Lazai- “Since we’re here, though, we agree that I ought to set eyes on something Jewish. That won’t be a person. No Jewish persons have lived in Lazdai for some time now. But I wonder if there’s a synagogue standing, or a cemetery, or even a *mikveh* (*Roots Schmoots*, 490)”. To enquire about the same they talk to a policeman who is wearing a grey and green uniform. Therefore, the narrator creates a joke- “All the police in Lithuania now have new uniforms. Green, with a grey triangle on the back- the easier for criminals to aim at, goes the joke (*Roots Schmoots*, 490)”. The narrator feels that his great-grandfather has taken restored pronouncement to be settled in Serhai and Manchester as they look for contentment in life. As, the Jewish life in Lazdai is getting rootless; people can hardly remember any ‘edifice’ of Jewish group in spite of its existence in the town. Even, the police official does not clearly mention about any such existence of Jewish “ruin or something (*Roots Schmoots*, 491)” or the gravestone.

We find no synagogue, no cemetery, no ruins of a *mikveh*. David and Simon, and indeed David and Simon’s father, have now taken to running into people’s houses to ask for directions, no two of which are remotely similar. Some say that there’s an enormous Hebrew edifice, still intact, a couple of blocks away; others insists that the best we’ll find is a single gravestone in a field at the other end of town. (*Roots Schmoots*, 491)

In order to enquire about the same they have approached a family. Hence, the owner of the family is very displeased to see the narrator and his friends in his house. “He staggers a bit. Raises a futile arm, and yells. Bawls us out...It’s a fierce denunciation. Florid, fluent, foul...(*Roots Schmoots*, 492)”. The narrator has tried to get actual utterance from the David. To which David replies that he is just questioning about their presence in front of his house. However, sensing the rage and hatred of

person and Jewishness of David the narrator feels that – “You don’t have to speak Lithuanian to know he’s saying rather more than that. But David is Jewish, and Jews don’t like to repeat obscenities. My great-grandfather would have been the same (*Roots Schmoots*, 492)”. Moreover, the natives of the city are unwilling to exhibit their ignorance about the Jewish roots in the place. Neither the narrator finds any Jewish belongings in the abode. On the basis of an agreement with Christians the Holocaust memorial is placed a little away from town. It reflects the intentions of the Christians to uproot Jewish remaining from the city. The existence of Jewish root in place is equivalent to that signpost for the memorial. As both exist without being noticed or talked.

What is interesting is that while no Jewish remains are to be found where anyone says they’re to be found, not a person we ask will own up and say he doesn’t know. Perhaps in Lazdai they don’t wish to admit ignorance of such matters. There is agreement, though, about the place of the Holocaust memorial. It is a little out of town, signposted, on the very spot where, a little more than fifty years ago, the Christians of Lazdai settled their argument with the Jew of Lazdai, once and for all, and in a single afternoon. (*Roots Schmoots*, 492)

Thus, following one signpost after another they have reached “ZYDUMASINIU ZUDYNIU” which reminds the narrator to a path of old ghetto. Hence, he is relieved to get some clarity about their screen journey. As the road is muddy so, they have walked to the destination of finding Jewish remaining. There they have seen a fence which looks small yet wider enough to cover the tragic deaths of Jews – “The fence marks the area within which the shooting was confined and bodies buried. It doesn’t look big enough to have housed sixteen hundred corpses (*Roots Schmoots*, 493)”. Such grave and antique place agonizes the visitors therefore, Simon satirically comments- “‘After the war,’ Simon tells me, ‘Lithuanians would come and dig in such places to get the gold from the teeth of dead Jews’ (*Roots Schmoots*, 493)”. The narrator feels that this memorial is not the actual place about which he have heard in the fort. But this new memorial created by Jews themselves also carries some death, gloomy and fearful in each and every belongings. Even the scarf tied in one of the baskets in

the memorial carries the tragic history of Jewishness. As it is kept in memory of the death Jews from Jewish Cultural Society of Lithuania.

This is not the memorial of which I saw a photograph in the IXth Fort, referring to IR KITI. This is a new memorial, put up two years ago by Jews themselves. It is not well tended. Hardly surprising, given that there are no Jews hereabouts to tend it. A couple of baskets that once held flowers lie on the ground. Something dead is still in them. A scarf, saying it is from the Jewish Cultural Society of Lithuania, is tied to one of the baskets. For our brothers and sisters,' Simon reads, 'who were tortured to death.' (*Roots Schmoots*, 493)

Considering a memorial itself as an engraved plate on a monument the narrator along with his friends leave the place. The narrator illustrates that as these places are being reclaimed by the Jews so it will be hard to preserve it. As any belonging of Jews are often devastated due to antisemitic hatred. Therefore, this place "cannot be kept up. No one will keep them up (*Roots Schmoots*, 493)". Later, the narrator elucidates that in Lazdai when they are unable to find petrol- "The pumps are rusted and empty. They don't look as though they've seen petrol this century. Despite that, men wait about in their cars...because there is a rumour, a rumour of a rumour, that petrol might come (*Roots* 494)". Thus, people in Lazdai leave in a hope of affirmative endeavours. The narrator equates their life with Jewish memorials as both are abandoned, both are retrieved and both cannot be preserved. "Their lives, I think to myself, are as neglected as the memorial. They too were reclaimed for five minutes when they became the heroes of the free world, and now they cannot be kept up. No one will keep them up (*Roots Schmoots*, 494)".

Though, oak tree is considered as "object of heathen" yet the narrator relates it with his Jewishness and tells "we are oaks (*Roots Schmoots*, 494)". As 'oak' trees are chopped by Christians the way they have uprooted Jews from 'shtetl'. Though, following the religious traditions any Jews might chop an oak tree which is used for idolatrous purpose yet, the native Christians of Lithuania become more religious as well as patriotic so, they have chopped the both. Thus, the narrator has objectified the

existence of the Jews and Jewishness by relating with trees, signposts and scarf. “Chop. Chop. The only way a new belief can prosper. Or an old one defend itself... Serhai is more agrarian than Lazdai. More a *shtetl*... Thus smell of burning wood is even sweeter than it was in Lazdai. As is the smell of the chicken (*Roots Schmoots*, 495)”. The narrator is also informed about the fearful life of Jews in Lithuania- “Life used not to be so in Lithuania, they tell me. Jews may have been slaughtered in paddocks and their graves plundered for gold fillings, but at least your car mirror is safe (*Roots Schmoots*, 495)”. Thus, he is informed that Jews life are always been endangered and devastated intending to steal all the possessions from their necropolis. Due to anti-theft machines Jewish properties are secured now. Therefore, those machines are to be valued more than the property itself. Accordingly, the narrator has left as sense of dark humour through his narrative style- “It has an anti-theft device which must be twice the value of what it’s anti-thieving. You’d steal the device and leave the car (*Roots Schmoots*, 495)”. Breathing in the air of Serhai the narrator can feel the prolonged unnamed hatred, disgust or uneasiness in the place. Though, he fails to identify the exact feeling yet, he can sense the historical tragedy and illuminates- “You can taste their warmth. It *almost* gets me, it’s *almost* something I remember, from somewhere, but it isn’t quite, it isn’t truly, it isn’t in *fact* (*Roots Schmoots*, 495)”. Later, entering into a ‘Service Centre’, Simon tells that their ancestors might have been the craftsman of the town. Hence, with the extinctions of Jews all warmth disappears. Now the activities are performed by non-Jews. Simon expounds- “We fitted windows ourselves. They wouldn’t let us farm, so we baked bagels and played fiddles. A hundred years ago you would have called in to any one of these wooden houses to get your shoes repaired. Now you take them to the dead building with the figure of a man with a scissors in his heart (*Roots Schmoots*, 496)”.

Further, they are in search of teacher assuming that only a teacher beholds historical knowledge and can help them in reaching to the Jewish place. Unexpectedly they have met a teacher who have informed them that no Jewish religious place, people and public building exists currently. However, before the war several Jews lived in the place. Only a Jewish cemetery exists in the place. “There is no synagogue. No Jewish public building. Before the war there were thousand Jews living here. Now there is

none. All that's left is a cemetery. He can show us where that is (*Roots Schmoots*, 497)". Later, the teacher informs them about Jewish expertise in craftsmanship in reference to "Napoleon's coat" when the French military camped in Serhai in 1812. "The Jews did all the tailoring. They found the coat, took out their chalk and scissors, and sewed it into a curtain for the Holy Ark (*Roots Schmoots*, 497)". The school teacher helps them to find the Jewish cemetery which situates across the Christian cemetery. "The school teacher walks us back up the hill, past the church. Turns us left and points the way to the Jewish cemetery. Through the field, across the Christian cemetery, and we'll find it. His final, shouted instructions have all the dogs barking (*Roots Schmoots*, 497)". Being present in the Christian cemetery they have observed that the place is well maintained. Even the fresh flowers on the graveyard displays current consideration to the place. They have observed the presence of several people who are conveying regards. However, the narrator is astonished as they are unable to find any cemetery across the well-cared Christian cemetery even after reaching to its end. "My companion go ahead of me while I mope between the stones. They're following the school-teacher's directions. Across the Christian cemetery, keep going, and we'll see it. But where? The Christian cemetery ends in ploughed and muddy fields (*Roots Schmoots*, 498)".

However, they have followed each and every instructions of the teacher and feels disappointed as they cannot see anyone in the farmhouse. Even after walking a long through mud they fail to reach any Jewish cemetery. The narrator along with David and his father have lost all hope to find out their Jewish root or the Jewish cemetery but Simon continues to follow the school teacher and calls them "Come on quickly and. Follow him. He's found it (*Roots Schmoots*, 499)". The whole scenario of the cemetery is very disheartening for them. As, unlike the Christian cemetery this place is brutally discarded. The over-grown lifeless grassland has converted the whole place to a 'wasteland'. It clearly displays the current consciousness of the natives towards which includes their hatred and ignorance towards even to dead Jews. However, the narrator feels that the disfigured, utterly discarded place has made shelter for snow as it carries the Jewish traits of warmth and compassion which are often seen in other way round by the non-Jews.

We wind down, following the external wall of the Christian cemetery, to where the cultivated land gives out to overgrown but winter-dead grass, to what looks like waste-land, and there, sticking up at odd angles, twisted, chipped, faded, broken, misshaped, discoloured and utterly utterly ignored, are the gravestones. There is no form left to the ground they seem to grow from. You do not know if you are standing on a grave or not. There is just the long-dead grass and weeds and matted stalks and deep piles of snow, kept from melting by the wall of the other cemetery, and by the gravestones themselves, some of which lean so acutely that they make a shelter, a ghetto, for the snow. (*Roots Schmoots*, 499)

The narrator and his fellow Jewish travellers find it overwhelming to witness that condition of Jewish cemetery. All their excitements to find out the Jewish roots disappear while looking at the graveyard. They feel that such treatment is utterly inhuman, unaffectionate and biased paralleling to that of Christian cemetery-“We fall very quiet. The excitement of finding what we thought we never would find yields to the disgrace of this treatment of hallowed earth, its cruel contrast with affectionate, hysterically commemorative Christian burial ground we have walked through (*Roots Schmoots*, 500)”. Like the worn-out and disfigured Jewish life and history the place is also faded. Even, they are unable to read the writings on the stones. Hence, they get some dates -“It is hard to read the writing on the stones. Most are faded. Or overgrown with moss and lichen. Where there is Hebrew to be discerned, Simon copies some dating from the 1930s. The lucky ones (*Roots Schmoots*, 500)”.The narrator feels it disgraceful for the current Lithuanian Jews to see such terrible condition of the graveyards. Similarly, the other Jews also feel apprehensive for the narrator who has seen his ancestral place in such condition. Simon has tried his best to read the writings on the stones very carefully but he fails to get any name that is known to the narrator. The narrator is stunned to sense the condition of the Jews of all generations and expounds- “And I wander between the stones, touching the odd one and yes, I admit it, feeling that it is something, not nothing, that a Jew descended from this community has come back and for an hour or two on wintry afternoon entertained a thought for those who lie here. I’ll admit more. I may not have been able to make Serhai itself throb for

me, but I am upset in a way I never expected to be by the modesty of these memorials—mere aggregation, most of them...(*Roots Schmoots*, 500)".

The narrator feels it painful to see such condition of Jewish graveyards. Therefore, he wants to spend some time with his ancestors avoiding his fellow members. As he considers ironic that among all people he who is "the least familial, the least loyal, the least nostalgic of the Jews (*Roots Schmoots*, 501)" now witnessing the tragic history of Jewish roots. Though, the process of remembrance and forgetting can be easy for other people yet, it is sardonic that the narrator is chosen to perform the duty of remembrance- "... for anyone can be remembered by the easily moved, but to be remembered by me, whoever they are, well, that's less to be expected, enough to make the least friendless of men ... (*Roots Schmoots*, 501)". The narrator now considers that "no one should count himself forgotten and unvisited for ever (*Roots Schmoots*, 501)". As his presence is the proof that any inconsiderate person can also be compelled to visit and being considerate at any point of time "My presence is the proof, if anything ever can be... (*Roots Schmoots*, 501)". At last they have returned to the car following the same muddy path, crossing the Christian cemetery but now they are more appalling and emotional to see the contrast again. At that point they have come across several prestigious, earnest and 'God-fearing' people who have come out from the church. Such people more explicit towards their devotion and fearful towards God's justice in superficial level as they are less bothered about actual moral and pious actions towards humanity. That is why they have left the Jewish graveyards in such terrible conditions. Accordingly, the narrator ironically comments-“ We get back to the car just in time to see the people of Serhai coming out of the church, the women in their scaves, respectable, devout, God-fearing (*Roots Schmoots*, 501)". Thus, Howard Jacobson analyses several attributes of Jewish life in *Roots* in which he specifies the prejudice faced by Jewish people which includes the abandonment of Jewish cemeteries from the Christian cemetery. He indicates the persistence of contemporaneous antisemitic activities in the society.

The book is an account of his travels in America, Israel and Lithuania: a 'Jewjewjourney'... Jacobson is a globe-trotter, journeying among today's Jewish communities looking for the source of his identity. He

meets Jews of every type: aggressive yet lachrymose Jews in upstate New York's Borscht Belt; medieval yet warm ultra-Orthodox Jews in Brooklyn; Jewish yet Christian Jews, who recognise Jesus, in Los Angeles. He also finds fanatically right-wing Jews in West Jerusalem, committed left-wing Jews in East Jerusalem, and Israeli Jews who don't know they're Jews in the Red Sea resort of Eilat. Finally, there are the shrunken, haunted, despised Jews of the Old Country, Lithuania...In other words, Howard Jacobson has discovered that when it comes to gut instincts, his Jewishness is more important to him than either his Britishness or his politics, and perhaps even his principles (Freedland 1993)

Thus, the book *Roots* is documents about the limits of ethnic identity. Jacobson here presents a modern day interpretation of Jewish journey which wants to transfer the encumbrance of both the Holocaust as well as Jewishness. This journey is not easy for them. It often takes away their inner peace, existence as well as their own friends and family by making them neurotics. It is visible from the books that burden of the Holocaust is no less than the burden of being a Jew who needs balance between his past and his present. He needs to justify his own existence as a Jew as well as a chosen predecessor. If the Jew fails then it is ultimately his loss which may end up proving Jewish subordination and malicious character. This happens due to the problem of assimilation and acculturation. Though various countries sheltered Jews after the Holocaust yet they faced difficulties in assimilating in the host nation adapting their culture, laws and dogmas. In fact, the memory of the past makes their present miserable harming their conscious flow of thinking. Same happened with the narrator of *Roots* who initially considers his own Jewish roots and orthodox Jewish people as filthy until he personally witness the virulent antisemitism in Lithuania and also listens to the tragic experiences of his ancestors. Hence, his visit to that place brings a complete change to whole thinking process. He now can differentiate between the people who actually behold the sense of morality and the pseudo-religious God-fearing one. The later one expressing their fear for God attends religious congregation and strictly adheres to the religious teachings. However, they forget to provide the actual service to religion. Even,

they are least bothered about the sense of equality and universal brotherhood. Though, people often demand for a new world order yet, they themselves forget to follow that order which results with biased treatment to Jewish cemetery documented by the narrator.

Though in the external world the enormity is lesser than during Nazi era yet, it the wounds remains the same for the Jews which still deeply affects their psyche. Such tragic incident not only internally wounded the Jews but the outrageous consequences of it paralysed them in culturally, politically and economically. Considering such Jewish anxiety Howard Jacobson in *When will Jews be forgiven the Holocaust?* explicates a conscious Jewish response to the heinous act of the Holocaust. Referring to John Gray's rhetorical question which he raises in *Straw Dogs* "It has long been known, he writes that those who performs great act of kindness are rarely forgiven. The same is true of those who suffer irreparable wrongs. When will Jews be forgiven Holocaust?" (*When will Jews be forgiven the Holocaust?*, 01) Jacobson mentions that Jews can never be forgiven the Holocaust. Though, Gray's illustration carries a universal appeal to mankind for all the victims and the atrocities done to them in which he refers Jews as the example of sufferers. "The question, when will Jews be forgiven the Holocaust, and its implied answer - never, have political implications right enough, but there's an important non-political lesson to be drawn from them. If it's not for anything they have done, but for what's been done to them that Jews cannot be forgiven, then it's in vain for Jews to strive to alter the way the world sees them (*When will Jews be forgiven the Holocaust?*, 113)." Thus, the author presents a picture of inner self of the Jews. As, creating the conspiracy theory of the Holocaust denial some of the non-Jews claims the non-occurrence of the Holocaust. They even blame Jews for fabricating the story of the Holocaust and for their universal melancholia. Therefore, through his writing Jacobson explicates that if Jewish melancholia has political implications due to which they are unable to forgive the perpetrators then one needs to understand the non-political teachings behind the same. Making a question mark to their honesty and truthfulness to the whole act Jacobson asks that for what specific purpose the non-Jews are unable to forgive the Jews and conducting one after another antisemitic incidents and accusations to Jews. It reflects that both non-Jews and the Jews carry such

sensibility in their minds and now it is the need of the situation for the Jews to act consciously and to change the world's point of view for them.

Due to indisputable prejudice Jews are often criticized for the miseries of the others. As they are often called as murderer hence, presently Jews denies to carry all the enforced burden of culpability and tyranny. "It isn't the Jews who will never be forgiven the wrongs done to them, it's everyone. By Gray's reasoning, we all stumble morally in the face of obligation. We reject the burden of gratitude and guilt, in the case of the latter by turning the tables on those who have wronged and portraying ourselves as the victims of their sufferings" (*When will Jews be forgiven the Holocaust?* 01). In order to justify his argument on hatred and prejudice upon Jews Jacobson further exemplifies by referring to Jane Austen's novel *Mansfield Park* that "Where we have neglected or undermined, she understands, we cannot love" (*When will Jews be forgiven the Holocaust?* 05). As, antisemitism is increasing in Europe which provides the antisemites a green signal who hate Jews and usage issue of Palestine as a justification for their actions. Howard Jacobson in *When Will Jews Be forgiven The Holocaust?* criticizes antisemitism which is mainly focused to criticism of Israel. Howard Jacobson, in *When will Jews be forgiven the Holocaust?* explicates- "The Holocaust becomes a sort of university, an educational experience – a great learning experience, you might say – from which Jews were ethically obliged to have graduated with First Class Honours. But Israel, and those Jews who support Israel, are the overwhelming proof that they flunked their studies. ... Thus are Jews doubly damned: to the Holocaust itself and to the moral wasteland of having found no humanising redemption in its horrors. (*When will Jews be forgiven the Holocaust?*, 187)".

The important discussion is that non-Jews have historic guilt for the Holocaust. They even dislike the Jews who make them realize their guilt therefore projects hatred and become antisemites. To Jacobson- "Anyone who cannot bear to look at the reflection of his conscience in the mirror of a crime, has only to smash the mirror to feel innocent (*When will Jews be forgiven the Holocaust?*,178)". The author even illustrates that - "the shocking psychological truth is that man rejects the burden of guilt by turning the tables on those we have wronged and portraying ourselves as the victims of their suffering. The Roman historian Tacitus spells it out. 'It is part of human life,'

he wrote, 'to hate the man you have hurt.' Those we harm, we blame - mobilizing dislike and even hatred in order to justify, after the event, the harm we did. From which it must follow that those who are harmed the most, as in the case of the Shoah – are blamed the most (*When will Jews be forgiven the Holocaust?*, 05)”. By this Jacobson projects the basic human tendency of hatred and hurt. Jews are often relegated and tormented out of collective hatred which later extends to physical violence or massacre like holocaust. The victim is impugned with imaginative validations. Such, incidents shape the psyche and consciousness of Jews therefore, they denies to carry the earlier burden of guilt. Moreover, anti-Zionists considers it seamlessly equitable to criticize the state of Israel and its policy which are mere deception of antisemitic hatred. “So now the Jew is mistrusted not for what he is, but for the anti-Semitism of which he is the cause. And no Jew is more the *cause* of anti-Semitism than the Jew who *speaks* of anti-Semitism. (*When will Jews be forgiven the Holocaust?*, 267).” Though, several events are available about the occurrence of Holocaust yet Holocaust deniers still deny it. The death of several millions of Jews in the Holocaust endorses exemplifies catastrophic outcome of antisemitic violence. Hence, the Holocaust deniers often increase the pain of Jews by rejecting the occurrence of that heinous crime. “For foisting the lie of the six million upon the world, Jews are accused of compounding the wickedness that was the just cause of the Holocaust - had it only happened - in the first place. By virtue of the way Jews cynically exploit the Holocaust to serve their political and financial purposes today, are they shown to be deserving of what they suffered yesterday..., or, rather, since there was no Holocaust, what they ought to have suffered yesterday.” “Must the terrible logic that ensures – that an irreparable wrong will never be forgiven - induce in us an equally terrible vigilance: instead of Never Forget, must our motto be Never Mention? Is silence the only precaution we can take against its happening again? (*When will Jews be forgiven the Holocaust?*, 22)”.

With the rise of global antisemitism hatred towards Jewish people converts to criticism of Israel. Therefore, Jews often considers that it’s their moral responsibility to remember holocaust and they will never be forgiven the holocaust. “To see the Jews as prime initiators of both Christianity and Socialism - those explosions in human thought, call them unparalleled liberations or unparalleled catastrophes - is to accept

how much, in the way of causing mankind to lose sleep, we are responsible for. Not being forgiven goes back a long way. So could we say it begins - not with our killing Christ, that's altogether too straightforward - but with our conceiving him? (*When will Jews be forgiven the Holocaust?*, 233)". Jews believe that they should not forget holocaust for the sake of its victims and every individuals in the world. Such activities might help in preventing re-occurrence of holocaust like atrocities. "Freud speculated that it was those countries in Europe which were the last to forgo what he called 'barbarous polytheism'- the tree-worshipers of Lithuania, for example - that most eagerly embraced the Jew-hating of the 1930s and 40s. They were, Freud suggests, nostalgic for their paganism. 'Their hatred of Jews,' he wrote, 'was at bottom a hatred of Christians.' "The consequence of this for Jews is that we end up being the meat in the sandwich, responsible for the paganism and responsible for the Christianity, depending which way the wind is blowing. Forcing us to ask: are not some instances of Christian anti-Semitism simply expressions of Christian dissatisfaction with Christianity itself?" (*When will Jews be forgiven the Holocaust?*, 233)".

Howard Jacobson raises the point that with their obligation to carry the burden of historical trauma of the Holocaust, Jewish compulsion immediately shifts to resentment. Therefore, Jews need to be careful enough to display their present status along with their conscious mental state. They need not to display themselves as sufferers and should restrain themselves from projecting any fear of reoccurrence of the Holocaust. However, the author ponders about the duties and obligations of antisemites. He suspects any strict imposed laws towards antisemites and antisemitism. "Jews are considered to have forgone their right to own even a part-share in defining anti-Semitism, or to judge the extent to which they are, or indeed ever were, its victims. "Thus, has the shame of thinking anti-Semitic thoughts been lifted from the shoulders of liberals. Since there can be no such thing as anti-Semitism - Jews having stepped outside the circle of offence in which minorities can be considered to have been offended against - there is no charge of anti-Semitism to answer. The door is now wide open, for those who truly believe they have nothing in their hearts but love, to stroll guilelessly through to hate (*When will Jews be forgiven the Holocaust?* 272)".

As in spite of constant opposition the movement continues to sustain. Similarly, anti-Zionists reason that their disagreement is not with the Jews themselves, but only to find resistance from denunciation. Jacobson explicates- “I don’t myself argue that anti-Zionism is a method for circumventing Jew-hating while indulging it, but were that to have been the intention, it could not have been better planned.” As, they feel the abhorrence of Israel provides involuntary exclusion from the burden of antisemitism. Nowadays following numerous methods people are either expressing or denying antisemitism “The syllogism goes like this. Not all critics of Israel are anti-Semites. If I am a critic of Israel, therefore I am not an anti-Semite. In this way has anti-Zionism become an inviolable space. Question it and you are deemed to have cried anti-Semitism, and since to cry anti-Semitism is a foul, no position from which it is rational to question anti-Zionism remains allowable. (*When will Jews be forgiven the Holocaust?*, 156)”. Therefore, Jacobson displays his astonishments whether this series of bitterness can ever be destroyed. “By the infernal logic of this magic circle, the anti-Zionist is doubly indemnified, firstly against any criticism of his position whatsoever, since the status of such criticism has been reduced to that of 'tactic', and secondly against the original accusation of anti-Semitism, which anti-Zionism cancels out. (*When will Jews be forgiven the Holocaust?*, 156)”.

Thus, Jacobson presents the mental conditions of the Jews through both of the works. The works reflects that Jewish consciousness has been mainly controlled by the past memories of the Holocaust and the other antisemitic prejudice. Though, Jews often tend to de-link themselves from such tragic roots in order to get a new identity so as to create a new memory yet, the collective memory of past never leaves the Jews. As such memories survive in the minds of the sufferers and often those are documented in form of memoir and books. However, current heinous and prejudice mannerism towards Jews often force them re-consider their tragic history. In which actions like Holocaust denial or the criticism of Israel force Jews to think that antisemitism is not end yet. It survives in the minds of the perpetrators so as the Jews. Therefore, Jews need to consciously act considering the history and the testimony. Such circumstances escalate the ideology like anti-Zionism. Though, several Jews oppose it considering it identical to antisemitism hence, many favour for the claim of own Jewish space and nationality.

However, as long as anti-Zionist ideology will create harm for the Jews themselves it will be considered as an act of antisemitism because anything harmful against Jews is antisemitic. “It is no longer true that they are rejoicing to be rid of the dead man; on the contrary, they are mourning for him; but strange to say, he has turned into a wicked demon ready to gloat over their misfortunes and eager to kill them. It then becomes necessary for them, the survivors, to defend themselves against this evil enemy; they are relieved of pressure from within, but have only exchanged it for oppression from without (*When will Jews be forgiven the Holo When will Jews be forgiven the Holocaust? caust? 63*)”.

Conclusion

The current work taken up in the foregoing chapters are arranged for adequate arguments based on the analysis of “Treatment of Antisemitism” by applying the theory of Psychoanalysis in the select works of Howard Jacobson. Considering the title of the current work, the sections have been corroborated using copious orientations and citations from the text books. The thesis has six major components based upon the objectives namely, antisemitism, tragic-humor, Psychoanalysis, Jewishness, fear and anguish. Antisemitism is often characteristically woven into profundity in almost all of the works of Howard Jacobson. His own style of humor is constantly significant to his subjects, even though catastrophic, obscure or intense. Howard Jacobson is most widely admired for his creative handling of humor. He is a writer who treats humor with seriousness with a message for the readers. Since, Jacobson pronounces himself as “entirely and completely Jewish” therefore, his works are more concerned with the issues and causes of Jewish community.

The foregoing thesis confirms the idea that ‘Antisemitism’ still persists as a global problem in the society. Due to prejudice and hatred of non-Jews the violence against Jews expands which further results in psychological disorders of Jews. Application of literary theory of psychoanalysis brings various explanatory methods to analyze and to understand the psyche of Jews. The thesis also generates an analysis in support of the datum that the reading of contemporary writer’s works considering the old theorists as well as explanations affords brilliance to the readings. The thesis has confirmed an additional substantial argument that Howard Jacobson’s works are investigated understanding the psychological growth of Jews and also impact of prolonged hatred within the boundaries of psychoanalysis as the other existing works of Jacobson critiques mostly on use of humor and other literary theories. A great writer like Jacobson needs to be studied over again as, the concerns and influences consequently can authenticate such unsettled inference by supporting research works in antisemitism.

The thesis takes up six works from the quantum collections of Howard Jacobson’s works depending upon the area as well as considering the own confine of the research. The remaining other works of Jacobson provides an opportunity for the

upcoming scholars to specifically deal with “Humor” or “Jewishness” or “Psychoanalysis” as a single body of research. For the imminent scholars in the same area the analysis made on the above mentioned topics of this research will be helpful. The thesis has been planned in five chapters along with the introductory chapter titled as Brief Candle. This chapter carries the introduction of Author, review of literature, proposed methodology, thematic analysis of the select works of Jacobson, discussion of proposed theory, novels correlation with the title and significance and the impact of the title. However, the abstract of the thesis is titled as “Introduction” which mainly provides the crux of the whole thesis.

In the *Kalooki Nights*, the researcher explores the impact of Nazi antisemitism on Jewish life. Jews have experienced enormous antipathy and hostility. After the Holocaust, the collective memory makes it difficult for Jews to survive in a peaceful manner. As the historical memory like the Holocaust adds fuel to the fire of their present day antisemitic experiences. Though, memory also functions as an instrument to reform their survival instinct yet, the repressed memory of the Nazi antisemitism forces Manny, the central character, to re-enact the fearful event of the Holocaust with his own parents. Juxtaposing the role and impact of Orthodox Judaism with the Holocaust Max, the narrator of the novel opines that Manny’s trial to swipe out the disgrace force him to develop revenge motif. The failure of Manny to balance between his past memory and present life brings complete degradation to him and his family. “I am surprised,’ I said, ‘that you don’t curse us all for ruining your life.’ ‘My life?’ She seemed astonished I should suggest such a thing. ‘My life’s just a life. It’s your lives that are ruined (*Kalooki Nights*, 472).” The scholar has observed the use of humor with the use of word "Jew" to indicate pain of Jews and the burden of Jewishness. “Jews don’t do Paradise Regained. Once you are out you are out with my people. The gates swing shut behind you, the cherubim flash their flaming swords, and that’s that. This is what means to be Old Testament. You’re always conscious of having blown your chance of a good time (*Kalooki Nights*, 03).”

In the *Finkler Question* denial of identity has been observed in the study. It has seen that Tresolve, the non- Jew rejects his own identity in order to live a Jewish life. Similarly, Finkler desires to be a true English man and denies to accept his Jewish

identity. However, Treslove's denial is the out-burst of his own inferiority, jealousy, inner hate, and the antisemitic act which he has experienced assuming as a Jew. But Finkler's denial of identity is seen as an expression of shame, agony and pain of being a Jew. Such shame further leads him to join the ashamed group which is primly an anti-Zionist group often reacts to their own community people and the other who seek to have the state of Israel. Libor the teacher of both assumes terrified future of forthcoming Jewish generations if they behold the anti-Zionist ideology as it is also a form antisemitism and brings only hate and distress. Failed to cop-up with such fear he ultimately commits suicide. "People hate Jews because they hate Jews, Libor. They don't need an excuse. The trigger isn't the violence in Gaza. The trigger, in so far as they need a trigger – and many don't – is the violent, partial, inflammatory reporting of it. The trigger is the inciting word (156)". It has been observed that their own journey teach them the exact shade of life and both of them returns to their own communities. Even, the humor is used by creating "ASHamed Jews" and making parody of "Jewish question". "Before he met Finkler, Treslove had never met a Jew. Not knowingly at least. He supposed a Jew would be like the word Jew — small and dark and beetling. A secret person. But Finkler was almost orange in colour and spilled out of his clothes (19)".

Exploring the concept of historical trauma and the role of antisemitism in *J a Novel* the researcher understands that the tragic memory of "What happened if it happened" i.e. the Holocaust has an enduring and fatal impact upon Jews as it has reshaped the life, minds and psychology of Jews. It has been observed that Jewish Holocaust consciousness is too severe to overlook. It teaches them to learn to live with fear and anxiety. It tells them to be under the shadow and to live an alienated life. Often Jews can be searched by the non-Jewish rulers; they can be tempted and falsely loved for their own benefits. However, Jews need to understand the actual motif of monarch and perform for their own salvage. Though, they might feel disgust yet, Jews need to avoid that feeling of disgust as carries another four D's with it and makes life horrible to live. Keyvern's understanding of antisemitic conspiracy and fear of dystopia shapes him to be an escapist. Therefore, he refuses to live a horrified a life. He even fears that his own child might need to live tragic life as lived by his own community people. His

fear, apprehension and distress results in suicide. “But the shouts and smell of smoke had a powerful effect on me. I don't say they excited me, but they gave a sort of universality to what I was feeling. *I am who I am because I am not them* - well, I was not alone in feeling that. We were all who we were because we were not them. So why did that translate into hate? I don't know, but when everyone's feeling the same thing it can appear to be reasonableness (*J a Novel*, 30).”

The current study has explored the reframing of traditional identity and character of *Shylock* while comparing it with the Elizabethan period in *Shylock is My Name: The Merchant of Venice Retelling*. Therefore, the stereotypes associated to Jews have been studied and found that it has a great impact in shaping the mind and behaviour of an individual. Strulovitch is modern day representative of Shylock. However, Shylock is as an archetype of shadow of Strulovitch with both dark and bright sides. It has been observed that the hate, criticism and ridiculed experienced by Shylock shapes him to be a person which he was in the *Merchant of Venice*. Even, the need of the survival forces a Jew to take the occupation of usury. However, no one can understand the hidden pain of a person. A person is often judged, criticized and mocked considering his identity and history. However, the inner turmoil of an individual and also of a father whose daughter has left him and whose wife is in death bed has been observed from the reactions and actions he makes likewise, Strulovitch. Understanding the point of view of Shylock the study explores that even, he has a sense of morality within him which is hidden inside due to fear and outer turmoil he experiences. Earlier, Shylock was ordered to convert his religion to Christianity therefore, in modern time they seek revenge and demands the conversion of Graton which can be observed as reverse hatred of Jews. This hatred comes of dejection, cheating, abhorrence as Betrace also seeks revenge when she is left by Graton. Humor reflects through mockery of D'Anton even, the demand for pound of flesh. “That's how vilification works. The victim ingests the views of his tormentor. If that's how I look, that's what I must be (*Shylock is My Name*, 20)”.

In *When will Jews be forgiven the Holocaust? and Roots* the scholar has observed the impact of antisemitism in framing Jewish consciousness. The antagonism, disgrace and antipathy experience by the Jews are unfathomable. In the travelogue *Roots* the search for identity/Jewishness of a Jew has been seen. The Jew has initially

rejected his identity feels humiliated about it. However, the narrator's trip to Lithuania unveils all his illusions and confusions about his Jewish life. As, there he personally senses the antisemitism, hate, dejection experienced by the Jews. Even, he feels real trauma and pain of a victim after listening the realistic experience of the Holocaust survivor. The memory of a tragedy can never be ignored and has an enduring impact not only in the victim's life but also in the life of the other listeners. Therefore, in *When will Jews be forgiven the Holocaust?* It has been observed that the Jews can never forgive the heinous act of the Holocaust. Often they try to assimilate and acculturate with other group people yet they feel discrimination like the Jewish cemetery is precluded unlike the Christian cemetery in *Roots*. Therefore, modern Jews demands the State of Israel to establish their own individuality. However, anti-Zionists shows hate, antipathy and violence to break spirit of Zionists. That is why it can also be considered as a form of antisemitism. The use of satire is used while commenting on the mannerism of "God-Fearing" people.

In view of that, it has been perceived and examined that Jews across the globe face the same pain of discrimination from one generation to the other. The present study has explored life of the Jews living in Manchester, Lithuanian and other part of the England while keeping a world view of the individuals. Though, the study is focused on a specific race yet, the prime aim of the thesis is to bring an epithetical note for every victims or sufferers of any atrocities. It has been observed that the trauma of the Holocaust and apathy of hurt connects Jews as they experienced same nature of antipathy, agony, isolation and fear. In this research work one interesting thing has been observed that the Jews across the world are struggling with almost the same issue of antisemitism which further extends to anti-Zionism, another form of antisemitism sometimes supported by the Jews. Jews are earlier persecuted based on culture, faith, and race besides fear of the perpetrator. The Holocaust is the example of most heinous act of antisemitism done to Jews. However, currently anti-Zionism evolves as a new form of antisemitism which inflicts hatred. The present work concludes that the discernment against Jews is still prevalent in the society. "Not all critics of Israel are antisemites. I am a critic of Israel, Therefore, I am not an anti-Semite. In this way anti-Zionism become an inviolable space (*When will Jews be forgiven the Holocaust*, 154)."

The present research has explored that there are indications of prejudiced instances in literature. Therefore, one needs to focus on the notion of egalitarianism. Though, most of the people in the modern day life procure such notion yet, Jews in the world are still discriminated. Therefore, concept of egalitarianism needs to be followed in a realistic way. The contribution of the present study is that it will help other researchers to have a better understanding related to antisemitism and egalitarianism. The current study also has drawn a parallel between traditional antisemitism and new antisemitism and nature of hate as projected in the six works of Jacobson in which humour functions as a coping mechanism for Jews. Therefore, this study will benefit the upcoming researchers to have a better apprehension of traditional antisemitism and new antisemitism which is also known as anti-Zionism.

The current study unlocks the gates for upcoming research to be conducted in the field of antisemitism and nature of hate. It has been observed that the issue of Jewish identity as global problem which has forced to balance the characters in the select works with their self-quest for identity. Such quest often leads the characters to revolt against social norms and nature of hate. In order to equate the love and hate concept a parallel study has been drawn between the good and evil by bringing a humanist prospective in his works. The criticism about the strict laws of Orthodox Judaism is found in a satirical way. In his select works it has been noticed that commitment to humanity needs to be prime concern of an individual or community as it also helps in motivating other socio-political and religious issues. This research work has also discovered the social and psychological anguish confronted by the characters. It also explores the role of such anxieties bringing self-development of the characters. Though, often the characters tries to battle the present day situation yet, many a times their inner conflicts lead them to surrender. The study also points out that human sentiments, associations and society has an affirmative influence on the person's mind which often help them to grow as strong individual. The characters partake the capability to struggle with the existential anxieties and can elevate their conditions.

Apart from the issue of antisemitism, there is a wide scope for further research to be conducted. The researcher may attempt to brings out certain areas those need investigation in greater details. The current study will be beneficial for the students who

are engaged in Jewish studies. It will try to bring a new arena of understanding the Jewishness. The works of Jacobson can be studied from the perspective of stylistics, comic and post-modernism. Apart from that a whole book of research can be done on the concept of quest for identity considering all the select works. Even the issue of gender equality can be studied the novels like *Kalooki Nights*, *Finkler Question*, *Shylock is My Name*. Thus, conducting a study on these topics, the students can increase new understandings in Jacobson's works.

The contribution of the present reading is that it will benefit other scholars to have a restored knowledge on antisemitism. The present research has compared both traditional and contemporary occurrences and stances of antisemitism available in the select six works of Jacobson. Therefore, present study will be an aid for the forthcoming scholars to understand the notion of antisemitism, the historical anguish of the Holocaust as well as the notion of anti-Zionism which is also measured as a new form of antisemitism. It also unlocks the gateways for forthcoming research on current dynamics of antisemitism and Jewish psyche as the current work residues open ended with numerous unexplored visions in the analysis of the forgoing chapters. Moreover, to understand a literary argument the thesis suggest that additional intertextuality methodologies should be in use as this enhances the literature studies. Though, people try to remember the tragic experience of Jews during the Holocaust by celebrating 'The Holocaust Memorial Day' yet, insurgence of current heinous antisemitic acts fails all such efforts to restrain the occurrence of the Holocaust. Looking at the current graph of antisemitism it can be assumed that the Holocaust has ended yet. In fact, the memory of the Holocaust remains available in the observances of an individual till a Jew experiences, listen to it. The study also tries comprehend the situations of Jews with evocative and explanatory considerations on Jewishness, the Holocaust and antisemitism. There is a change in Jewish psychology due to the Holocaust. As Jews still feel the existence of contemporaneity of the Holocaust. It was assumed that after 1945 the Holocaust was over as a single occurrence. However, there are several the Holocaust like incidents available throughout the world. In which people are being persecuted, tortured, interrogated with prejudice and also murdered.

Every historical event has its own importance. It carries a particular and irreplaceable story. People investigate the Holocaust not only to collect chronological evidence but also to understand the suffering of victims. Various authors penned about the horrible whereabouts to preclude reoccurrence of the Holocaust and also to convey veneration to the victims. Feeling the tragedy of victims from humanitarian point people can realize pain and agonies of fatalities. It also helps to understand their own nature. The current work has observed that the upheaval has remodelled the psyche of Jews. Memory of the Holocaust haunts Jews like an apparition. The Holocaust is still fuming inside the psyche of Jews. It haunts them and terrifies them with the futuristic consequences. Jewish literati Elie Wiesel has depicted his experiences which helps people to reconsider the pain of Jewish survivors. The Holocaust can be considered as contemporary ex post facto of the anti-Jewish viciousness. Though, it is not identical to sufferings of 1939's but the trauma and the sufferings remain the same. In a region where vehemence, aggression, and discernment towards Jews are regulated in memory, to the horrors of the Holocaust, there has hardly any space to be satisfied. Apart from massacre, attacks, destruction of synagogues and other antisemitic violence's there are several incidents which resembles the atrocities like the Holocaust which might not be as extreme as Shoah yet it created enormous havoc. To relate, the pain of people in Syria who are being used for precautions and treated like nothing. The pain of such people are no less than distressed Jews. Though various countries tried to shelter them like it was done during the Holocaust and like Jews these migrants also faced same difficulties in assimilating in the host nation adapting their culture, laws and dogmas. In fact, often they need to in go survival struggle. Though, in the present era the enormity is lesser yet, the historical memory deeply affects the psyche of the victims. This is what is the presence and surfacing of the Holocaust in the minds of Jews. The Holocaust is ended long back yet, Jews are experiencing the anguish of it, being socially handicapped, politically and economically sensing it again with the outrageous consequences. As, hatred against Jews forced them to carry the badge of "Other". Therefore, the current study tries to bring social awareness to the problems of Jews, their alienation and disgrace by establishing the notion of an egalitarian society in the select works of Jacobson. In the select works the researcher has explored the antisemitic vehemence experienced by Jews in the modern society. For example, in *J a Novel* it is

depicted that the fear and dread of upcoming identical terror of the Holocaust captures the psyche of protagonist Kevern which restricts him from leading a normal life. As he is wrongly suspected for the death of one lady for just being Jew as it is done during the Holocaust. He is dreadful and disgusted and due to this he has avoided his normal life and becomes a neurotic. Similarly, in *The Finkler Question* it has been observed that the prejudiced attack on Tresolve calling as “You Jew” which forces him to rethink about the identity of Jew and existence. Like, it has happened to all Jews after the Holocaust.

The study also introduces latitude for the forthcoming research in the field of psychoanalysis. The work will benefit the researchers to analyse the other novels containing antisemitic incidents in the light of the theory of psychoanalysis especially introduced by Sigmund Freud. The study also generates a platform for the upcoming researchers to explore the responses of victims. But in the present thesis, historical and collective trauma responses, defence mechanisms and neurotic and psychotic stages of mental ailment have been explored. However, any scholar may carry out a detailed study concentrating on socio-psychological theories. The degree of psychological disorder can be explored in the forthcoming study. Nevertheless, it has been perceived that any kind of distressing and heinous incidents leave constant effects on the psyche of the victims as it can revive at any time and in any situation as long as the fatality experiences a similar action. Therefore, the degree of psychological illness can be calculated concentrating on the life of a person in usual conditions and during the reappearance of a historical event.

The current study has interpreted the select works of Jacobson by applying Freudian theory specially, defence mechanism, uncanny, along with inferiority concept and neurosis. It also discovers the reasons for historical trauma, Jewish fear and anguish and also analysed the consequences of antisemitic hatred on the lives of victims especially the Jews that makes them psychologically weak and often lead to surrender or sometimes to be suicidal. It has also examined the lives of distressed victims reviving their tragic past experiences in the rise of subsequent distressing encounters. For the future research the study has proposed that the other novels which contain historical and traumatic incidents can be reinterpreted in the light of the theory of psychoanalysis.

Even, the literary theory of existentialism can be applied in the select works of Jacobson in order to understand the existential crisis of the characters. It has been observed in the study that many Jews are still suffering due to antisemitic prejudice. However, the mode of expression of hatred has been changed yet, the idea of hate still persists in the minds of the people. Now a days, Jews are widely accepted and acclaimed but complete assimilation is yet to happen. As, a minor change in behaviour from each end brings back the tragic history to the minds of both Jews and non-Jews. So, in order to have a new word one can try forgetting the past by remembering the joyous acceptance and can sustain the idea of universal brotherhood. The researcher has discussed traditional and modern forms of antisemitism which only creates anxiety, distress, hatred and later psychological disorder and chaos. Therefore, one needs to understand the root cause of mental distress of such victims and also needs to eliminate such social parasites by understanding the reasons and repercussions which have been reconnoitred in the thesis.

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