

A Discovery Of New Horizon In The Novels Of Bernard Malamud

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ABSTRACT

Struggle and hardship occupy central place in Malamud's innovative prescient. He sees human existence as characterized by struggle and suffering in the world they live in; their suffering has meant a discovery of a brand-new identity, despite all his weakness, a hidden potential, an opposing self which always prompts his heroes to resist any chance to his ethical or non-secular essence. Thus, this research paper intends to expose that man victimized via risk forces over which he had no control. The suffering man meant a discovery of new horizons in his miserable life, a possibility of his free response to his condition. Malamud portrays his heroes not as an extraordinary man, but as an ordinary human being who refuses to bow all the way down to the oppressors and fights with all the force at his command to keep his life and his feel of human integrity.

Key Words: Existence; Morality; Discovery; Integrity, Suffering.

Introduction

Bernard Malamud, author of Jewish-American literature is well known for his universal hidden concept in his novels. He always encourages his readers to examine and consider the significance of omnipresent sensibleness of human existence. A wide range of readers and critics were drawn to Malamud's ideas about humanism, and many concluded that he was the founder of Jewish Humanism, a term that blends an examination of humanistic principles with a feeling of national identity. Hershinow defines in his essay "Malamud's Moral and Artistic vision;" a search for a new life, the prison motif, the necessity for moral involvement, the value of suffering and its regenerative power, the ritualistic and mythical elements in life, the scapegoat and orphan motifs, and a consuming concern with love, mercy and understanding." (Hershinow, Sheldon J.1984)

Based on his conviction that tragedy and joy are the part of a recurring motif in Malamud's novels and short stories emphasize the Jews as a symbol for humanity's suffering. A Jew is someone who does what is right; to be honest, to be good, to other people, according to Malamud, being a Jew entails being a fully-fledged human being with the ability to judge others, a trait that all people possess. Edward A. Abramson in his article "Bernard Malamud and the Jews: An Ambiguous Relationship" analyses how a Jew relates to the entire world. He quotes from an interview with Malamud and says that "A Jew represents humanity" (Abramson Edward A, 1994). His art is essentially about the suffering of Jews. Since he is a Jew and is aware of what it means to be Jewish, he places a strong emphasis on Jews. The tragic murder of millions of innocent Jewish lives in the Holocaust has become a focus in Jewish-American literature. Though the horrific phenomenon did not take place on American soil, it did affect the families of the victims, the survivors who immigrated to this country after the war, and the Jews who had no connection except through their Judaism and through the worldwide Jewish communities. Malamud, a Jewish writer represents Jewish history and issues through his writing (ibid). He explores the human condition of that time. Malamud affirms that "I try to see the Jew as a universal man" (ibid). It states that he tries to present the constant struggles of human being in the context of Second World War. Malamud explained the living conditions of the ghetto were horrible, deprivation of food, medical care, many of the necessities of life, and used extensively as slave labour, many Jews died of the malnutrition, disease, and starvation. Several Jews were also executed for alleged crimes. Consequently, most of the Malamud's heroes are self-exiled young Jews ashamed of their experience of life who usually left their city in search of a new identity and new life.

Jews in his novels possess an ancient and unique identity but he has given his Jews a common identity with mankind. They easily merge into the non-Jewish society. They fit themselves with the change in American attitudes and expressed a commonality directly on several occasions in such words as "All men are Jews except they don't know it." Sheldon Norman Gerstein, 1980 has thrown light on the humanism of his Jews. In the Western imagination the Jew had always played a special role as wizard, magician, possessor of secret knowledge, but never, until Auschwitz and Buchenwald, had such moral authority been confirmed upon him. From hated, feared, or ridiculed figure, lurking on the fingers of the culture, he was transformed into the man, who suffered, Everyman. Malamud believes that Man is always changing and the changed part of him is all important. I refer to the psyche, to the spirit, the mind, the emotions.

As a writer Malamud's roots are Jewish roots. Most of his central characters are Jews. In a discussion of Malamud, in his speech, Leslie Field suggests:

"Malamud's roots are Jewish roots." The original soil nurtures a writer in such a way that in way age his writing is immersed in that which concerns Jews most directly. Transplanted, the writer may become a hybrid. His Jew of the Torah, the Law, and the rabbinical teachings may become the Jew of general humanism, of universalism. In fact his Jew may become indistinguishable from the non-Jew as they become homogenized in a larger, non-Jewish world. He may emerge as every man as his identification with his own people overriding concerns becomes peripheral or marginal." (Field, Leslie, 1959)

Thus, Jewish American tragic soul in Malamudian concept comprises the individual pain that goes with the crisis of identity, inspired by the idea of moral learning acquired via suffering, and endures their pain in silence and calm, understanding that it serves to reveal life's true meaning.

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Literature Review

Malamud is a moralist who has little interest in moral conflict. As a writer Malamud has written about the struggle of human being and personal anguish. Morality is necessity, one which a man will be reluctant to acknowledge, and it is not a creative choice. Morality is a reluctant mode of accommodation. It is simply the name of the discipline, for those who are not saints. It is, like the world itself, a fatality. Malamud said that Morality is the primary prison though bars are not visible. Francisco Pecconrini L (1985) in the article "Gabriel Marcel's *Pensee Pensant*" as the Ultimate Reality and Meaning of Human Existence" studies the ultimate meaning of the self. According to Pecconrini, the self "as the "thinking thought". Malamud moves his readers because of the number of literacy strategies. Persuasion lies in part in the ambiguities of his affirmation and in part in the resources of a remarkable flexible style. But most importantly, Malamud convinces because he has regained in his finest work the tragic vision which has been central of Jewish expression for ages so in Malamud, morality is a trait emergent because of a basic fact of existence just like many other organisms; we have always needed others of our kind in the struggle for survival. Moral sense could never be mistaken for moral instinct. We may be our private cousins, but not when it comes at altruism. In many of Malamud's stories we find the theme of a struggle of an unworldly fool to survive in a world ruled by worldly "wise" men and then rules. Bernard Malamud, a Jewish writer represents Jewish history and issues through his writing (Abramson Edward A, 1994). As a writer, Malamud sees human existence as characterized by struggle and suffering and reveals a deep sense of understanding for what it means to carry out a human existence. Malamud's vision of human existence is much broader. For him, man lives not only in the naturalistic world, where the strongest motivating force is survival and where only the fittest survive. For him, man lives in the world of human relationships, the world of impersonal relationship which existentialist psychologist, Ludwig Binswanger calls, 'Mit-welt' literally 'with world'. For that reason, Malamud's protagonists are always bent on finding a new identity and with it a new rapport with society. Malamud's multifaceted literary career produced a diverse body of work. The studies of various authors' derive inferences, the search of new life in Malamud's novels and short stories. The protagonist enjoys freedom of choice and goes beyond the concepts of moral absolutes and nature's laws. The protagonist can never come into awareness on its own but only through quest for new horizon; it cannot be known as an object by itself because it requires showing what is within us. Some of the thematic expression in this context are-

(D'Cruz, J.V, 1978) in his article "The Social Philosophy of Martin Buber" examines alienation and the relation, He says that human beings are capable to explore the morality and may turns towards real horizon of life , Firstly, man enters into relation with other beings and secondly, one being considers the other as an „it“. "... Man is man only when he is in relationship" Philip Roth (1986) a man of stern morality proclaimed, "Malamud was driven by the need to consider long and seriously every last demand of an overtaxed, overtaxing conscience tortuously exacerbated by the pathos of human need unabated." Andrew Tallon in the article "Person and Community: Buber's Category of the between" examines the process through which one becomes a person. It also analyses the aspects which separate "... a human from non-human" (Tallon Andrew 1973). Thomas C Anderson (1985) in the article "The Nature of the Human Self According to Gabriel Marcel" examines the concept of self and person. Anderson states that for Marcel, Every self is related to each other because it is a part of an "incarnate self"

Earl H. Rovit, states that Malamud's characters are in conflict between the orthodox and the new values of Jewish behaviour in modern America, while Sam Girgus (1984) concludes that Jewish-American writers, including Malamud, are developing a new American way which "demolishes the wall dividing Jewish from American identities and heals conflicting loyalties by making Judaism and Americanism mutually re-enforcing ideologies."

Sheldon J. Hershinow observed, "Out of the everyday defeats and indignities of ordinary people, Malamud creates beautiful parables that capture the joy as well as the pain of life; he expresses the dignity of the human spirit searching for freedom and moral growth in the face of hardship, injustice, and the existential anguish of life".

Saul Bellow, also quoting Burgess: "Well, we were here, first-generation Americans, our language was English and a language is a spiritual mansion from which no one can evict us. Malamud in his novels and stories discovered a sort of communicative genius in the impoverished, harsh jargon of immigrant New York. He was a myth maker, a fabulist, a writer of exquisite parables. The English novelist Anthony Burgess said of him that he 'never forgets that he is an American Jew, and he is at his best when posing the situation of a Jew in urban American society.' 'A remarkably consistent writer,' he goes on, 'who has never produced a mediocre novel He is devoid of either conventional piety or sentimentality ... always profoundly convincing.' Let me add on my own behalf that the accent of hard-won and individual emotional truth is always heard in Malamud's words. He is a rich original of the first rank." (Saul Bellow's eulogy to Malamud, 1986) Harvey Swados, Norman Mailer, J. D. Salinger, and Herbert Gold, yet Bernard Malamud and Philip Roth are the chief writers who have found signal inspiration in the life of the American Jews. Sheldon J. Hershinow defines in his essay, 'Malamud's Moral and Artistic vision; 'a search for a new life, the prison motif, the necessity for moral involvement, the value of suffering and its regenerative power, the ritualistic and mythical elements in life, the scapegoat and orphan motifs, and a consuming concern with love, mercy and understanding."

A New Life (1961) depicts the hope for inventive and ingenious Life of his protagonist. Malamud includes a more comprehensive theme, one that concerns with American society. The title, *A New Life*, has several references to situations in the novel, ironic and otherwise, but the novel itself is representative of a new view of American life, held by several post-war American writers who accept neither Mark Twain's nostalgia innocence of American life nor Faulkner's burden of guilt for the failed possibility of America. Instead, the new writers present us with more critical challenges aimed at personal morality in contemporary American society. He states, "A new life never starts spontaneously without a change of one's self inner but it always results from 'the conflict between human freedom and human limitations, with the stress on the latter rather than the former'" (Hershinow, 1984). The apparent formalness of the plot in the novel reflects the formalness of American life, with its shifting ideologies and loyalties. But what is more important is that their point is varying degrees to the contradictions of nostalgia of a liberal, intellectual past which failed to convert its ideals into actuality. Value is a sense of the personal worth of the individual without labels, without fashion-a sense that the hero must require for himself through the personal quest. This is what the hero does for himself and clearly sees the evil engulfing life around him but he improves his vision of life.

The novel considered one of the most realistic novels of Bernard Malamud focuses on an ex-alcoholic "Jew" from New York City who to escape his reputation as a drunkard, becomes a professor at agriculture and technical college in the Pacific Northwest. Interweaving the quest for significance and self-request, Malamud explores that the most important task of a human being is to recapture his image as a Jew in search of a new horizon. The hero, in *A New Life*, Seymour Levin, establishes his identity through his personal morality. He was pestilence by memories of his lonesome, loveless upbringing, aimless youth, and tedious past. He escapes from the easy way to ordinary living into active intellectual awareness. The prominent feature of his life has been his dissatisfaction with his bitter past and alienation from society. He is awakened to the possibility of a new life. He achieves identity by emerging out of the centripetal isolation of human selves, by his willing assumption of human responsibility for others. He tries to boost both with theoretical knowledge, which he uses as a defender of his unsupported truth. Malamud's muted invocation of social workers suggests the intensity of Levin's moral aspirations, his love, and sympathies for humanity at large, and his strong will and firm determination to work for the betterment of the human a lot. The significant change however was not so much in protagonist's personal and external life, but inside him. He often read over sentences he had copied, such as to change intention change fortune- Montaigne, and "The new life hangs on an old soul." And the result is a measure of success. Consequently, at the end of the novel; Levin tries to be a social worker. He had a vision of service to others, the true form of freedom. Malamud reconnoiters frustration and conflict between idealism and reality. Thus, the novel encounters idealism into reality. Levin is a man of integrity and morality, as Malamud himself explains:

"Morality-awareness of it-perhaps in his reaction of father's life or in sympathy with his mother's or in another way, had lit an early candle in Levin's. He saw in good beauty, good was as if man's spirit had produced art in life. Levin felt that the main source of conscious morality was love of life, anybody's life. Morality was a way of giving value to other lives through assuring human rights. As you valued men's lives yours received value." (Malamud, Bernard, 1961)

In this novel Malamud's central character moves from abstraction to reality, and almost against his will, avoids the pitfall of the social thinker who is guided by liberal clichés without personal meaning. He is at times a victim of his own fatuousness but is finally saved by his morality. Malamud employs Levin's brief separation

from Pauline to dramatize his hero's developing perception of moral responsibility and its relationship with love:

"The strongest morality resists temptation; since he had not resisted he must renounce the continuance of the immoral Renunciation was what he was now engaged in; it was a beginning that created beginning. What an extraordinary thing, he thought. To be good, then evil then good was no moral way of life, but to be good after being evil was a possibility of life. You stopped doing what was wrong and you did right. (Malamud, Bernard, 1961)

The theme of the Fixer is a Quest for freedom, a freedom that Yakov Bok, the hero of the novel cannot find. His life is cramped by law and circumstance, and his one attempt to break out of these narrow limits only results in imprisonment, a further restriction of his freedom. In *The Fixer*, Malamud's prison is not just an analogy, a moral or metaphorical state, but it has real clammy and stone wall stench. His hero becomes a Jew in his special sense.

The scenes and episodes which present Yakov Bok's miserable condition through two and one-half years of imprisonment constitute a major part of the work. "The son had lived through a pogrom when he was a schoolboy, a three-day Cossack raid. On the third morning when the houses were still smoldering and he was led, with half a dozen other children, out of a cellar where they had been hiding he saw a black-bearded Jew with a white sausage stuffed into his mouth, lying in the road on a pile of bloody feathers, a peasant's pig devouring his arm". (Malamud, Bernard. 1966)

The number one subject matter of *The Fixer* is the destiny of the hero who is stuck up in expansive developments of records that he cannot affect or certainly get it. Although the small blame of his claim, Yakov Bok unearths him the casualty now not because it has been of racial partiality, however too often inaccessible and authoritarian state manipulates that controls his predetermination which means of Bok is alternative. It is often recommended to Yakov that he is being yielded to nourish the growing tide of anti-Semitism in Russia, and that his passing may also assume a slaughter of the Jews. Another theme of the novel is that of human flexibility, a flexibility that Yakov Bok, the saint of the novel can't discover. His lifestyle is cramped through regulation and condition, and his one endeavor to break out of those limits because it had been coming approximately in imprisonment, an inspire confinement of his flexibility. He throws light on miserable life:

"He hungered to explain who he was. Yakov, the fixer, from a small town in the Pale, and orphan boy who had married Raisl Shmuel and had been deserted by her, a curse on her soul; who had been poor all his wife, had grubbed for a living and was poor in other ways..." (Malamud Bernard, 1966)

In *The Fixer*, Malamud's prison isn't always fair a relationship, an ethical or allegorical state, however it has proper clammy and stone divider stench. His legend receives to be a Jew in his uncommon feel. As Malamud's works in a way may be visible as part of Jewish records for, he used so many Jewish subject matters, symbols, motifs, and folks in his novels. In analyzing *The Fixer*, readers detected some of Malamud's familiar and Jewish subject matters consisting of freedom, suffering, the Quest motif, and deliverance.

In the avant-garde, Yakov Bok is a fixer by way of alternate. He tells us about his profession. The idea for *The Fixer* has been taken from the actual arrest and trial of Mendel Beilis, a Russian Jew, who become indicted of a ritual murder. In *The Fixer*, Malamud turns the notorious Beilias case into fabrication to displaying a Jew, as the sufferer of his ethnical record that We're every in records it is positive, however a few are in addition than others, Jews more. Although, in its final evaluation the brand new propagates the writer's perception that guy can effectively out survive the trimmings of history exceeded he falls lower back on his mortal attributes for meals and vigor. Despite its setting in 20th-century pre-innovative Russia, Malamud's novel, 'The Fixer' is inspired and informed through the identical concerns as in *The Assistant*. It too chronicles the trying out of Jewish values and the evolution of guy into mentsh. Solotaroff illuminates those similarities: Malamud appeases to be writing especially approximately Jewishness itself because it survives from age and from region to surrounded area.

Yakov's sense of freedom towards life allows him to "join the universe"; the universe to which Yakov refers the universe of humanity. In the episode in which the guard, Kogin, draws his gun against the deputy warden in an unpremeditated response to save Yakov's life, there is a striking parallel with the central theme of the novel. Kogin, in the depths of his own personal tragedy as an anguished father whose son had destroyed his own life, is now able, because of his suffering to see his prisoner as also a suffering human being. The suffering of Yakov Bok has meant a discovery of new horizons in his miserable life, a possibility of his free response to his condition. Bibikov, the investigating magistrate, in conversation with Yakov, throws light on the theme, which suggests its universality:

"One often feels helpless in the face of the confusion of these times, such a mass of apparently uncontrollable events and experience to live through, attempt to understand, and if at all possible, give order to; but one must not withdraw from the task if he has some small thing to offer he does so at the risk of diminishing his humanity." (Malamud Bernard, 1966)

In the end Yakov feels himself a free man, free from despair dissatisfaction in life, free from greed and temptation. He reaches this situation through free thinking during his imprisonment. He freely thinks about man's state in the universe. He is a free man now. He then dashes it to the floor. He neither submits nor violently rebels. He quietly done the prayer shawl and phylactery and ignores his enemies. He does not mind the result which is electrocution.

The Tenants (1971), Bernard Malamud brought his unerring sense of modern urban life to bear on the conflict between blacks and Jews then inflaming his native Brooklyn. The sole tenant in a rundown tenement, Henry Lesser is struggling to finish a novel, but his solitary pursuit of the sublime grows complicated when Willie Spearmint, a black writer ambivalent toward Jews, moves into the building. Henry and Willie are artistic rivals and unwilling neighbors, and their uneasy peace is disturbed by the presence of Willie's white girlfriend Irene and the landlord Levenspiel's attempts to evict both men and demolish the building. This novel's conflict, current then, is perennial now; it reveals the slippery nature of the human condition, and the human capacities of expedition for free thinking.

Willie Spearmint and Harry Lesser, in his novel, comments on the possibility of the new relationship between blacks and whites, Malamud depicts "It is possible to predict-it may go one way or another. A good deal depends on the efficacy of American democracy. In that work as it ought-guaranteeing blacks what they deserve as human beings, a larger share of our national wealth, equal opportunities under the law, their rights as men, the relationship of blacks and Jews and other minorities are bound to improve." (Malamud, 1971)

Malamud's shows his love for mankind that includes sill-treated blacks. He feels, "we, as society, have to redress the balance." Malamud's depiction of the blacks' consciousness has authenticity on account of its acquaintance with black people and black fiction and history. Delving deep into the psyche of the blacks, Malamud has succeeded in dramatizing the world of pain and anguish in this novel. Thus, this novel is concerned with racist relations and their bloody consequences. It is not simply a story of the relations between the blacks and the whites. For Malamud it is a sort of prophetic warning against fanaticism and it argues for "the invention of choices to outwit tragedy."

In the novel Malamud's focus is on the impact of the tense times on the humanity symbolically represented in the mutual hatred, suspicion and guilt of the black and the Jewish writers, Willie Spearmint and Harry Lesser, in this novel. Commenting on the possibility of new relationship between blacks and whites, Malamud says:

"It is possible to predict-it may go one way or another. A good deal depends on the efficacy of American democracy. In that work as it ought-guaranteeing blacks what they deserve as human beings, a larger share of our national wealth, equal opportunities under the law, their rights as men, the relationship of blacks and Jews and other minorities are bound to improve." (Malamud, 1971)

The study of Malamud's *The Tenants* throws light on his vision of human life. As per his perception human life is characterized by struggle to salvation. He reveals a deep sense of harmony of what it means to carry out a human existence without mutual respect and a feeling of fraternity in human society. "Human dignity can be maintained even at the most minimal levels of existence and among the most brutal examples of mankind". (Joseph Featherstone 97). His characters, especially blacks, are victims of the forces of cultural environment. They express their feeling through writing. Their writing is a means of their quest for identity in the racist society. Consequently, in their quest they can go to any extent, even to death. Malamud established a secular humanism through his novels, grounded in universal human principles that transcend religious and national boundaries.

Contemporary Significance

Malamud's exploration of human struggles, ethical dilemmas, and the search for freedom that means stays relevant these days. As all human being engage together with his works, they find out fresh views on widespread subject matters. Whether it is the immigrant revel in the allure of success, or the complexities of relationships, Malamud's novels maintain to illuminate new horizons for all human being alike. In the ever-evolving panorama of literature, Bernard Malamud's legacy endures—a testimony to the long-lasting energy of storytelling and the quest for knowledge in an ever-converting international Bernard Malamud's novel, written in the mid-twentieth century, preserve sudden relevance for modern-day readers.

A Universal quest: Malamud focuses on timeless struggles like hope amidst hardship, the fight for dignity, the craving for connection, and the look for meaning in lifestyles. These issues continue to be relevant throughout generations and cultures.

The Immigrant Experience: While Malamud frequently explores the Jewish immigrant revel in, it translates to everybody navigating a new culture, dealing with prejudice, and striving for belonging. This resonates in the trendy globalized world with ongoing conversations approximately immigration and identification.

Societal Justice Issues: Malamud tackles social issues in his novels like poverty, elegance disparity, and the warfare for primary rights. These problems continue to be applicable in modern society, grappling with profits, inequality, monetary anxieties, and social justice actions.

The Power of Buoyancy: Malamud's characters often face substantial demanding situations, however they persevere. This message of resilience and the human spirit's potential to conquer adversity gives hope and inspiration to present day readers going through their personal struggles.

Ethical Complexity: Malamud's characters are not usually frontward heroes or villains. They grapple with moral dilemmas, forcing readers to confront their personal values. This complexity lets in for nuanced discussions approximately proper and incorrect, which stay vital in our times.

While Malamud's novels may be rooted in a particular term, the intensity of his characters and the iconic power of their search for freedom make persistent relevance for modern readers.

Conclusion

Malamud's characters face immense challenges in their life yet they demonstrate unwavering spirit, resilience and incredibility of hope and perseverance, their struggles to achieve a better life, even if ultimately unsuccessful, offer a testament to the human capacity for resilience. Helterman observes:

To be a Jew is to understand the suffering that God puts into the lives of all men. This understanding leads to goodness that must take the form of pity, for other men, for other Jews, even for oneself (Helterman, Jeffrey, 2008). Through Reconnoiter, we may divulge that Malamud's novels offer a sense of possibility even amidst hardship. His novels are known for their exploration of the struggles and triumphs of marginalized characters, often find solace and strengths in crucial and unexpected situations and determine a new horizon in the form of hope, self-discovery, human connection, and a more nuanced understanding of the American Dream.

Hence, each of his major three novels, 'A New Life', 'The Fixer' and 'The Tenants' is brought to a close to discover a new expectation of life, and in each novel, the hero succeeds in reference to what he had envisioned his quest and identity. 'The New Life' explores the complexities of non-secular and cultural variations, a subject relevant in modern day numerous societies. 'The Fixer' tackles subject matters of prejudice and political oppression, issues that hold to plague our international. Malamud explores the complexities of the American Dream for marginalized groups. His characters grapple with the promise of opportunity and the harsh realities of social and economic barriers. This challenges readers to consider the limitations of the traditional American Dream and the possibilities for a more inclusive version. Thus, Malamud's protagonists are not always paragons of virtue. They make mistakes, grapple with ethical dilemmas, and sometimes resort to questionable actions. This complexity allows readers to engage with the characters on a deeper level and consider the gradation of morality in difficult situations.

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