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Identity Crisis and Midlife Psychological Development of the Protagonist in Bellow's Novel Herzog

Dr. Rafea Mohsin Alwan

Thi-Qar General Directorate of Education, Al Nasiriya-64001, Iraq

Email: rafi51020@gmail.com

Abstract

This study scrutinizes how the clash between generativity and stagnation that manifests in the seventh stage of life—what Erikson calls middle adulthood—has been reflected in Saul Bellow's novel *Herzog*. This objective can be achieved utilizing the middle adulthood stage of Erikson's psychogenetic theory. This study examines how the task of care can be analyzed as a minor theme present in this midlife narrative as well as the role of man's awareness of death in conjuring the urge of generativity in midlife Bildungsroman. The study is based on a qualitative descriptive approach. The study undertakes character analyses of the middle-aged protagonist of the novel from psychological perspective "Erikson epigenetic psychology. The protagonist "Herzog" shows a noticeable change in his personality. Once a self-absorbed and stagnated mentality overwhelmed by philosophical ideas, he has done his best to serve other human beings, including his children. His endeavors to renovate the house can be interpreted as his struggles to be generative.

Introduction

The term "bildungsroman" genre is widely used for dramatizing protagonist's journey to the readers and demonstrating the phases he/she passes through from early childhood to adulthood. It is praiseworthy to note that the major character is sometimes already an adult but still immature. Consequently, the most substantial notion can be found in realizing progress or maturity rather than getting aged. The key significance of such a type of literature is to display the major character's development from the introduction of the story till the end of the story presenting through various phases and encounters the way the individual is developed at the denouement of the story from that at the beginning. The change is

outstandingly noteworthy as it comprises ethical, psychological and social transformation. The transformational issue is not the merely aim of this type of literature; the important thing is the procedures which the protagonists passes through to transfer. The eventual aim of the literary type is to present the way in which the protagonist takes part in community achieving his prospects to gain self-realization and to realize social accord.

Psychological method is used to scrutinize individual personality development —dividing the human lifespan into diverse stages. In doing so, each stage of life can be studied separately and more thoroughly, which is the basis of what we know as stage psychology. The Handbook of Psychology divides personal developmental theories in this way:

“Whereas trait theories assume that personality characteristics are acquired early in life and demonstrate life-long stability... stage theories are characterized by the premise of continued development and change across the lifespan.” (Bertrand& Lachman 466)

Applying this method to the study of literature, it would be more accurate to scrutinize a protagonist’s progress in biological time, that is, by taking his or her age into consideration. In other words, if we can make a distinction between protagonists based on their inclusion in different age groups, we can then more effectively interpret their mental, spiritual and moral conflicts. As discussed earlier, part of the vagueness in defining and classifying a Bildungsroman is hinged upon the protagonist’s ages.

Since more recent stage psychological theories, such as Eriksonian psychological theory, have divided the human lifespan into even more stages with number of conflicts particular to each, the Bildungsroman can be similarly divided. For example, what is known as the quarter-lifespan crisis (Erikson, Identity, Youth and Crisis) can be the thematic base of another group of Bildungsroman which narrate the transition of an adolescent into young adulthood. This study aims to trace Herzog’s journey to maturation in the light of Erikson’s theory of psychosocial development.

I. Statement of the problem

Some theorists such as Gullette elaborates upon the idea of transition from youth to middle age in her *Safe at Last in the Middle Years* (1988). According to Gullette, people can “grow over the course of their lifespan” in a number of “ways, all of which enable the creation of a “happier genre” (xi-xii)

Gullet explains how Bellow’s *Seize the Day* (1956) was a dark and pessimistic novel (21), While Herzog, which was published 8 years later, demonstrates a more optimistic attitude towards life. Gullette’s claim is hardly based on sound psychoanalytical principles. Midlife transition has usually been studied from three perspectives: the psychosocial (see Erikson Youth: Change and Challenge, Identity: Youth and Crisis, and Identity and Life Cycle; Adler, Understanding Human Nature; and Levinson, Seasons of a Man’s life, and Seasons of a Woman’s Life); the pastoral (an amalgamation of psychology and theology; see Lim; and Conway& Conway, Women in Midlife Crisis, Men in Midlife Crisis); or the anecdotal (see Counter, Maccaro, and Macko). Gullette, however, has not applied any of these perspectives—although her basic hypothesis is that the personality development of an author is reflected in his or her works, she ignores the common means of analyzing personality development. Notable absence includes the Erikson’s theory of the identity crisis, which he himself coined (Belsky 23).

Gullette also repeatedly refers to the midlife progress as a new “genre” (xii) unto itself. She never refers to middle age issues of the protagonist “Herzog” such as the conflict of generativity versus stagnation, which is fundamental to Erikson’s psychological theory. Hence,

this study is based on Erikson's psychological theory to scrutinize personality development stages, in general and generativity vs. stagnation, in particular.

II. Literature review

Since its publication in 1964, Bellow's *Herzog* has been one of the most analyzed literary oeuvres. There is a variety of issues lies in this literary work that are still significant today. scholars, students and even critics have always been conducted this novel which has been studied past years till now.

Bucton (2017) pointed out that the protagonist of Saul Bellow's 1987 novel '*More Die of Heartbreak*'. The title can be seen as stressing the power of personal as well as external traumas to shape one's outlook on life. Relationships are sought as a panacea to anxiety but ironically may create the very complications they were intended to mask.

Further, Mohammed (2013) focused in his study on the pros and cons of the intellectual's role and behavior; and to trace his reactions in dealing with such intense crises so as to find a suitable elucidation. *Herzog* gets rid of his suffering, alienation, pride, and the Faustian spirit. They are substituted by a joyful life, accommodation, humiliation and modesty, faith in God, and redemption. Thus, equilibrium is achieved between emotions and intellect; and between soul and body

Similarly, Khikmah (2004) points out that *Herzog's* struggle for better mental quality that influences his personality development in Saul Bellow's *Herzog* viewed from individual psychological approach. Based on the analysis, the writer draws some conclusions as follows: first, Saul Bellow's *Herzog* tells about a man having unstable psychological condition resulted from unfortunate happenings. This problem causes the major character, *Herzog*, to struggle for getting better mental quality. Second, the struggle conducted by the major character influences his mental condition that it becomes better than before. The last, that *Herzog's* struggle for getting better mental quality influences his personality namely from being immature and reckless about women to being wise and mature.

Sharma (2019) also opines that Sigmund Freud's theory of psychic apparatus finds a due expression in the personality of the protagonist *Herzog* who has always been the Victim of the Id in his past by engaging himself in immoral acts and is a utopian dreamer who always pines for a true, ideal and moralistic community in the future. But at the end of the novel, the hidden Ego comes forward like the spark of light in the darkness and makes him realize that philosophical theories, web of ideals and utopian dreams cannot cure a man of the ailments of loneliness, tension, psychological pressures, neurosis, depression and death instincts. He can find peace, poise and pleasure only by making a delicate balance or equilibrium between self and the world around him.

Finally, Luo (218) opined that the novel '*Herzog*' demonstrated a profound reflection on intellectual crisis in this rich society, the protagonist in this work experienced a long spiritual journey: Search-Escape-Regeneration. He gets lost and at mess at the very beginning, and in order to pursue the true meaning of life and the value of self-existence and peace, he suffered alienation and escaped from his current surroundings to a new place to search solutions

III. Methodology

Method of the Study

The study is based on a qualitative descriptive approach. The selected novel focuses on exploration, analysis and comparison of the structure of ideas and concepts used in the author' projection of his ideas, views and attitudes to the identity crisis through its formation

and maturity of the personality of the protagonist. The analysis shows the patterns of the impact of midlife conditions on the character in the selected novel.

Theoretical Framework

The study will undertake character analyses of the middle-aged protagonists of the novel under study from psychological perspective "Erikson epigenetic psychology". Erikson shows that there are eight stages of personality development, each with its own particular psychic crisis (Hendry& Kloep 8), as can be seen in table 1 below:

Stage	Developmental task (Syntonic vs. dystonic)	Consequent life strengths
Infancy	Trust vs. mistrust	Hope and faith
Early childhood	Autonomy vs. shame, doubt	
Play age	Initiative vs. guilt	Purposefulness, pleasure, and imagination
School age	Industry vs. inferiority	Competence and hard work
Adolescence	Identity vs. identity confusion	Values and sense of self
Young adulthood	Intimacy vs. isolation	Love and friendship
Middle adulthood	Generativity vs. stagnation	Care and productivity
Old age	Integrity vs. despair	Wisdom and perspective

Table 1: Erikson’s eight psychological stages and crises (Coleman& O’Hanlon19)

Definition of Identity and Identity Crisis

Identity is the representation of who the person is, it tells us about individuals themselves and the quality of a person that will reflects itself precisely. Identity is also a major section of psychology that relates with sociology. In general, it demonstrates the essence of identity, not the explicit meaning in terms to categorize the part of identity. It is due to human identity is affected by their milieu and social conditions. According to Elkind, David in Erikson’s eight ages of man (1970, 25-27).

“Identity as "a relatively constant emotion of self-cohesion", that is although people have common needs and interests, they are different and need to have independence, consistency, and integrity in their actions and motivations. Identity is a logical rule specifying that certain activities leave objects or situations unchanged.”

In psychology and sociology, identity is about human perception and manifestation in their life or their social life. While psycho literature and socio literature talks about how people express their mindset and perception in society. The better established this process is the more conscious humans seem to be of their distinctiveness and resemblance to others and their strengths and weaknesses in sketching their way in the universe. The less-developed this process is the more chaotic humans appear about their uniqueness from others and the more they have to depend on exterior sources to appraise themselves.

Identity crisis is the state that individuals realize that they are nonsense in this universe. Baffling and doubting themselves in any condition and realize that they unable to describe

themselves and fail to image their features and their distinctiveness as a human being. Identity crisis is still a critical issue for every individual in this society. Going through the teenager, adult, or even for someone who looking for an identity. According to Erik Erikson (1970:88) identity crisis is the failure to realize ego identity during adolescence. It is also a period of internal struggle during which one feel one's self-esteem and makes decisions about his role in life. The search for identity and self-identity crisis does not only occur in adolescence but also for adulthood by facing something that destroys their life and makes them in search for their self-identity.

IV. Analysis and Findings

Midlife is a period when the syntonic dystonic psychic drives of generativity and stagnation respectively are in conflict. This conflict is unconscious conflict, and is curiously ignored to a large extent in literary criticism despite it being able to analyze a middle-aged literary character. This conflict is the main reason why the mother in Guy de Maupassant's "La Mere Sauvage" (1880) changes from being a caring figure into a merciless killer. Although Herzog may not exactly be categorized as a "generative narration" (McAdams et al., "The Anatomy of Generativity" 29), as we shall see in Herzog, there are many exponents implying the generativity versus stagnation theme.

"Resuming his self-examination, he admitted that he had been a bad husband-twice. Daisy, his first wife, he had treated miserably. Madeleine, his second, had tried to do to him. To his son and his daughter, he was a loving but bad father. To his own parents he had been ungrateful child. To his country, an indifferent citizen. To his brothers and his sisters, affectionate but remote. With his friends, an egotist. With love, lazy. With brightness, dull. With power, passive. With his own soul, evasive." (Herzog 4-5)

This short extract from the first chapter of Herzog displays all the psychological capacities critical to generativity: ego loss, caring, commitment, and division of labor (Wakefield 139). As a midlifer, Herzog knows that he has been successful in creating love in both of his marriages, and has not succeeded in being generative in terms of his children. Herzog represents disintegration of the human identity on the account of modernization and the age where the moral values are in scarcity where a woman like Madeleine does not hesitate to beat her husband. The novel is a severe reflection of the modern man who is faultlessly stuck into the confusion of fast paced, ambitious, material and morally degraded world. As Qiutao Fan writes in the article "The Obsessed Individual in the Intellectual Crisis: A Kohutian Reading of Herzog": "Herzog represents Saul Bellow's realistic view of the complexities of modern society and man's predicament, especially the dilemma faced by intellectuals." (64). This is another psychological conflict which is intensified by the fact that his children live far from him. But, as stated earlier, the ever-present desire for generativity and care, as the main tasks of middle adulthood, can be felt more strongly at this stage of life. It is a desire which comes to Herzog quite unexpectedly. In a letter to himself, he writes:

"Dear Moses E. Herzog, since when have you taken such an interest in social questions, in the external world? Until lately, you led a life of innocent sloth. But suddenly a Faustian spirit of discontent and universal reform descends on you." (68)

Despite his other character flaws, Herzog is a caring father and of his main concerns is if he can give his children anything (104). He struggles hard to overcome his mental challenges, which are primarily composed of ontological questions; but at the same time, he never forgets his children. Taking to Prof Byzhkovski in his apartment in Warsaw, Herzog is absentmindedly "making paper hats and boats out of the Trybuna Ludu" and "thinking about children" (46). Part of such care is because of the role that this concern gives Herzog. Fatherhood can be an alternative or substitute for roles such as the professor or the husband, which he can no

longer play. As Mushtaq and Abdulkarim write "Bellow emphasizes the role of the intellectual who is overwhelmed and overburdened by personal and impersonal crises in a perplexed society." (180) Bellow has shown Herzog as a person who uses writing as a means to overcome his troubled emotions.

As discussed earlier, Erikson maintains that "ego Identity is shaped by a multiplicity of conflicts and events—past, present and anticipated" (Feist& Feist 248). During his early adulthood, Herzog's struggles to create positive interpersonal relationships— he is, after all, twice divorced. Therefore, it can be concluded that his early adulthood life task has been fulfilled, and he has not acquired the "basic strength" of "love" (Erikson, *Identity and the Life Cycle* 101). Neither love nor intimacy were generated in his first or second marriages: "I feel terrible. Another divorce out again, at my time of life. I can't take it. I don't know....it feels like death" (Herzog 81). In addition to Herzog entering middle adulthood without achieving the goal of the former stage, he is also encumbered with a new challenge to choose generativity or stagnation. He purchases the Loudeyville house out of such generative desire (119), and then refurbishes it. All his endeavors to redecorate and mend the house (120) can be seen generative and creative actions taken by him to change his stagnated life as an intellectual. However, his decision to quit his job as a professor caused a deep gap to be created in his life. Metaphorically, teaching is a generative act as well, given that it is a way to transit knowledge and experience to the next generation. This is why mending the house becomes a substitute that manages to conjure a sense of achievement in him. In fact, Herzog leaves the intellectual world of the university and turns into a "caretaker" (120) out of "a sense of responsibility that was the underlying motive" (119). After all, he has to preserve "twenty-thousand-dollar legacy from Herzog" (120).

The same sense of responsibility makes Herzog buy his daughter, June, a toy periscope: "And he thought how she would inherit this world of great instruments, principles of physics and applied science. She had the brains for it. He was already intoxicated with pride, seeing another Madame Curie in her. She loved the periscope." (277)

In this way, knowledge becomes another form of the legacy that Herzog wishes to transmit to the next generation. The same generative desire makes him eager to transmit his knowledge to Marco as well:

"Herzog remembered that he had promised to show Marco the grave of Alexander Hamilton. He had described to him the duel with Burr, the bloody body of Hamilton brought back on a summer morning in the bottom of a boat.....Marco never seemed to wonder at the immense (the appalling!) collection of facts in his father's head. At the aquarium Herzog supplied the coelacanth had been caught, the anatomy of a lobster's stomach. He offered all this to his son— we must stop this, Herzog decided guilty conduct, an overemotional father, a bad example. I try too hard with him." (224)

Like most of Bellow's other works (Eiland 98), Herzog is certainly a Bildungsroman which shows positive adult development and its protagonist is an exocentric pessimist. To Erikson, those who show behavior implying stagnation lack requisite "belief in the species" (Erikson, *Childhood and Society* 267). According to MacAdams et al, this claim refers to "a basic and general belief in the fundamental goodness and worthwhileness of human life specifically as envisioned for the future" (McAdams et al., "The Anatomy of Generativity" 11). It can thus be concluded that Herzog does indeed have such a fundamental and basic belief. It is this belief in the probability of a better future which motivates him to write some of his letters and undertake his generative tasks.

According to McAdams et al., a generative action is guided by commitment, which is in turn generated by beliefs, desires, demands, and concerns (11). Herzog's commitment is to both his family and his society. Although it was noted earlier that Herzog is a marginalized member

of his society, he nevertheless feels that he has a responsibility to bear (Herzog 28). The same commitment to society urges Herzog to write a letter to the President, to complain about formal regulations which have created economic hardships (11, 46). His desire to be useful member of society is also demonstrated in what he says to Ramona about his willingness to share his Ludeyville estate with the poor (181), as well as his letter to Dr Bhave, in which he reveals his burning desire to “lead a moral, useful, and active life” (48). He is consciously concerned about impoverished peasants and suggests helping them by persuading the owners of large estates to give up some land (48). Herzog’s letter to the authorities of Panama City, suggesting a solution for the problem of rat infestation, is another example of a generative act—which, interestingly enough, Herzog’s motivation to write such letters is rooted in his social commitment, so Herzog’s social concern is a direct result of his commitment to his family, such as evidenced in his letter to Commissioner Wilson (67). When out of a sense of helplessness, he decided to go on a trip to Libby’s house, his main concern is his children: “Two marriages, two children, and he was setting off for a week of carefree rest. It was painful to his instincts, his Jewish family feelings, that his children should be growing up without him” (23). Again when he is thinking about a probable illness at his age, the only thought which makes him ebullient is the fact that under such condition, his family will “pay for Marco and June” (13).

Generativity functions as a motivation for Herzog. Herzog thinks that he must not die because his “children need him. His duty is to live. To be sane, and to live, and to look after the kids” (27). All of his most important actions arise out of a generative desire. At the end of chapter three, for instance, he reads Geraldine’s letter again, which informed him that Gersbach once left June in his car while he and Madeleine fought (100). This letter and the following events in the courtroom make Herzog worried about his daughter’s situation. Later, when Herzog goes to the courthouse to meet Simkin and attends the two trials, he not only feels as if he going to die, but also remembers his parents’ death (224-40). But before discussing the significance of these two trials, it is pertinent to once again examine the primary cause of the generative drive. Jerome Wakefield explains how Plato had discussed generativity in his *Symposium*, some 2,500 years before Erikson (123). According to Wakefield, what Erikson defined as generativity is in fact Plato had previously referred to as “love and desire for immortality” (133). What Wakefield intends to show is that immortality is a key concept in understanding the main source of generativity. Robert Lifton defines immortality as:

“...a compelling universal urge to maintain an inner sense of continuous symbolical relationship over time and space, with the various elements of life. [Immortality will be] living on through and in one’s sons and daughters and their sons and daughters. One’s writing, one’s teaching, one’s human influences, great or humble, will live on; that one’s contribution will not die.” (275-76)

As noted above, Herzog feels that he is going to die after the first trial (Herzog 230), while the second reminds him of his parents’ death (239). The presence of death within these pages is quite palpable, and this is what spurs Herzog to action. First, he becomes appalled by social violence, and is worried about his daughter and her destiny. Second, he is sad at the fact that he ignored his mother while she was dying. Herzog’s struggles to be generative and to leave a legacy for the next generation through intellectuality and finding a new “synthesis” have already failed. So, he chooses to save his daughter from probable danger by taking her back into his own custody. Like every individual, Herzog is afraid of breaking down (207) and death—but this fear intensifies his generative endeavors. That is why he makes his move from New York to Chicago (241): the thought of death makes him decide to leave “two insurance policies, one bought by Father Herzog for his son Moshe” (241), for his children his legacy. Therefore, in encountering death, Herzog becomes more generative because he wants to

leave something for the next generation as a sign of his immortality. In Chicago, visiting his father's house and his stepmother, Taube, he is repeatedly reminded of the presence and inevitability of death:

"This was the house in which Father Herzog had died a few years ago, on a summer night, sitting up in bed suddenly, saying '*Ich shtrab!*' (I am dying) And then he died, and that vivid blood of his turned to soil, in all the shrunken passages of his body. And then the body, too—ah, God! - wastes away, and leaves its bones, and even the bones at last wear away and crumble to dust in that shallow place of deposit. And thus humanized, this planet in its galaxy of stars and worlds goes from void to void, infinitesimal, aching with its unrelated significance. Unrelated?" (242)

Herzog, once quite feeble in his encounters with Madeline, feels bold because now there is "a real matter between him and Madeline, a child, a reality—June" (254). Again, Herzog's courage is rooted in his generativity and fatherhood. In the scene where Herzog picks up an antique pistol and intends to kill Madeleine and Gers Bach, he stops himself because "Junie was giggling" as Gersbach gave her a bath. Besides realizing that she was in no danger, Herzog also notes that Gersbach "spoke with authority, but affectionately and with grumbling smiles and occasionally with laughter he bathed her" (257). This implies the existence of a caring man.

"To shoot him! An absurd thought. As soon as Herzog saw the actual person giving an actual bath, the reality of it, the tenderness of such a buffoon to a little child, his intended violence turned into theatre, into something ludicrous." (256).

Like his father, Herzog is unable to kill another human being. Just as Father Herzog had left his son a legacy, Herzog feels it is his turn to leave something for his children. By the end of the novel, there is reunion of father and daughter. This is when Herzog can take back his confused role of fatherhood, which, in turn, allows him to be generative and caring enough to not to let his daughter "become another lustful she-ass" (274). We also see Herzog wanting to pass on his knowledge to the next generation, and he decides that the perfect place to begin would be to take June to a museum. But when his car crashes and his head bleeds, and after the police arrive and arrest him for possession of a loaded weapon, Herzog begins to remember how he was abused by a stranger in childhood, and worries that the scenes of his bleeding head and cops arresting her father would permanently scar June's mind (288). There is an intimate and reciprocal relationship between death and generativity (McAdams, *The Person*, 762; Jacques, "The *Midlife Crisis and Death*" 4). The more an individual gets closer to death, the more generative he or she becomes, and vice versa. This is the case with Herzog. When he is in the museum, everything reminds of death—from June's secret to his deceased parents, and from his fate as a "visiting father" to "the death instinct" (279-80). His mind becomes preoccupied with death, and this urges him to be as generative as possible. After the accident, once again, Herzog is moved by June's obedience and sympathy for him. These behaviors allow Herzog to feel his role and position as a father. After all, Herzog just "craves use. Where is he needed? Show him the way to make his sacrifice..." (308).

The theme of generativity can also be traced in one of the subplots of the story. Lucas Asphalter is a zoologist and a friend of Herzog. Asphalter had once tried to save his pet chimp through mouth respiration. But since the chimp suffered from tuberculosis, Asphalter had to then get tested to see if he had caught the disease. While initially considers Asphalter's act of attempting to save the chimp as an act as insanity (42), he then changes his mind—Asphalter's loving concern for his chimp can be seen as another form of generativity, as it meant the endangering of a life to save another. Asphalter has no children of his own, so he redirects his generative powers and concerns towards his pet. In this way, Asphalter teaches Herzog how to overcome depression through facing up to one's own death (269). This is

another revelation: the question of death, as the first and the last question, "offers us the interesting alternatives of disintegrating ourselves by our own wills in proof of our 'freedom', or the core of generativity. Later, Herzog shows the same sympathy toward animals when he is cleaning his house in Berkshire (312).

The final chapter of Herzog shows a conspicuous change in Herzog's personality. Once a self-absorbed and stagnated mentality overwhelmed by philosophical ideas, he is now doing his best to serve other human beings, including his children. His endeavors to refurbish the house can be interpreted as his struggles to be generative. So far he has been "procreative" and "productive" —he has two children and a strong academic career. But now it is time for him to be creative" too. Therefore, he starts painting up an old piano for June (321), before deciding to write the "Insect Iliad" for her (325). The main conclusion to be drawn from this discussion of Herzog is that it is a midlife Bildungsroman about a man who moves from stagnation of intellectuality to a state of generativity. Herzog, as a 47-year-old man of philosophy, realizes that man's usefulness to other men is the only goal of existence (272). Contemplation over death and remembering its inevitability not only leads us to spiritual and mental freedom, but also makes us more generative. That is the logic of "the old *memento mori*" (271). The opening line of Herzog "If I am out of mind, it's all right with me..." clearly outlines Herzog's vision into his own anxious self. His contemplation and awareness neither thwarts him observing on the difficult condition nor lets him to thoughtlessly admit whatever happens.

V. Conclusion

To study Erikson concepts in a midlife Bildungsroman, a reader must consider the protagonist's interpersonal relationships, because such interactions determine whether he or she has been successful to achieve his or her task. Self-absorbed or stagnated characters fail to do this. Since according to Eriksonian epigenetic psychology, every stage of life can affect the next stages; reading a midlife Bildungsroman, the previous stage of the protagonist's life must be evaluated as much as possible. The task of young adulthood is creating a surfeit of quality of love. If someone cannot acquire this quality, then, he is expected to not succeed in creating care. Hence, the matrimonial life of the protagonist of a midlife Bildungsroman is significant. As discussed, Moses Herzog's failure in establishing love leads to his midlife identity crisis. As discussed earlier, the generative instinct can result from an inner desire, a social commitment, a cultural demand or simply a belief.

Moreover, the current study was undertaken to study the theme of generativity in a midlife Bildungsroman, a reader can take into consideration the way generativity is achieved, and its sources. In other words, the causes and effects of generativity constitute a theme which can be studied. Finally, a midlife Bildungsroman can be read as the story of an individual's life reappraisal. It is the time when an individual looks back to see how he has spent the first half of his life. Termination of a current lifestyle and initiating a new lifestyle are obvious changes in the major protagonist. These changes are not necessarily tangible, but can come in the form of mental or spiritual changes. Herzog gets rid of his suffering, alienation, pride, and the Faustian spirit. They are substituted by a delighted life, accommodation, modesty, and content. In the country house.

At Middle adulthood stage the main concern of the protagonist helps the younger generation in developing and directing life to be useful, this is called generativity. The feeling that he did nothing to help future generations is called stagnation. Thus, generativity of the protagonist "Herzog" is primarily a concern in shaping and guiding the next generation (his children),

although Herzog goes through adversity or the consequences of his special and genuine talents in the other direction, does not apply this impulse to his own offspring. Thus, Generativity is one of the essential stages in both psychosexual and psychosocial lists.

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