

CHAPTER III
THE RELATED ASPECTS OF THE NOVEL *GENTLEMAN'S*
AGREEMENT

III.1. Aspect Extrinsic in the Novel

III.1..1. The Author's Biography

The Z is for Zametkin, her maiden name, and she has clung to it through all her years because it held her identity intact before the Anglo-Saxon married name Hobson.

She was born Laura Zametkin in New York City on June 19, 1900. She has a twin sister, Alice who finally died at the age of seventy-nine. Her parents were intellectuals Russian-Jewish, old-fashioned socialists. Her father was an editor of the 'Jewish Daily Forward,' and her mother was a regular contributor to 'The Day,' and both agnostic before ever she was born, both forever involved with the politics of labor unions, with free speech, the right to oppose injustice.

Eventhough her parents were Russian-Jewish, but none of their children ever learned Russian, either French, Polish and German her parents had. And in her earliest childhood, they moved away from New York, first to Brooklyn, and then to a small town on Long Island. The whole purpose of their moving away from their colleagues and friends, away from their co-workers on newspaper and in labor unions was to bring up their children as total Americans, with no trace of foreign accent.

Since she was fifteen, she has written anything for the first time that

she thought might be published. It was not signed, and it was not long, but it did see the bright black sheen of printer's ink, for she was assistant editor of 'The Oracle,' the school's monthly magazine. She was fifteen, too, when she first earned actual money by writing something for it, in writing for a New York newspaper. She got her BA. degree in Cornell.

It is common in the United States school having some sectarian group divided into sectarian fraternity for male and sectarian sorority for female, and each named in the Greek alphabetical. Different with those sectarian, the honor society is donated with the alumni. One of her friends had the difficult task telling her she would be putting for the membership in Kappa Kappa Gamma, the most elite of sororities on campus, unless she was 'eligible.' She knew the word meant concerning much upon her being. But she could not understand when it came to the honor society, Phi Beta Kappa, for she thought it was more intellectual because she was honor student at the Cornell and they would not concern much upon her being Jewish. But they still did such thing though.

After she graduated, she got her first job as a cub copywriter for an advertising with George Batten company. There, she met Thomas Ernest Mount. She was twenty-three and Tom as twenty-eight, when she told her mother about them. Her mother responded without rebuke; she was sad that Tom was already married and she was happy because Laura was so happy. Then Laura worked a short while as a reporter for the newspaper New York Post. In the next two years, she left the paper and again wrote advertising, but this time for Young and Rubicam. At the beginning 1929, Tom and she knew

they had reached the end.

In July 1930, she was married, legally, conventional married, to a young publisher Francis Thayer Hobson, a vice president at William Morrow and Company. But perhaps in her opinion it was not all that conventional, for though Thayer was only thirty-three, this was to be his third marriage. After two unwanted pregnancies in her previous 'marriage' with Tom, there arose in her a fear that she had been injured by those two abortions and the doctor had confirmed it at last.

In 1934, she joined the promotion staff of the Luce publications, Time, Life and Fortune, with which she remained until 1940. In 1935 her marriage of five years to Thayer Hobson was terminated by divorced. Impelled by success of her stories, she eventually decided to resign her position as promotion director of Time in order to devote herself to create writing.

Within three years her decision was justified by the publication of her first novel, *The Trespasser* (1943), an indictment of the quota system that prevented the entrance into the United States of many refugees from Nazi oppression.

From 1943 until 1947, when her second novel *Gentleman's Agreement*, appeared, she did work almost exclusively on that book, without heeding the opinion of friends who thought a study of anti-Semitism in the United States would be unpalatable reading for the general public. Before starting work on the book, she introduced her idea to the publishers with this remark: "I've got an idea for a book that the magazines will never look at, the movies won't touch, and the public won't buy But I have to do it. I wrote the book for and

about liberal," she commented. In an interview she remarked, "I grew up in an agnostic broad-minded family. I think of myself as a plain human being who happens to be an American. But so long as it remains an advantage not to be Jewish, I can never simply say 'I am an agnostic,' but must say "I am Jewish."

Then she came to that special part of her life that will always give her pleasure, the adopted of her first son, Michael, when he was at the advanced age of eight weeks. She had to wait for two whole years after her divorce before setting forth on it.

She fell in love again with Ralph Ingersoll, one of the top people at Time. But then came miscarriage. And again after an engagement with Ralph, later it was over. When she was forty-one, she realized she was pregnant. The baby was her son Chris, just five years younger than Mike.

All she wanted to tell about her life, she liked to say, was already in her novels. And this was true perhaps in an unusual direct way. She had written about her friends, the Sterbas in *The Trespasser*, her childhood and parents in *First Papers*, her son's birth, Chris, and her feeling about Chris sexuality in *The Tenth Month* about a forty-years-old unwed mother who wants to keep a baby and *Consenting Adult* about the internal struggle of a mother whose son admits he is homosexual.

From 1947-1975 as a member of the National Council, Authors League of America and as a member of Americans for Democratic Action, she had an interest in politics. With respect to the Zionist solution for the problem of anti-Semitism, she has said "I hate all nationalism. I oppose a Jewish state for the same reason that I would oppose a Catholic state somewhere else. Certainly I

think the doors of Palestine should be open, but so do I think the doors of this country, Great Britain, France and Russia should be open.”

She never was satisfied with the world as it was. It is proved when she had been asked in 1982 for a short piece on the theme of “civil rights” for the twenty-fifth anniversary issue of *Perspectives*, a magazine published by the United States Commission on Civil Rights. She chose to write about what she would, and would not, have to change if she were writing *Gentleman's Agreement* in 1982.

... I would not be writing about a young student worrying about whether he could get into a good medical school because he's Jewish; I would not be writing about a landlord or real estate broker asking a direct question like, “Are you of the Hebrew persuasion?” ... No, I couldn't write those scenes now in 1982. But what if Phil [in *Gentleman's Agreement*] were black or Puerto Rican or Mexican-American and trying to rent or buy a house in certain neighborhoods? What about his getting into those good medical schools or renting an apartment or finding a job if he was known to be gay, and refusing to remain a closet gay?

Alas, if I were writing that book this very minute, and merely changed the word Jew to black or Puerto Rican or gay or Mexican-American, I could leave most of its scenes intact, marked for the printer, *stet except for corrections*.

And ... what about the discrimination and prejudice-denied and unacknowledged, of course, as most prejudice is-what about it if you're woman? ... It is hard for me to believe that there exist today men and women warped enough in their conception of justice to make them fight against having our constitution guarantee equal rights to women, not just voting rights, but equal rights in all areas of working and living.

But equal rights for everybody cannot be forever denied, even by the warped. They will eventually come for all people whose skin is different from the majority's, or whose sex life is different from the majority's, or whose political beliefs are different from the majority's.

Yes, I still hope. Despite all the recent setbacks we talk about so glumly-and so realistically-I still am a believer in decency and change. Like the ebb and flow of the tides, every setback seems to engender a new surge forward. But I confess I am impatient for that return tide of strength in the wide-sweeping ocean of civil rights. (Laura Z: The Early Years and Years of Fulfillment, 1986 p.715-716)

On February 28, 1986, after a day when her blood pressure hovered all day at thirty over zero, she died at ten o'clock at night.

Her works:

Novels: *Outlaws Three* (as Peter Field, with Thayer Hobson), 1933. *Dry-Gulch Adams* (as Peter Field, with Thayer Hobson), 1934. *The Trespassers*, 1944. *Gentleman's Agreement*, 1948. *The Other Father*, 1950. *The Celebrity*, 1953. *First Paper*, 1965. *The Tenth Month*, 1971. *Consenting Adult*, 1975. *Over and Above*, 1979. *Untold Millions*, 1982.

Play: Screenplay *Her Twelve Men*, with William S. Robert, 1954.

Others: *A Dog of His Own* (for children), 1941. *I'm Going to Have a Baby* (for children), 1967. *Laura A: Life*, 1986. *Laura Z: The Early Years and Years of Fulfillment*, 1986.

III.1.2. History of American Jews

For hundreds of years Jews lived in eastern Europe, subject to the tyranny of the czars, under conditions of extreme poverty and persecution. The Jews were usually forbidden to own land. They were forced to live within certain prescribed areas called the Pale. Most of the Jews lived in the shtetl, which was not, as sometimes supposed, a village; it was a small town.

Finally millions of them, Jews from Russia and Poland, Lithuania and Rumania came off to America. The main reason is clear: to get away from the czar and his army, which grabbed Jewish boys for incredible lengths of service (at some points for as long as twenty-five years) and sometimes subjected them to forced conversions. To get away from the stagnation, the hunger, the hopelessness.

And then there was the lure of the new world, *di goldeneh medina* (the golden land) as the immigrants called it hopefully. America, it is. The Jews who came to America were people full with ideas of the future. The future was their dream.

One of the things that distinguished the Jewish migration to America, and set it apart from the journeys of other ethnic group, is the fact that the Jews brought their intellectuals-their writer, their thinkers-with them. It is not hard to understand why immigrants coming from the various European countries, especially those in the south and east of the Continent, tended to come from the poorer classes, those without jobs in the cities or land in the country side, people who had nothing to lose. Meanwhile the intellectuals of countries like Italy and Poland stayed at home. With the Jews all very different. Their writers and thinkers were jammed into the constricted life of the Pale quite as the ordinary people were.

No other nation of people came to America as Jews did; to them it was not a residence or a place or a nation-it was a lover. They embraced it; they adored it; they wept for it; and they married it.

And they adapted almost immediately. During the two thousand years,

they had spent in the Diaspora of Italy and German and Poland and Russia, the Jews had refused to adapt. Yet here in America, the process of adaptation began almost in the few blocks between the pier and the ghetto. They worked all day and sat up nights, learning their way through the English language. They forced their frightened children to enter the public school, where they sat terrified at the strange language, strange ways of teaching. And apparently overnight, the children were talking English, spending hours in the free libraries, where the librarians complained frantically that the Jews had cleaned every book off the shelves, leaving the shelves empty.

Hundred years had passed; yet by 1895, so great was the Jewish pressure on the medical schools that the quota system—a limitation of Jewish applicants to colleges—came into being, and during the next thirty years, it was extended to hundreds of colleges throughout the country. It was a form of anti-Semitism, yet quite different from anything that had been devised in Europe. As the great mass of the Jews increased, spreading across the country, moving into city after city, state after state, anti-Semitism came into being for the first time (as a national mood) in the history of the United States.

The eternal accusation that the Jews had killed Christ or God was no longer tenable except among children and the most ignorant, and no longer a weapon acceptable to civil governments. Nevertheless the base for anti-Semitism was there.

Yet the Jews took nothing without giving. As thousands of Jewish doctors emerged, they built hospitals laboratories, research center, old age homes, orphan homes. Children of the penniless immigrants became dentists,

and soon the Jewish contribution helped to make American dentistry the finest in the world. The Jewish businessmen, capitalized with pennies, improved the new way of making clothing, and twenty years after, these same businessmen had come out of steorage in their rags, their industry promised to be one of the largest in America.

The cheap and stupid forgery entitled "The Protocols of the Learned Elders of Zion," which was written in 1904 by Serge Nilus, a Russian monk, was for the most part copied from a French attack upon Napoleon III, 1865. With little originality and by changing names here and there, the monk turned the French book into what purported to be the secret minutes of a Jewish group who planned to overthrow the Christian countries and establish a Jewish dictatorship over the world. It remained a lunatic affair, touching only a tiny minority of the American people, and yet it still continues.

III.2. The Intrinsic Aspect in the Novel

From this thesis I will focus in some elements of the novel that are theme, characterization and plot, based on the Knicherbacker and Willard Reninger those elements are important in studying the novel.

III.2.1. The Theme

According to XJ Kennedy, a theme in literature is:

The theme of a story is whatever general idea or insight the entire story reveals. In literary fiction, a theme is seldom so obvious, that is a theme needs or of be a moral or a message; it may be what the happenings add up to, what the story is about (1983 p.103)

Through *Gentleman's Agreement*, it seems the author would like to give an illustration of the situation at that time through the treatment accepted by Philip Green. While writing the novel, the author tried to apply the feeling of American Jewish in New York represented into Phil personality.

Jews were treated unfairly by the gentile. In this novel after labels as Jewish, it is shown how the gentile treats Phil. As an illustration of this situation revealed if Phil's feeling about these treatments, I have quoted a paragraph from the book:

But day by day the little thump of insult. Day by day the tapping on the nerves, the delicate assault on the proud stuff of a man's identity. That's how they did it. A week had shown him how they did it (p.97)

From that excerpt above, we learn that being Jewish doesn't have any advantage, in this novel in America. The gentile whether is aware or not has limited some chances and opportunities for the Jews. The restriction is not only applied in any case of job opportunities, but facilities controlled by the gentile as well. As one of the minority group in America who stands in inferior status, their human rights are often disregarded and ignored. This following events have clarified the actual condition of American Jewish:

"I changed mine," she said casually. "Did you?"

"Wales? No, mine was always Green. What was yours?" His voice had shown no surprise.

"Walovsky, Estelle Walovsky. I couldn't take it. About applications, I mean." She shrugged, matter-of-factly. "So once I wrote the same firm two letters, same as you're doing. I wrote the Elaine Wales one after they'd said there were no openings to my first letter. I got the h**o**b all right." (p.100)

"Why not?" he and Kathy said together.

"Why, Phil, because," she wasn't looking at him. She was looking at Kathy, asking estimating. "Phil doesn't know anything about resort places here in the East, Kathy." ...
 "Restricted, hey?" Dave underlined the word with mockery. Faintly his eyes gleamed as if this were a pallid joke, not really execrable, not really funny, just familiar and worth some notice (p.169).

The first event shows that Phil's secretary Miss Wales, Elaine Wales who admits that she has changed her name from Estelle Walovsky because there is no advantage in finding a job with a name of Jewish, Polish Jewish. And what makes Phil gets up set is her explanation that the firm is *Smith's weekly* where Phil and her work. The great liberal magazine that fights injustice on all sides. While the second event reveals that obviously some facilities have been restricted for Jews.

For Phil those things merely too exaggerated and unbelievable, but meanwhile Kathy knows it also happens in her golf club and beach club at Darien where she lives. The story represents such scene that prejudice and discrimination as the result of anti-Semitism is a fact that has to be undergone by the Jews, in the novel *American Jews*, living in the New York.

The theme of the story is arisen from the treatments accepted by Phil after he labels as being Jewish. From this issue, I then can see that the story reveal about how a person is treated does not depend so much upon *what he is* as upon the *manner in which he is defined*. And many Jews can testify their own experiences that this actually happens; as well as it is happened to the author. Through this statement I then conclude the theme of the novel is the injustice which Jews suffer as a result from anti-Semitism within prejudice and discrimination derived.

III.2.2. Characterization

Based on their involvement in the story, characters are divided into two types, as major character and minor character. Major characters are characters involved in the most of the story establishing the plot. Meanwhile minor characters have less important function. But it doesn't mean they have no essential role in the story. As R Guches says:

The minor characters are present to create the illustration of populated setting. Often, they are important in successfully moving the plot forward. Sometimes they serve an essential role in the environment because their presence can help shed light on the major character's personality (1980 p.70)

In the novel *Gentleman's Agreement*, these minor characters are obviously useful in revealing the negative action of prejudice and discrimination within anti-Semitism. From their action we can reveal the gentile's treatment to Phil who pretends to be Jewish.

Actually a character is an imagined person who inhabits a story and usually bears human personality that familiar to the real life and real people. He is mostly created by the author to act and do what the author wants in bringing some message to the reader. As Kerney says:

Any discussion of character in fiction, then, must attend to the relationship between character and the other elements of the story, and between character and the other as a whole. That is, character must be considered as part of the story's internal structure. So we may refer character to the real human beings who inhabits that world. Essentially, we refer the fictional characters to ourselves.

He further mentions that characters enliven a story. They build a certain

impression of the story. They make a special effect which effects its reader. Moreover when the author is an expert one, he can surely make the story as alive as the real life.

Even in fantasy and caricature, an essential element so truth to life. However original and fantastic the author's approach, he will fail if his readers do not feel that his characters are real, believable, based on possible variations of human nature (Graham, Little p.92).

Apparently, characters are divided into two forms:

a. *Round/Complex/Depth Character*

For Forster, it means that by depth of characterization is meant the degree of richness of completeness of presentation of character. One of the most important features of deep character portrayal is the presentation of development and change especially as a result of the changing personal relationships with which the story has dealt. And for Roberts means it is usually as one of the major figures in the work, have many individual and unpredictable human traits. They are relatively fully developed, so they may be considered dynamic. They are just as complex and as difficult to understand as living people.

b. *Flat/Simple/Type Character*

Forster says this type characterization is the simplification of character down to one or two qualities. While Roberts says it is a static one.

Dealing with the identification of character in the story, Harry Shaw gives five basic means of characterization:

... a character is revealed by (1) his action, (2) his speech, (3) his thoughts, (4) his physical appearance, (5) what other

characters say or think of him (1972 p.71).

Through these five basic, we then can make some adjustment toward the related characters in the story.

Since Phil is the main characters in the story, I will focus the study on him about how gentile treats him. Yet, I still put other characters, that somehow, they can reveal about the unfair treatment of prejudice and discrimination within anti-Semitism.

Phil as the central attention in this story represents those humiliations. Eventhough he himself is not Jewish, but when people treats him unfairly after he labels "Jewish" he sometimes forgets that it is only an act, but he feels hurt though.

"Funny thing," he said, "the way I felt so man-to-man with Miss Wales when she pitched me that one. Asking her right out how she felt, as if we both were already on the inside (p.106).

This paragraph above happens after Phil knows about Miss Wales' changing name.

We can see many examples from *Gentleman's Agreement* about Phil's Character. From Kathy, his fiancée, thinks that Phil is so easy to be hurt, especially when it comes about his being "Jewish." But these things are caused because Phil hates anti-Semitism regardless he himself is gentile, and it's not only that issue, he hates also with people who concerns much upon ethnic differences. We can see this below:

"We've got to be frank with each other,"he said. "You have the right to know right off that words like kike and kikey and yid and coon and nigger just make me kind of sick no matter who says them." (p.154)

The author admitted that she got the idea after read the story in Time; about the Congress and "the little kike" could really be a pivot for the whole plot. She didn't write Phil as Jewish, no, she did write Phil's not as a Jew. She wanted to address the novel *Gentleman's Agreement* not to America's few million Jews, but to the vast majority who were not Jews. If he wasn't Jew, then the research would have to include not only what he himself knew or felt about anti-Semitism, but also what people who really were Jewish knew or felt about it.

In creating the main character, there was a story in it. When the author remembered an old joke, a joke about Michael Arlen, the fashionable British author of *The Green Hat*, a best-seller novel of the twenties. The joke can be seen below:

Somebody in London, supposedly, had once said to him, "You sound so British, Mr. Arlen. Is it true that you really are Armenian?"

"Would anybody say he was Armenian," came the instant reply, "if he wasn't Armenian?" (Laura Z, 1986 p.339)

In the novel, Laura Z. Hobson also put it as Phil's idea finding the angle in writing for his magazine in p.67. From that old joke of Michael Arlen then came: *would anybody say he was Jewish if he wasn't Jewish?* Phil would just say he was Jewish and then see what change in his life. Surely it did need a real gut to do it. But Phil did it though.

Following the criteria on Phil's character, he then can be categorized as a round character. His Decision to be a Jewish in gaining inside information for a series on anti-Semitism for his magazine surprises his closest friends, as a matter of fact it does surprise him as well. But he has to

do it for he knows the angle in becoming a Jewish is a best idea. Ignoring to such a number of humiliating experiences, he still continues his writing, eventhough it finally causes his engagement to Kathy breaks up. He is a round character, because from the beginning of the story till the end, Phil has shown a dynamic way of thinking, his broad point of view, despite of his humiliating experiences he got.

III.2.3.The Plot

On its simplest level, plot, according to Guches, may be only a sequence of action that embodies some sort of conflict one force opposing another (1980 p.63). Meanwhile based on Danziger and Johnson, plot is a narrative of motivated action, involving some conflicts or questions which are finally resolved (1985 p.19). Comparing to those previous statements, I prefer with the Guches's for in the other statement say the conflicts cannot be resolved, it is only a sequence of actions in the story. In my point, not always a story ends with some resolution within. Because in *Gentleman's Agreement*, I see it has a weak ending, what I mean is the main character inevitability lets the problem continues. It is an inevitability of human problem that will always continues, yet the world still contrives for the related issues.

The story begins with an exposition, that is the opening portion that sets the scene (is any), introduces the main characters, tells what happened before the story opened, and provides any other background information that needed in order to understand and care about the events followed. The middle section of the story introduces a new conflicts (a complication), the

suspense, the pleasurable, anxiety we feel that high tense our attention to the story, inherence in our wondering and it will all turn out.

Seeing the definition of plot mentioned before, it is rather difficult to analyze for me. whether *Gentleman's Agreement* can be selected into the sequence of event which involving the steps of crisis, suspense, climax, and denouement. Since this novel is a sort of author's experience as being Jewish, from the first page until the last one, seen that there is no certain division in the story to keep or to maintain the sequence of events into its steps.

Based on this fact, I would like to present the plot of *Gentleman's Agreement*, considering the important points of Phil's, the main character's experiences as being Jewish. The novel is the story of the experience of Philip Green as a journalist in gaining some inside information of anti-Semitism by telling he is Jewish when he isn't due to his assignment commanded by his editor knowing the issue will make a talk in America.

Through his being Jewish, he faces some difficulties referring his new identity. From his girlfriend, his colleagues in his office, his mother's doctor, his Jewish secretary, and from many experiences he has faced during his being Jewish. And finally when it comes to his son being taunted as stinky kike, he is finally quit as being Jewish. He knows all about being Jewish, as a victim of prejudice and discrimination through his experiences, he has learned about being Jewish and he has also learned a good deal about being anybody.

The plot consecutively can be seen belows:

1. Having moved from California to New York, Phil has been assigned to write an article about anti-Semitism in America by John Minify.
2. He is introduced to Kathy, Minify's niece.
3. After two weeks of sweating his assignment out day and night he got the angle by telling people he is Jewish.
4. Minify let him to announce it when having luncheon with another colleagues in the company.
5. Kathy disliked his angle, and Phil knew it eventhough she didn't tell it.
6. Dr. Craigie, unknowing his being Jewish, suggested him to take his mother not to a Jewish doctor because they liked to overcharging and running vists to the patients.
7. Belle, his sister worried about his angle, because it might influence Dick's company, his husband's.
8. His secretary, knowing his Jewish, confessed that she had changed her name from Estelle Walovsky to Elaine Wales for they wouldn't hire any Jews. He ws surprised when she told him the company was where he was working for.
9. Facing their engagement, Phil was upset with Kathy for she wanted to tell the angle to her sister, ignoring this angle as a secret.
10. Dave, his best friend came due to his new job. He who was Jewish reminded him that pretending as Jewish could only give such a stunning experience, for there was no advantage in being Jewish.
11. Phil and Kathy were planning to stay in Flume Inn for their honey moon. Anne explained the inn was restricted for Jews.

12. Phil checked for the fact by going to the inn. He was astonished for the fact that he is rejected to stay after they knew his being Jewish while they were foing to ive him a room.

13. Phil was angry with Kathy's opinion,]when she said that she didn't want to rent her house to Dave for it would only be so uncomfortable for him, knowing he'd move into one of those neighborhoods that wouldn't take Jews, especially in the section where hers was.

14. Tom, his son abruptly came and told that he had being taunted as dirty Jew and stinky kike. For Phil this could be a murder for what they had done to his son.

15. The things caused Kathy cancelled their marriage for she felt Phil accused her as anti-Semite.

16. Knowing it, Dave suggested him to quit as being Jewish for he added that there was nothing else in pretending s Jewish.

17. Phil finished his articles from his experiences which was only fact and record when he was Jewish.

18. The eight weeks had uncovered things, many things, and not only about being Jewish. And also he'd learned a good deal about being anybody.

III.3. Synopsis

Gentleman's Agreement is a story about anti-Semitism with prejudice and discrimination within right after the Second World War. The main character, Philip Green has already moved from California where he used to live to New York because his job as a journalist wants him to do. He is a

widower of one kid, his wife has died seven years ago. His mother lives with him also.

In his new environment , John Minify, the editor has asked him to do an article about anti-Semitism in America. At one the idea disturbs him. On assignment, he is never shy about meeting and interviewing people but to make new social contacts is another thing. Especially when he knows it's so hard to find an angle on the article. But finally he finds the angle; he will just say he is Jewish and then sit back and see what will change in his life. See what he will feel like. For a while, for however long it takes to feel it. After two weeks of sweating it out day and night, he finally finds this thing in less than twenty minutes. He asks his family to keep his secret without any exceptions.

He then is astonished at the sudden change in the way in which he and his family are treated. Neither the man nor his family have changed-in appearance nor in conduct. As soon as they are labeled as "Jews," however, they are subjected to number of humiliating experiences; he is denied admission to places where he has been welcomed before, his mother is rejected to gentile doctor and is told to see a Jewish one when she gets her heart attack, his son is taunted as a stinky kike and his fiancée finally breaks the engagement up for she cannot stand with the unfairly treatment from the gentile to Phil.

And day by day the little thump of insult. Day by day the tapping on the nerves, the delicate assault on the proud stuff of a man's identity. That's how they do it. The gentiles do it. A moment has shown him how they do it.

Day after day he writes. Night after night he writes. There is nothing to

turn to but the driving concentration of more and more work. Within a week he is beginning the fifth and last article. It is so simple to write for it is only a matter of disguising a name, a face, the background, but for the rest it is recording instead of contriving. Each thing as it happened is put down; he is only the biography of a Philip Green who is Jewish. Here is truth, not fantasy, here in these paragraphs unrolling are only fact and record.

The title is *"I was Jewish for Eight Weeks."* The eight weeks has uncovered things, many things, and not only being Jewish. They have aware him unconsciously from his blind of interpersonal relationships. He has learned about being Jewish. But he has also learned a good deal about being anybody.

CHAPTER IV

ANALYSIS ON PREJUDICE AND DISCRIMINATION TOWARD AMERICAN JEWS IN THE NOVEL *GENTLEMEN'S AGREEMENT*