

SAUL BELLOW'S NOVEL: MAN' SQUEST FOR SELFHOOD



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ABSTRACT

Dangling Man was Saul Bellow's first novel, and it was published in 1944. At the time of its release, it was hailed as "one of the most honest pieces of testimony on the psychology of a whole generation who have grown up during the war," and it was considered to be one of the best works of literature at the time. 78, authored by Edmund Wilson Bellow, in the novel, is regarded to have caught both the prevalent worry that is growing out of the societal disorder and the torturing impact that this upheaval is having on an individual's sense of selfhood. This reflects Wilson's remark,

which can be seen throughout the novel. It would appear that Bellow has taken the unpredictability, anxiety, and dread that are prevalent in society and implanted them into the psyche of Joseph, who is the protagonist of the story. The plot of the book seems to revolve around Joseph's eventual victory over the lawlessness of the world, which is intent on eradicating his sense of who he is. As a result, the book might be seen as Joseph's search for his sense of self within the context of a type of spiritual barrenness that he and the world around him share.

KEYWORD: spiritual barrenness, torturing impact, eventual victory.

INTRODUCTION

The narrative of *Dangling Man* is presented in the form of a journal entry written by the protagonist, Joseph, who is twenty-seven years old and lives in Chicago, Illinois, in the United States. Joseph is a college graduate who was forced to quit his work in order to prepare for his impending induction into the army. Unfortunately, his induction is being delayed due to tedious and boring bureaucratic manoeuvres. He is classed and reclassified many times before eventually being approved but being exempt from the draught. Because he anticipates receiving a summons from the military at any time in the near future, he has decided against seeking employment and is thus wholly reliant on Iva's income.

Because Joseph does not put his freedom to good use, he is increasingly isolating himself from the majority of people's experiences of life. Joseph looks to be suspended in his odd limbo, as he is cut off from himself, his family, and his friends due to the self-imposed exile he has forced on himself. At the conclusion of the book, Joseph, worn down by the unpredictability of his existence, decides to join the military in order to live a more active lifestyle. Between the time of waiting and the time of submission, it would appear that Joseph goes through a trial with the destructive elements that are inside himself. As a result of this trauma, he seemed to have come to the realisation that defining one's self cannot be done in isolation; rather, in order to identify one's own self, one needs to take part in the world.

At the beginning of the book, Joseph can be seen hanging around in the lobby of the draught board waiting to be called up. He is referred to as a "alien" since his identity is unclear, which leads to uncertainty. This leads to the classification of him as a "alien." (9), "Waiting to be called for military service is psychological torture," which gives rise to certain idiosyncrasies, which are translated through his cut with the civilian connections, and which left him dangling and drifting aimlessly. Strangeness, alienation, and loneliness are the feelings that Bellow ascribes to Joseph because of his separation from the group. (See the list of distractions for fiction writers below, number 4) "Suffering from a sensation of strangeness, of not quite belonging to the world," Joseph says he does (24) In his current condition of demoralisation, Joseph admits: "I do not know how to use my freedom." As a result, "there is nothing to do except wait, or dangle, and get more and more disheartened" (12).

It is very evident that the independence he enjoys is causing him to develop a pessimistic outlook, which is detrimental to his overall feeling of well-being. But instead of attempting to build the essential exterior contact, Joseph stockpiles "bitterness and hatred," (12), which

transforms him into "a human grenade" (147), ready to blow at any moment. This pent-up resentment not only makes it more difficult for him to confirm his sense of self, but it also obstructs his mental process and moves him further away from all of the possibilities of having a clear vision that might shatter the "narcotic dullness." (18) Because Joseph keeps his distance from society and has a narrow view of what life has to offer, it appears that he has become an independent person who is unable "to impact, or effect, his own fate." (Pifer 28) We can see, in light of Pifer's comment, that Joseph is unable to actualize his selfhood because he is confined inside the strict confines of his isolated circumstances. This prevents Joseph from gaining access to his full potential.

REVIEW LITERATURE

Dr. Urmila Patel March, 2016 The awakening of the individual in the awareness of himself, awareness about others, the world, and the meaning of life are some of the fundamental things that can be recovered on quests during encounters with other cultures, with strange surroundings, people, animals, nature, or the Other. Specifically, these things include the meaning of life. In Saul Bellow's stories, the key characters almost always seem to be driven by a desire to improve themselves beyond their own human circumstances, which makes sense given the expansive setting of his stories. The heroes in Bellow's stories typically appear to be on a mission to discover the meaning of life, with the fundamental belief that man possesses the capacity for self-improvement and that he is free to choose his own choices. Joseph, the main character in the novel *Dangling Man*, is an example of this type of person who seems to want to undergo a significant change in his personality. It would appear that Joseph's journey is not only for inner peace, but also for the discovery of ideals that are above and beyond the discords of society, as well as for reconciliation with society. This article is an attempt to follow Joseph's growth, namely his efforts to comprehend himself, create his identity, and reach a spiritually mature state throughout his life. In addition to that, it makes an effort to illustrate the instructive character of the author's writings.

Tung-jung Chen Within the context of Saul Bellow's eight urban novels, the purpose of this dissertation is to investigate the function of the city, the city-country conversation, and the man-city interaction. The urban hero in Bellow's story needs to come to terms with the city in order to establish his individuality and bring order out of the disorder around him. The city serves as more than just a setting for the human drama that takes place in Bellovi's work; it also serves as a character in its own right, echoes the hero's inner life, establishes the tone and mood

for the novel, and becomes a metaphor for modern society. The protagonist of "Bellow" defies attempts to label him based on his surroundings. His conflicted feelings for the city can be attributed to the fact that it is both desolate and bustling at the same time. The protagonist of "The City and the City" by Saul Bellow occasionally allows himself to fantasise about a more ideal setting. The urban-oriented hero of Bellow's stories, who either stays in the city or returns to the city after brief excursions away, never finds a means to successfully transition to a rural way of life as a viable alternative.

Kalpna 2019 This study makes an attempt to investigate the identity issue that is shown in Saul Bellow's novel "Herzog." The book explores concepts such as estrangement, desolation, complexity, and emptiness. The primary takeaway from the book is that humanity has to be protected and that man must be redeemed. Towards the conclusion of the book, the protagonist comes to the realisation that the key to pleasure is cultivating relationships with other people and sharing with them. Research-based methodology is used here. The attitude of the protagonist toward society in the procedure. Conclusion: The findings of the study indicate that in order to discover one's true self, an individual must do it in the company of other guys, by loving and sharing with those around them. This lesson, although being uncomplicated and extremely straightforward, deepens our understanding of the manner in which a moral man ought to conduct his life.

Kian Pishkar (Ph.D.) Summer 2018 Modernism had an influence on music, art, and literature by fundamentally dismantling old forms. This expressed a notion that contemporary living was a stark break from the past and its strict traditions, which was one of the main themes of modernism. Existentialism is the philosophical position that holds that the continuation of life is possible. When we have a solid grasp of what it means, we will be well on our way to comprehending what existentialism is all about, as well as what the existentialists witnessed for themselves when through philosophical experiences and how they interpreted those experiences. The existentialist and loneliness of modern man among the crowd of civilization are the primary topics of Saul Bellows's works, both of which need to be defined in order to be understood. It has not been done very much research in the literature on the combination of the two key literary and social aspects in this study, namely, modern man and existentialism, and their investigation in the works of Saul Bellow. In this study, modern man and existentialism. In terms of how he approached life, Saul Bellow (1915-2005) stands out as an individual who is unique from the majority of literary intellectuals. He paddled forward in an effort to swim against the current of the river.

METHODOLOGY

The framework of every research is firmly established upon the basis of theory. The vast majority of experts in the field of literary studies are of the opinion that in order to produce a unique and important analysis, one must adhere to a methodology that has been appropriated from a critic or a critical school. Since this study is founded on the theme study of modernism, characteristics of a modern man, and the existentialistic school, the purpose of this research is to demonstrate the position and condition of the modern man in modern and postmodern society. This study will be a descriptive and corpus-based study that will assess *Dangling Man* (as Saul Bellow's debut novel) and *Herzog*, both of which are considered to be works of literary genius (as his main masterpiece) As a result, this chapter provides a detailed explanation of the principles and vocabulary of various literary critical approaches, as well as a study of the same. In light of the existentialist school, an eclectic method has been taken into consideration in order to demonstrate the finer points of this examining. This study delves into what Saul Bellow refers to as the "three dimensions of modern man and existentialism," which are as follows: first, voice and its subcategories will be investigated in depth; later, there will be a transition to tense and its subcategories, which are order, duration, and frequency; and finally, mood, focalization, and point of view will be investigated.

MODERN MAN AND EXISTENTIALISM

The empty guys who are conversing in the epigraph are not too dissimilar from Eliot's renowned Prufrock, the inadequate contemporary man whose reflection, self-deprecation, and reluctance are all representative of a new and modern heroism based on modern circumstances and the current realities of man. The hollow guys are spiritually and culturally devoid of the substance that is typically associated with classic heroes. They are, however, well aware of the insignificance of their collective and representational status during the period following World War I in Western society; in fact, they sing about it. This absence of conventional heroism, or "anti-heroism" as it is called in modern man's circumstances, is not particularly modern, since examples of it can be found in literature from the seventeenth and eighteenth centuries.

It asserts that since there is no God or any other transcendent power, the only way to combat this nothingness (and, hence, to discover purpose in life) is to embrace existence. This view is based on the assumption that there is no God. Many writers have produced works of prose or poetry that, to varied degrees, incorporate aspects of existential or proto-existential philosophy.

These authors include: They suggested that each person is exclusively responsible for creating meaning to life and living it with passion and sincerity, often known as "authentically." This responsibility does not fall under the purview of society or religion. The awareness that existence is ludicrous and has no intrinsic significance is at the heart of existentialist philosophy.

Because our civilization has finally gotten its hands on weapons that it could use to easily bring the fate of Kierkegaard's hero upon itself, this is a story that has a special point today: we could wake up tomorrow morning dead and without ever having touched the roots of our own existence. This is a story that has a special point today because our civilization has finally gotten its hands on weapons. Poe describes the modern man as "alone among crowd" and says that he always talks about and never talks to other people. As a result of these factors, the modern man is unable to solve his problems and is forced to leave his society. Iti refers to this type of man as the modern hero.

The modern hero is a lonely person who is most of the time angry and frustrated without the ability to have a communication and with a lack of understanding (exile). (Bach, 1995) Existentialism, in and of itself, presented somewhat of a challenge to the dispassionate seriousness that characterised Anglo-American philosophy. Anxiety, mortality, the struggle between the fake and the authentic self, the anonymous man of the masses, and the experience of the death of God are not often considered to be central topics in analytic philosophy. Yet, these are reoccurring themes in life: people do pass away, people do struggle throughout their lives to find a balance between the demands of their real and counterfeit selves, and we do live in an age in which neurotic anxiety has mounted out of all proportion, to the point where even minds that are predisposed to believe that all human problems can be solved by physical techniques are beginning to label "mental health" as the first of our public problems.

The response of professional philosophers to existentialist ideas was only a sign of their confinement inside the confines of their particular field of study, which is why they rejected existentialist ideas in the first place. There has never been a time when the professional distortion has been more apparent. The separation of the intellect from everyday life was something that philosophers had experienced merely because they were preoccupied with solving their own unique difficulties. Because philosophers make up such a small percentage of the overall population, this topic would not be worth devoting any effort to if it were not for the fact that this separation of the mind and the life is simultaneously and tragically occurring in modern civilization everywhere.

It also happens to be one of the key principles of existential philosophy, as we will see in the next section; for this reason, we may one day owe it a not insignificant debt (Brown, 1997). The anti-heroes of today are small in stature, awkward in their social interactions, and socially inept. When it became clear that the world was in a state of crisis, modernist authors retreated their antiheroes into the safety and comfort of the home or the interior of their own minds. An introverted modern anti-hero is described by AstradurEysteinnsson, "in whom heightened consciousness and social isolation and paralysis go hand in hand, as do the elevation of uniqueness and its erasure".

Theodore Ziolkowski alludes to the hesitancy of contemporary anti-heroes while at the same time generalising it to suggest that instances of hesitancy or wavering on the part of heroes in great works from all over the world and throughout history, from antiquity to the present, can be interpreted as "exemplifying crises in the cultures that have brought them forth" (3). Ziolkowski believes that shifts in value systems and cultural climates are what give rise to the heroes that we come across in works of literature. He writes, "If we look beyond the psychology of the characters to the cultural myths that engender and sustain them, the 'heroes' and 'heroines' we imagine can inevitably be read as the projection of each age's endeavour to confront humanity's collective dreads and dreams".

A society that is torn apart as a result of war, competing values, a cultural crisis, and various aspects of modernity produces its own heroic 34 model. This model consists of sick, anti-social, and introspective anti-heroes whose salvation is individualistic in the midst of social and cultural upheaval. (Bruning, 2010) As Joseph Campbell argues in *The Hero with a Thousand Faces*, while the archetypal or mythical hero of universal myths goes through a process of departure, initiation, and return in which he faces trials and has adventures and then returns victorious, the modern man and the anti-hero can go through the same pattern internally or without the grandeur that is associated with myth. This is because the modern man and the anti-hero are not bound by the conventions of myth.

The journey without becomes a journey within the mind or within mundane surroundings;

DANGLING MAN

In *Dangling Man*. Joseph commits a significant portion of his time to rejecting a pessimistic outlook; in order to provide the groundwork for the application of positive energy in the future, he must first get over his apathy and pessimism and conquer his indifference. His success thus far has been modest yet noteworthy. *Dangling Man*, written by Saul Bellow, was both his first

short story and his first book. This is a piece of writing written in the format of a diary, which is episodic and serialised. Joseph, who also plays the role of protagonist, is the story's narrator. The basic skeleton of the story unfolds virtually chronologically in separate sections, and everything that is related by the main character seems to be a depiction of what occurs in his day-to-day existence and in his head. In spite of the fact that the happenings and circumstances of everyday life are mundane subject matter, the thing that is going on in his head, which is his mental wrestling with some of the most important themes in life, concentrates on an effort to define what it is to be human.

One may make the case that the humanist ideal eventually becomes the novelist's primary concern. He is not concerned with the issue of identity, as one critic named J. Bakker has suggested; rather, he is concerned with the problem of "important existence," as L.H. Goldman has said. Even before taking into account the possibility that Goldman's viewpoint is the correct viewpoint, it has been suggested that Bellow's primary obsession is with obtaining the appropriate response to the query, "Who is a good human being?" This basic subject of the definition of a good human being, humanity, humanness, or humanism is intertwined with all other concepts, such as "good living," "genuine life," etc. etc.

It represents a clear departure from the style of fiction that Hemingway or any of the other current authors had been writing up until this point. The Dangling Man provides insight into the overall trajectory, central theme, and 36 basic framework of Bellow's other works. His artistic search for humanity can be seen to have begun with the creation of The Dangling Man. Joseph is twenty-seven years old when he writes his journal, which is titled The Dangling Man. The entries span the time period from 15 December 1942 to 9 April 1943 and feature a significant amount of Joseph's reflections on the decision he made to keep a diary at that point in his life. Because of what he terms his "current condition of demoralisation," he feels compelled to put his thoughts down on paper. Because of his impending enlistment in the military, Joseph, a graduate of the University of Wisconsin who had been married for five years, was forced to quit his position at the Inter-American Travel Bureau a few months before the journal was to begin. Joseph was a married man. Because Joseph was born in Canada, the induction process is being held up by long and repetitious bureaucratic procedures. In the meanwhile, Joseph is being forced to wait, which leaves him suspended between two stages of his life. It is impossible for him to look for work at this time since he is waiting to hear from the army about whether or not he has been accepted.

Herzog

Moses Herzog, like the most of Bellow's characters, is an American Jew, and the fact that he is a Jew places him on the margins of American society, despite the fact that he has a rather normal view on life. Herzog is well established in the American culture, but he is never able to completely transcend his European roots. Despite this, he tenaciously clings to the relics of the European tradition because he recognises that they are what connect him to the past. Herzog becomes a classic exile as he is caught up in-between two worlds, belonging to neither of them, and tries to come to terms with himself. He is terrified of letting go of history and afraid of totally blending into the whimsicality of the present. Both of these fears cause him to become an exile. Herzog's exile is not physical, although he does spend his whole fortune on a dilapidated house in the Berkshires, far far from the frenetic activity of the city; rather, Herzog's exile is cerebral.

The protagonist of the third book under consideration, Herzog, is shown to be in a mental condition that is close to that of a madman after going through a difficult divorce with his second wife. As a result of the breakup, he is compelled to reevaluate his previous life and the ideals he had, and the act of letter writing provides him with an original method for coping with the suffocating reality. Herzog secludes himself in a house that is on its way to being demolished so that he may write his letters and reflect on his life there. At first glance, he gives off the impression of being filled with wrath, which is accompanied by sentiments of unfairness. His rage almost compels him to take vengeance in a way that involves violence. Despite this, he does not carry out this action since he is aware of the futility of it when compared to the absurdity of existence. For this reason, he moves back to the countryside, and it is there that he is able to achieve mental equilibrium. The only way to get at the truth in 37 is for the protagonist to completely give up on all intellectual or contemporary ideals. The hero takes pleasure in the fact that he is not affiliated with any one institution.

The author frequently portrays everyday life and the wider world as bizarre and humorous things. The narrative of Henderson and Herzog is the primary vehicle through which the absurdity of the world may be experienced. When put under specific circumstances, the main protagonists and other characters display comedic behaviour. In spite of everything, the conclusion, or the truth, has not changed. No matter how ridiculous a life may seem, it is still important to live it to the fullest. The reader is introduced to a different world that has been recreated over the entirety of the book. This reality represents a mental betterment of the social and moral principles that led to the exile in the first place. It is a deliberate, sarcastic embrace

of the sense of being "different" from the rest, by thinking, a condition that is symbolically connected with insanity: "If I am out of my mind, it's all right with me," the first line of the novel. [Citation needed] Materialism, ignorance, violence, urban ugliness, and a lack of moral standards are the key factors that force Herzog to withdraw from society and start a dialogue with himself, much of the time through the use of imaginary letters. Bellow's dissatisfaction with contemporary society is constantly expressed throughout his novels and essays. Herzog's decision to withdraw into the inner realms of his mind (exile as a state of the mind) shares many parallels with James Baldwin's decision to go to Europe. Both men are aware of the influence that the repressive forces of society have on them.

Herzog's worries on democracy, on the brutality and materialism of modern America are also

Modernism

The first fifty years of the nineteenth century witnessed an aesthetic movement away from the realities of political and social fragmentation, which made way for a trend towards Romanticism. Romanticism is characterised by an emphasis on individual subjective experience, the sublime, the preeminence of Nature as a subject for art, revolutionary or radical extensions of expression, and individual liberty. In spite of this, by the middle of the century, a synthesis of these concepts with permanent governmental institutions had formed, partially as a reaction to the unsuccessful Romantic and democratic Revolutions of 1848. This stabilising synthesis was founded on the principle that objective reality should be prioritised over one's own subjective impressions. It was exemplified by "practical" philosophical ideas such as positivism and called by a variety of names; for example, in Great Britain, this time period is known as the "Victorian era." Common assumptions and institutional frames of reference played a significant role in the development of this synthesis. These included the religious norms found in Christianity, the scientific norms found in classical physics, and doctrines that asserted that the depiction of external reality from an objective standpoint was not only possible but desirable.

Applying and analyzing

Herzog, Existentialism and modern Man

Herzog is widely regarded as a classic, and many consider it to be one of Saul Bellow's most important works. Bellow was awarded the Nobel Prize in Literature in 1976 for his contribution to the literary canon. The story told in the book "Herzog" takes place over the course of one week in the life of a Romantic Literature Professor named Moses Herzog. At the beginning of

the book, Herzog is seen relaxing in his hammock and thinking about his past. Herzog is currently keeping himself occupied by penning letters to historical luminaries as well as to persons he has met in the past. Even God himself receives a letter from Herzog! "Herzog had been overtaken by the urge to explain, to have it out in order to justify, to put into perspective, to clarify, and to make apologies...." Madeleine, Herzog's second wife, filed for divorce from him not too long ago when she decided to start a new life with their mutual friend, Valentine Gersbach. Herzog is hurting. He is attempting to decipher the meaning behind everything that has transpired in his life up to this point. Herzog's attempt to obtain a better understanding of where he is in relation to Reality is one of the recurring topics in this book. The novel is really intricate. In the book, Herzog's life has become scattered and unfocused. Herzog is having a hard time coming to terms with the fact that his best buddy has betrayed him. But the overarching theme of the book is the contemporary man's struggle to come to terms with life in the 20th century in the United States. The events of the story take place within one week in Moses Herzog's life.

The state of contemporary man is one of chaos. The human race is currently on the path to oblivion. During this week that is detailed in the book, Herzog has the following series of events take place: "reaches the end of the academic year in New York and comes to the conclusion that the best way to escape his mistress, Romona, is to visit some friends on Martha's Vineyard. Once he is there, he makes the decision to head back to New York right once, which is where he starts the letter writing that has recently become an obsession for him. After spending the next evening with Romona, he goes to a courtroom the next day, and then flies to Chicago, where he comes dangerously near to killing both his ex-wife and her lover, who also happens to be his closest friend. The next morning, he takes his daughter June to an aquarium, gets into a vehicle accident, and ends up having to stand in front of the police court for carrying a hidden weapon. The story then jumps back to the beginning when he boards a plane and heads to Berkshires. "Moses Herzog had the idea, "Even if I've completely lost my mind, that's okay with me." There were others who believed he was mentally ill, and for a while, even himself questioned whether or not he possessed his full faculties.

The Foundation of Crisis

Herzog, the main character of the book, is a middle-aged man who is in the midst of what is traditionally considered to be the most fruitful decade of a person's life, but he is forced to confront a personal crisis that he has created for himself. In the aftermath of the dissolution of

his second marriage, he is forced to reevaluate both his perception of the world and his place in it, as well as the meaning he attaches to his own existence. His need for some kind of explanation as to why other people treated him unfairly, as well as his need to put some order into the atrocities he had done to others, were the driving forces behind his search to discover the true values of life.

As Marcus Klein puts out, "Bellow's alienated hero before he is alienated is a horribly oppressed guy, and it is with the sensation of his oppression that the fiction no likely begins." (Below's alienated hero before he is estranged is a terrible oppressed individual.) As a consequence of this, the majority of Herzog's acts, both internal and external, are motivated by the grudge he harbours against his ex-wife Madeleine and her co-conspirators for his personal devastation. As an intelligent person who has a good education and whose work on Romanticism has garnered a lot of respect among other academics, he has a high regard for all philosophers and scholars who have affected the way that people thought at different times in history.

As a consequence of this, he feels the necessity of creating a synthesis of their beliefs in order to discover a universal truth about the meaning of human existence and happiness. Simultaneously, he hunts for a tale that would put the evolution of human awareness into chronological order and provide an explanation of its significance. (see Corner, 2000 for reference) The consideration of both public and personal responsibilities ought to guide him toward the formation of a firm opinion on the value of his life. He evaluates the world through the perspective of a person who has become estranged from society and whose private life has been utterly destroyed. He feels disconnected not just from society and its norms, but also from the Jewish traditions and history that were passed down to him by his parents. The book "Herzog" is excellent in part because to the calibre of its protagonist, Herzog. He is a type of intellectual Oblomov on the lam, a Pierre Bezuhkov for the twentieth century, and he goes around all distracted, attractive, and nervy. His disposition swings wildly back and forth, and he finds himself mentally travelling back in time to see the scenes of his failed marriages, his failed job, and his failed upbringing. He vanishes from New York, reappears in Vineyard Haven, and then flies to Chicago. There, he takes a gun in his hand and peers through a window to see his ex-lover wife's bathing Herzog's own young daughter. This is when he realises that he will never be able to seize the swift logic of the assassin. The book is divided into seven different "slices of life."

The events in the novel are completely fictitious. The takeaway that Bellow wants his readers to get from his work is that life is an act of the imagination. The narrative of Herzog's life is presented

ANALYSIS

“Herzog (1964) is an intense revelation of the life and experiences of a middle-aged Jewish intellectual, presenting his involvements with two wives and other women, with his children, with a friend who betrays him, and with his careers of teaching and writing. He is led through neurosis almost to suicide and emerges ‘pretty well satisfied to be, to be just as it is willed’.... Moses Herzog, a professor of history in New York City, undergoes a crisis when his wife Madeleine divorces him. To find surcease he goes to Martha’s Vineyard and occupies himself composing letters in his mind and on paper, addressed to friends and public figures, living an dead, on issues that plague him. Told that Madeleine and her lover, Valentine Gersbach, once Herzog’s best friend, are neglecting his daughter June, he rushes to Chicago to get custody of the girl wife and onetime friend.

Serio-comic misadventures frustrate his plans, and he goes back to Massachusetts... [with] no messages for anyone’.” ‘Where shall a contemporary novel begin? Perhaps unavoidably: with the busted hero reeling from a messy divorce and moaning in a malodorous furnished room; rehearsing the mighty 64 shambles of ambition (‘how I rose from humble origins to complete disaster’); cursing the heart-and-ball breakers, both wives and volunteers, who have, he claims, laid him low; snarling contempt at his own self-pity with a Johnsonian epigram, ‘Grief, sir, is a species of idleness’;and yet, amidst all this woe, bubbling with intellectual hope, as also with intellectual gas, and consoling himself with the truth that indeed ‘there were worse cripples around.’ This is Moses Herzog, hero-patsy of Saul Bellow’s extremely, if also unevenly, brilliant new novel. Herzog is a representative man of the sixties, eaten away by those ‘personal relations’ which form the glory and the foolishness of a post-political intelligentsia. He is a good scholar, but cannot complete his books. He rips off imaginary letters to great men, finessing their wisdom and patronizing their mistakes. He is a lady-killer, ‘aging’ at forty-seven and worried about his potency. He is a loving father twice-divorced, who each time has left behind him a child as token of good will. He is a true-blue Jewish groaner, and perversely, groans against fashionable despair. Inside or outside our skins, we all know Herzog: Hypocrite lecturer—mon semblable—meinshlemiehl. Hungering for a life of large significance, eager for

‘a politics in the Aristotelian sense,’ he nevertheless keeps melting into the mercies of women, each of whom, in sequence, really understands him.

CONCLUSION

In the first chapter of this thesis, this study has dealt with some general issues about the whole research; that is, this study first provided a short background of the study where the issues related to Saul Bellow, his masterpieces, and also his novels Herzog and Dangling Man was dealt with. Here This study also argues that the restatement of the problems and research questions which are related to the questions of the theme and philosophy of existentialism and modern man; that is, what are the main notion and elements of theme and philosophy of existentialism and modernity and man which are used by Saul Bellow in his novels Herzog and Dangling Man and how these elements of theme and philosophy of existentialism relate to the theory put forth by Saul Bellow. The questions of the study once again restated here and has been tried to evaluate that to what extend does Saul Bellow make use of the concepts and notions of existentialism and modern man and why does writer do so. The whole thesis is simply answer to those questions. Finally, many other works which have undertaken the use of stylistic and thematic analyses of Saul Bellow’s Herzog and Dangling Man so as to clarify the points which the writer needs to highlight become obvious. At the final step, the researcher has touched upon the point that what the researcher aims at analyzing which is the stylistic and thematic analyses and study of Herzog and Dangling Man is wholly new and no researcher has done that before; in fact, the originality of the study has been approved of.

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