

Day 2 (October 6, 2019)**Workshops**

11:55 a.m.-1:15 p.m.

Capturing the Public Imagination in Reading Saul Bellow: Let's Read him with Other Writers such as Isaac Rosenfeld, Grace Paley, Paul Auster, and Shusaku Endo (The Saul Bellow Society of Japan)**Moderator and Panelist** SUZUKI Motoko (Shizuoka University of Art and Culture)**Panelists** SAKANO Akiko (Senshu University)
DAIKUHARA Chinami (University of Toyama)
AIHARA Yuko (Musashino Art University)

Four speakers gave presentations in this workshop.

Saul Bellow and Isaac Rosenfeld, who spent their youth together in Chicago, were best friends. As promising novelists and Jewish intellectuals, they had a strong sense of rivalry. First, Rosenfeld's *Passage from Home* was published in 1946. However, Bellow received the National Book Award for Fiction and won the Nobel Prize for Literature. The heroes from some of Bellow's novels such as *Henderson the Rain King* and "Zetland" were modeled on Rosenfeld's life. Bellow's ambivalent feelings for Rosenfeld are reflected in his writings. (Daikuhara)

Although Saul Bellow and Shusaku Endo seem dissimilar, they have several commonalities: They experienced conflicted religious identity, studied in France, suffered a serious childhood or adolescence illness, and visited Jerusalem and Auschwitz. Furthermore, they have both met Holocaust survivors in Paris, which made an impression on them. A detailed analysis of Bellow's *Mr. Sammler's Planet* and Endo's *Silence* reveals that these works may be a response to the Holocaust. This is similar to Erie Wiesel's *Night* in response to the father who in death called his name. (Suzuki)

In many aspects, Saul Bellow and Grace Paley appear to be quite contrasting as writers. Although Bellow's short story "Leaving the Yellow House" is

different to Paley's "The Long-Distance Runner" in many aspects, both stories explore the issue of "owning" a house, or rather "the impossibility" thereof. Juxtaposing Paley's story and applying Paley's idea of "geography or ownership" to Bellow's text highlights the "Jewish American" aspect, which is often overlooked in "Leaving the Yellow House." (Aihara)

The heroes of Saul Bellow's *Seize the Day*, Paul Auster's *The City of Glass*, and Jonathan Safran Foer's *Extremely Loud & Incredibly Close* all walk around New York City. However, their representations of the city are very different. The difference originates in the heroes' relationship with their fathers. Bellow's hero feels oppressed by the city, while Auster's hero attempts to vanish in the urban atmosphere. However, Foer's nine-year-old hero recovers by communicating with the city's residents. (Sakano)