

Henderson the Rain King and the Biblical Animals: From Pig to Lion

Henderson the Rain King is a comic adventure novel about a middle-age millionaire who leaves his home for Africa. Henderson is not a Jew but a WASP, yet Henderson and Bellow have some common similarities in their concerns and experiences: transcending the fear of death, or yearning to feel a sense of life. Henderson has been deeply depressed not by poverty, but rather by his affluent status with its good lineage. In deep Africa, the king Dahfu states his theory, the types of men in relation to animals. Hence, in this paper, the animals, which the protagonist meets, are thoroughly examined as a reflection of himself:

鈴木 元子

文化政策学部国際文化学科

Motoko SUZUKI

Faculty of Cultural Policy
and Management

Department of International
Culture

Henderson the Rain King (1959),¹ Saul Bellow's fifth novel, is a comic adventure novel about a middle-age millionaire who leaves his Connecticut home for Africa, driven by his inner voice, "I want, I want, I want." The protagonist Henderson is, as Gerald Weales reviewed in *The Reporter*, "an immense comic figure, large in size, great in suffering, endlessly yearning . . . he is the sufferer, the lover, and the clown in all of us."²

The comical tone of this novel derives from Bellow's writing capability, or his devotion to its development: *The Chicago Tribune's* notice says "A kind of wildly delirious dream made real by the force of Bellow's rollicking prose and the offbeat inventiveness of his language."³ The comic element in *Henderson*, in *Herzog*, even in *Seize the Day* seems much more prominent than in *Dangling Man* or *The Victim*. In a comment to an interviewer,⁴ seven years after the publication of *Henderson*, Bellow has answered as follows. "Yes, because I got very tired of the solemnity of complaint, altogether impatient with complaint. Obligated to choose between complaint and comedy, I choose comedy, as more energetic, wiser, and manlier. This is really one reason why I dislike my own early novels . . ."⁵

His other response to the interview reveals that the theme of *Henderson the Rain King* is not merely silly, but quite profound. "Years ago, I studied African ethnography with the late Professor Herskovits. Later he scolded me for writing a book like *Henderson*. He said the subject was much too serious for such fooling. I felt that my fooling was fairly serious. Literalism, factualism, will smother the imagination altogether."⁶

Furthermore, Bellow has said his special favorite of all his characters is "Henderson—the absurd seeker of high qualities."⁷ Henderson's spiritual closeness to his author Saul Bellow is argued like this:

But what Henderson is really seeking is a remedy to the anxiety over death. What he can't endure is this continuing anxiety: the indeterminate and indefinite anxiety, which most of us accept as the condition of life which he is foolhardy enough to resist. . . . All his efforts are a satire on the attempts people make to answer the enigma by movement and random action or even by conscious effort. This is why I feel Henderson and I are spiritually close—although there are no superficial likenesses.

Some reviewers insist one of the distinguished features of this fiction is that Henderson, the hero, is not a Jew. It is obvious that Henderson is not only a non-Jewish protagonist, but also a WASP, and that the author managed to expand and free the character of the hero from his ordinary type. Nevertheless, as I mentioned before and this following quotation indicates, Henderson and Bellow have some common similarities in their concerns or sufferings: formation of a soul;⁸ the problem of freedom,⁹ or transcending the fear of death; a sense of life, mystery of life or an affirmation of life. Bellow was always thinking. "We are all here on strange contingencies," he said. "We don't know how we got here or what meaning our being really has."¹⁰

Saul Bellow [Solomon Bellows] was born in 1915 in Quebec as the fourth child of Abraham Bellows and Liza Bellows, who had emigrated from St. Petersburg, Russia, in 1913. At the age of four, he was forced to start memorizing Genesis in Hebrew. Authentic Jewish education requires children, by the age of five, to begin studying the first five books of Moses and learning to write Yiddish in Hebrew characters.

When he was eight, he was hospitalized for about a half-year in the Children's Ward of the

Octopus, Pig, Frog, and Lion. Bellow's imaginative Africa was a Dark Continent of the mind. Henderson has experienced becoming a beast and come back human again, like Daniel's prophecy of the beasts.

Royal Victoria Hospital in Montreal. It was a Protestant hospital, where one day a missionary lady visited and gave him a New Testament for children, and he read it. With children dying about him, young Solomon Bellows decided his own survival was a near-miracle. He was convinced he was privileged and that there was some kind of bookkeeping going on. Doing his own "mental bookkeeping," the youthful Solomon thought "I [he] owed something to some entity for the privilege of surviving."¹¹

At nine, his family moved from Montreal to Chicago. In America, as a child of Jewish-immigrants, he was forced to reconcile his two identities with all the difficulty of blending them: for instance, his double schooling, going to American school and then to Hebrew school at three in the afternoon. Later he disclosed: "The religious vein was very strong and lasted until I [he] was old enough to make a choice between Jewish life and street life."¹² His mother's sole ambition was for him "to become a Talmudic scholar like everyone else in her family."¹³ "In family pictures, her scholarly brothers looked as if they could have lived in the 13th Century. Those bearded portraits were her idea of what a man should be."¹⁴ His father thought his son should be a professional man or a moneymaker, so that later his father thought Bellow "was an idiot or worse, a moon-faced ideologist."¹⁵

Saul Bellow disliked being called "a Jewish writer," an appellation that had long irritated him. That is because he stuck to accuracy: in several interviews he repeatedly identified himself "as a person of Jewish origin—American and Jewish—who has had a certain experience of life, which is in part Jewish"¹⁶ or "as an American of Jewish heritage."¹⁷

Bellow knew that the readers who could understand his literary world would be Jewish. To Gordon Lloyd Harper who asked him about his consciousness of the reader while he is writing, Bellow answered: "I have in mind another human being who will understand me. I count on this. Not on perfect understanding, which is Cartesian, but on approximate understanding, which is Jewish. And on a meeting of sympathies, which is human."¹⁸

Gene Henderson has been deeply depressed not by poverty, but rather by his affluent status with its good lineage: his great-grandfather was Secretary of State, his great-uncles were ambassadors to England and France, and his father was the famous scholar Willard Henderson, a friend of William James and Henry Adams. This man, at the age of fifty-five, leaves his home for an unknown primitive land in order to escape from what he possesses. All his belongings have turned out to be just a curse and burden to him. Owing to this anguish in his country America, there remains for him one way of committing suicide. Thus, Henderson says, "it's the destiny of my generation of Americans to go out in the world and try to find the wisdom of life" (277).

Traveling to the inland of the Wariri, he meets the king Dahfu, who was talking to a lion. To heal Henderson's anguish, the king states his opinion that there might be several types of men.

"In my medical study this became the greatest of fascinations to me and independently I have made a thorough study of the types, resulting in an entire classification system, as: The agony. The appetite. The obstinate. The immune elephant. The shrewd pig. The fateful hysterical. The death-accepting. The phallic-proud or hollow genital. The fast asleep. The narcissus intoxicated. The mad laughers. The pedantics. The fighting Lazaruses." (217)¹⁹

A characteristic trait of Dahfu's thinking is that he describes the types of men in relation to animals. The king continues his interesting observations: "Nature is a deep imitator. And as

man is the prince of organisms he is the master of adaptations. He is the artist of suggestions. He himself is his principal work of art, in the body, working in the flesh. What miracle! What triumph!" (237). The king's theory has a dramatic effect on Henderson in both his introspection and his conduct. Therefore the animals, which the hero meets, should be examined as a reflection of himself.

1 . Octopus

Henderson drops by the aquarium and has a mysterious experience after fighting with Lilli, who had urged him to marry.

It was twilight. I looked in at an octopus, and the creature seemed also to look at me and press its soft head to the glass, flat, the flesh becoming pale and granular—blanched, speckled. The eyes spoke to me coldly. But even more speaking, even more cold, was the soft head with its speckles, and the Brownian motion in those speckles, a cosmic coldness in which I felt I was dying. The tentacles throbbed and motioned through the glass, the bubbles sped upward, and I thought, "This is my last day. Death is giving me notice." (19)

In fact, the octopus in the aquarium lets Henderson imagine "death," and yet his own death. This memory is echoed in other parts of the novel: "It was exactly the opposite at Banyules-sur-Mer with the octopus in the tank. That had spoken to me of death and I would never have tackled any big project after seeing that cold head pressed against the glass and growing paler and paler" (102).

When seeking for the king, Henderson comes down to the bottom of a cave, he remembers the octopus: "Which recalled to me the speckled vision of twilight at Banyules-sur-Mer in that aquarium, where I saw that creature, the octopus, pressing its head against the glass" (220). At that time he felt coldness there, but in the cave, after becoming Rain King, he feels very warm.

According to the *Dictionary of Symbols and Imagery*,²⁰ the octopus, as a symbol, is regarded as a kind of monster such as the dragon and the whale, and possesses a common symbolical meaning. Revelation in the New Testament says: "And the great dragon was cast out, that old serpent, called the Devil, and Satan, which deceiveth the whole world: he was cast out into the earth, and his angels were cast out with him" (12: 9).²¹ As the dragon is synonymous with the Devil and Satan in the Bible, the octopus would also connote the world of death.

The octopus, for the Jews, is seafood they are prohibited to eat. Leviticus has some regulations about sea creatures that may be eaten or not.

And all that have not fins and scales in the seas, and in the rivers, of all that move in the waters, and of any living thing which *is* in the waters, they *shall be* an abomination unto you: they shall be even an abomination unto you; ye shall not eat of their flesh, but ye shall have their carcasses in abomination. (Lev. 11: 10-11)

According to God's command, octopuses, squids, eels, lobsters (prawn, shrimp), crabs and shellfish are considered unclean and not to be eaten.

The octopus is a marine mollusk, with a pouch-shaped body and eight muscular arms or tentacles. It seizes its prey with the sucker-bearing arms and paralyzes it with a poisonous

secretion. Octopuses can change color, from pinkish to brown, and eject a dark ink from a special sac when disturbed. They are used for food in many parts of the world, including Japan, nevertheless they are merely an "abomination" for the Jews.

In American literature, *The Octopus* (1901) by Frank Norris is a masterpiece of social naturalistic writing. He wrote the novel, under the influence of Emile Zola and Darwin's theory, about the battle between California wheat farmers and the Southern Pacific Railroad. The railroad, like an octopus, grows its hands of domination over the farmers, bankers, journalists, even the state government, and extends its monopoly over other industries. Here, the railroad is depicted as a mechanical monster to defeat the power of nature: wheat is a symbol of life itself. In the end, however, the mastermind Behrman too is accidentally smothered to death. It is evident through an interview that Saul Bellow had been reading writers of social Darwinists²² such as Emile Zola.²³

2 . Pigs

The tribe Arnewi is a cattle-loving people, which obliges Henderson recognize his past connection with animals: "I have had great affection for certain pigs myself" (56).

After the war, returning to the United States, he had to find a job. Responding to his Jewish friend, who tells him to start a mink ranch, he finds himself saying to "start breeding pigs" out of mere spite: "And after these words were spoken I knew that if Goldstein had not been a Jew I might have said cattle and not pigs" (20).

When his first wife once pleaded with him to drive out the pigs from their house to the footpath, he answered that those animals had become a part of him. "Anyway, I was a pig man" (21). Judging from Dahfu's theory, Henderson could be identified first as a pig type of man. The fellowship with the king brought him to a sense of self-understanding: "the pigs! Lions for him, pigs for me. I wish I was dead" (269).

Pigs are fond of mud and have a natural tendency to dig up dirt, so our ancient ancestors regarded them as unholy. In the Old Testament, pigs are counted as heinous animals and the Jews have not eaten pork for more than five thousand years. God commanded the people of Israel: "And the swine, though he divide the hoof, and be cloven-footed, yet he cheweth not the cud; he *is* unclean to you. Of their flesh shall ye not eat, and their carcass shall ye not touch; they *are* unclean to you" (Lev. 11: 7 - 8).

In Isaiah, those who eat pork are among the rebellious who deserves God's punishment: "I have spread out my hands all the day unto a rebellious people . . . ; which eat swine's flesh, and broth of abominable *things is in* their vessels; which say, Stand by thyself, come not near to me; for I am holier than thou" (Isa. 65: 2 - 5).

The Lord says that He will bring disaster upon the people who "*offered* swine's blood" (Isa. 66: 3), because it is an evil doing He hates. He also declares that the end is near for those who eat pork and mice and other disgusting foods (Isa. 66: 17). Consequently even today Jews and Muslims do not eat pork.

In addition, swine came to be used in a contemptuous expression like Browning's "Grr-you swine!" From their dirty exterior, pigs serve as a symbol of an unpleasant man. For instance, the saying goes, "As a jewel of gold in a swine's snout, *so is* a fair woman which is without discretion" (Prov. 11: 22). The grapevines which God planted are trampled down by wild hogs: "The boar out of the wood doth waste it, and the wild beast of the field doth devour it" (Ps. 80: 13). Pigs here mean the pagans who attacked and tormented Israel, God's chosen people.

The Sermon on the Mount provides another illustration. Jesus compares those who do not comprehend God's teachings to pigs: "Give not that which is holy unto the dogs, neither cast ye your pearls before swine, lest they trample them under their feet, and turn again and rend you" (Matt. 7 : 6).

When Jesus heals two men with demons, he lets those evil spirits enter a herd of pigs. The whole herd rushed down the side of the cliff into the lake and was drowned.²⁴

When "the Lost Son" began to take care of the pigs, he undertook the lowest vocation among the Jews, particularly those following the Law. Thereby, when "he would fain have filled his belly with the husks that the swine did eat" (Luke 15: 16), he seems to have gone to the bad and to extreme shame.

The proverb of "The dog *is* turned to his own vomit again; and the sow that was washed to her wallowing in the mire" (2 Pet. 2 :22) tells us that human beings have an inclination to commit sins anew.

Since, in ordinary circumstances, pigs have been thought to be greedy, dirty, and noisy, they correspondingly evince an unpleasant (inconsiderate or ill-mannered) person, especially one who eats too much, behaves in an offensive way, and refuses to consider others.

When the king Dahfu was dead, Henderson introspectively put his all life in these words: "I waited too long, and I ruined myself with pigs. I'm a broken man" (312). And, in fact, he was such a man as "the Lost Son," deracinated from his excellent lineage and good American society; internally, suffering and wallowing in the mire.

3 . Frogs

When he gains acquaintance with the king Itelo, his aunts Mtalba and wise Queen Willatale, Henderson is in a mood to help them by cleansing the water supply polluted with frogs. At this stage, he developed a spontaneous desire to volunteer after spending several days with them: "I would make a contribution here" (73).

His fight against frogs is related to the Jewish historical memory of Exodus: ". . . the last plague of frogs I [he] ever heard about was in Egypt" (59).

I said, "Do you know why the Jews were defeated by the Romans? Because they wouldn't fight back on Saturday. And that's how it is with your water situation. Should you preserve yourself, or the cows, or preserve the custom? I would say, yourself. Live," I said, "to make another custom. Why should you be ruined by frogs?" (62)

I figured that these Arnewi, no exception to the rules, had developed unevenly; they might have the wisdom of life, but when it came to frogs they were helpless. . . . The Jews had Jehovah, but wouldn't defend themselves on the Sabbath. (87)

In the Old Testament, the LORD said to the king of Egypt: "And if thou refuse to let *them* go, behold, I will smite all thy borders with frogs" (Exod. 8 : 2).

This episode is recollected in Psalm 78: 45 and 105: 30. As frogs are extremely prolific, they became symbols for life-giving powers for the ancient Egyptians. Contrary to their frog worship in the lower reaches of the Nile, the Israelites rather regarded them as demonic powers. This emblematic notion still lives on in the New Testament Revelation. As the result of God's wrath, John saw "three unclean spirits like frogs *come* out of the mouth of the dragon, and out of the

mouth of the beast, and out of the mouth of the false prophet" (Rev. 16: 13). These frogs are spirits of devils, working miracles.

As for the plague in Egypt, God's wondrous power killed all frogs: "And the LORD did according to the word of Moses; and the frogs died out of the houses, out of the villages, and out of the fields. And they gathered them together upon heaps; and the land stank" (Exod. 8 : 13-14).

As a matter of fact, however, Henderson owns no such supernatural power. He uses the artificial weapon of modern society, that is to say dynamite, in order to destroy the water supply: "I found that the dead frogs were pouring out of the cistern together with the water. The explosion had blasted out the retaining wall at the front end. The big stone blocks had fallen and the yellow reservoir was emptying fast" (108-109).

Henderson's frog-dispelling might be based upon the biblical motif, but the teachings of the stories are different. His good will to the tribe is accepted, but his civilian way has not been suitable for the African. He tries to blow up anything that harms man, but it is the nature of the African to emphasize to keep the preservation of all living creatures. Using dynamite, a token of present technology, only causes the destruction of Mother Nature: the well of water has been the source of life for natives and their domestic animals.

On his way of "traveling to find a remedy" (77), this incident wholly manifests his immaturity. The African atmosphere and the Mother Forest serve him as a sanatorium or an oratory, where he could be healed. A warm and deep embrace by Willatale, who functions as ancient mother or goddess, provides him with something valuable he could not find in his country. "A second time my face sank in her belly, that great saffron swelling with the knot of lion skin sinking also, and I felt the power emanating again" (77). "And altogether I felt my hour of liberation was drawing near when the sleep of the spirit was liable to burst" (79). The queen says, "world is strange to a child. You not a child, sir?" (84). Indeed, a millionaire wanderer was an infant at that moment of his journey. With her instinct, Willatale could penetrate into his mind: "Say, you want to live. Grun-tu-molani. Man want to live" (85). At this stage, he could not yet exorcise a disaster of frogs, that is to say, a disaster of the spirits.

4 . Lions

Traveling to the island of the Wariri, Henderson finds drought again. Overwhelmed by a tremendous wish to do, he persuades the king Dahfu to let him try to move an immense idol, the statue of the goddess of clouds. Fortunately he succeeds and is made Sungo, the rain king, and actually delivers the native folks to a blessing of rain. That Henderson was able to lift the god-figure might imply that he lifts himself out of his self-image as "a suffering type of man"(215). "Rain," Malin remarks, "—like the polish of Joseph or Rogin's shampoo—is a cleansing agent; it washes away distractions, various elements of madness."²⁵

From Dahfu he learns the fate of Wariri kings: when one weakens, he is killed and his spirit becomes a lion cub that the king's successor must catch within two years. Dahfu, still in his period of trial, has yet to capture Gmilo, the lion spirit of his father.

The king Dahfu forces Henderson to "absorb lion qualities from his lion" (254), for he thinks that his lioness has much to teach Henderson: "Excellent. Precisely. Change. You fled what you were. You did not believe you had to perish. Once more, and a last time, you tried the world. With a hope of alteration" (260).

Thus he accepts the challenge or lesson of converting his nature to a lion's. Dahfu can speak to the lioness, which reminds Henderson of his dead elder brother: he thinks he was a

lion. Both the Wariri king Dahfu and his brother were of the lion type, as Opdahl points out: "Dahfu lives calmly in the midst of danger."²⁶

The lion is a large, powerful, flesh-eating animal of the cat family, found in Africa and parts of southern Asia. Lions have been thought of as brave and frightening, and as the kings of the jungle. Accordingly, the lion hints at a person of great courage or strength and a famous, prominent person; for instance, "a literary lion means a celebrated author."²⁷

Genesis has the first mention of a lion. Jacob blesses his son Judah and says: "Judah is a lion's whelp: from the prey, my son, thou art gone up: he stooped down, he couched as a lion, and as an old lion; who shall rouse him up?" (Gen. 49: 9)²⁸ "A lion's whelp" here represents a figure that is very active and feels no fear.

In Numbers, Balaam gave his blessing to the Israelites as a nation: "Behold, the people shall rise up as a great lion, and lift up himself as a young lion: he shall not lie down until he eat of the prey, and drink the blood of the slain" (23: 24). "A great lion" and "a young lion" tell of the strength and dignity of a true Israel with whom God is.

Another saying about the lion is "The king's wrath is as the roaring of a lion" (Prov. 19: 12, 20: 2). The lion's nature is also referred to in these passages: "And he also that is valiant, whose heart is as the heart of a lion" (2 Sam. 17: 10); "the righteous are bold as a lion" (Prov. 28: 1); and "a lion, which is strongest among beasts, and turneth not away for any" (Prov. 30: 30).

Hence lions occur in the heroic exploits of Samson²⁹ and David.³⁰ Even when the king Solomon built the Palace, he made the bronze carts with the figures of lions (1 Kings 7 :28-29, 36). King Solomon also had a large throne made with the figure of a lion: "The throne had six steps leading up to it, with the figure of a lion at each end of every step, a total of twelve lions. At the back of the throne was the figure of a bull's head, and beside each of the two armrests was the figure of a lion" (1 Kings 10: 19-20). Thus, Jerusalem, the capital city of Israel, is called "God's altar," whose emblem is a lion.

The last book of the New Testament adds a new meaning to the lion imagery. "And one of the elders saith unto me, Weep not: behold, the Lion of the tribe of Judah, the Root of David, hath prevailed to open the book, and to loose the seven seals thereof" (Rev. 5 : 5). This quotation of "the Lion of the tribe of Judah" designates Jesus Christ himself. And as Christ is a son of Jehovah, a great lion, he is also said to be a cub: that is to say, a cub is said to be a symbol of resurrection.

By the deaths of old lion Gmilo and King Dahfu, Henderson and the cub (that symbolizes the late king's spirit) were left. Henderson escapes, taking the cub, for his home. Gmilo and Dahfu might have worked as a father figure, a sage or some old authority: Henderson and a lion cub are both resurrected ones with new life. The *Dictionary of Symbols and Imagery* says that a lion cub is born in a coma for three days and revives with father lion's respiration: a young lion symbolizes sunrise and an old lion sunset.

In the end, Henderson is full of hope and ambition: "I may apply for missionary work . . . I want to cure them. Healers are sacred" (285). Now Henderson can believe in change and be willing to overcome his own self (297). He can feel homesickness, and love flows from him to his wife and children. As a father he regains his love. Henderson has already been delivered from jealous of his elder brother.

The last words of the book expresses an affinity for life itself: "I guess I felt it was my turn now to move, and so went running—leaping, leaping, pounding, and tingling over the pure white lining of the gray Arctic silence" (341). *Henderson the Rain King* ended with its protagonist taking the first step toward "an affirmation of his life."³¹

Young Bellow's illness, when he was in danger of death, isolated him first of all from his street and his family. Henderson's mental sickness, when he was in danger of suicide from being entangled in everything, took him to dark Africa to seek for light. We can conclude that for them both (author and hero) there has been increasing awareness that living a life is a privilege, we cannot ask about it any more, only receive it as a heritage and a gift. We are living in the modern world, where we have persuaded ourselves that we can explain everything, but through his contact with the natives, Henderson realizes that we need not explain and can marvel at things we cannot explain. There is a way to live that we can only accept from some high authority. The biblical motifs are scattered throughout the story. Henderson thinks of himself as acting out Daniel's prophecy of the beasts.³² Bellow's imaginative Africa was a dark continent of the mind—anything could happen here: a dwarf can sit on a goddess; a man can "become" a lion; a ruler can speak in Reichian terms.³³ Henderson has experienced becoming a beast and come back human again.

- 1 Saul Bellow, *Henderson the Rain King* (New York: The Viking Press, 1958, 1959).
- 2 Saul Bellow, *Henderson the Rain King* (New York: Penguin Books, 1977).
- 3 Saul Bellow, *Henderson the Rain King* (New York: Penguin Books, 1996).
- 4 "He is a strongly autobiographical fictionist. Bellow also has made himself known intellectually to his readers, not only by his novels and stories, but also by his essays, lectures, and interviews. Nowhere have this intelligence and far-reaching play-of-mind revealed themselves more clearly or succinctly than in his interviews. Each novel's appearance has been followed by a cluster of related interviews." (Gloria L. Cronin and Ben Siegel, ed., *Conversations with Saul Bellow*. Jackson: University Press of Mississippi, 1994. vii).
- 5 Gordon Lloyd Harper, "The Art of Fiction: Saul Bellow" (1966) *Conversations with Saul Bellow* 68.
- 6 *Conversations with Saul Bellow* 69.
- 7 Nina Steers, "Successor to Faulkner?" (*Show*, September 1964, 36-38) *Conversations with Saul Bellow* 34.
- 8 *Conversations with Saul Bellow* xii.
- 9 A single and dominant theme being put plainly in *Henderson the Rain King* and *Augie March* is freedom. Concerning this, Bellow acknowledged that "Our period has been created by revolutions of all kinds—political, scientific, industrial. And now we have been freed by law from slavery in many of its historical, objective forms. The next move is up to us. Each of us has to find an inner law by which he can live. . . . So the question that really interests me is the question of spiritual freedom in the individual—the power to endure our own humanity." (Bruce Cook, "Saul Bellow: A Mood of Protest" *Perspectives on Ideas and the Arts*, 12 February 1963, 46-50) *Conversations with Saul Bellow* 17-18.
- 10 Keith Botsford, "Saul Bellow: Made in America" (*The Independent Weekend*, 10 February 1990, 29) *Conversations with Saul Bellow* 242.
- 11 "A Half Life: An Autobiography in Ideas" (*Bostonia*, 1990, 37-47) *Conversations with Saul Bellow* 251.
- 12 *Conversations with Saul Bellow* 243.
- 13 Nina Steers, "Successor to Faulkner?" (*Show*, September 1964, 36-38) *Conversations with Saul Bellow* 29.
- 14 *Conversations with Saul Bellow* 29.
- 15 *Conversations with Saul Bellow* 29.
- 16 Chirantan Kulshrestha, "A Conversation with Saul Bellow" (*Chicago Review*, 23. 4 -24. 1 [1972], 7 -15) *Conversations with Saul Bellow* 90-91.
- 17 Michiko Kakutani, "A Talk with Saul Bellow: On His Work and Himself" (*The New York Times Book Review*, 13 December 1981, 1, 28-30) *Conversations with Saul Bellow* 185.
- 18 Gordon Lloyd Harper, "The Art of Fiction: Saul Bellow" (*The Paris Review*, 9. 36 [1966], 48-73) *Conversations with Saul Bellow* 67.
- 19 Dahfu repeats his statement in chapter 18. "I have subsumed them under the types I mentioned," he said, "as the appetite, the agony, the fateful-hysterical, the fighting Lazaruses, the immune elephants, the mad laughers, the hollow genital, and so on" (269).
- 20 Ad de Vries, *Dictionary of Symbols and Imagery* (Amsterdam · London: North-Holland Publishing Company, 1974).
- 21 *The Holy Bible*, King James Version (New York: American Bible Society, 1611).
- 22 *Conversations with Saul Bellow* 257.
- 23 *Conversations with Saul Bellow* 273.
- 24 Matt. 8 :28-34, Mark 5 : 1 -20, Luke 8 :26-39.
- 25 Irving Malin, *Saul Bellow's Fiction* (Southern Illinois UP, 1969) 34.
- 26 Keith Michael Opdahl, *The Novels of Saul Bellow* (The Pennsylvania State UP, 1970) 133.
- 27 *Oxford Advanced Learner's Encyclopedic Dictionary* (Oxford: Oxford UP, 1989, 1992) 526.
- 28 "And of Gad he said, Blessed be he that enlargeth Gad: he dwelleth as a lion, and teareth the arm with the crown of the head" (Deut. 33: 20). "And of Dan he said, Dan is a lion's whelp: he shall leap from Bashan"(Deut. 33: 22).
- 29 "Then went Samson down, and his father and his mother, to Timnath, and came to the vineyards of Timnath: and behold, a young lion roared against him. And the Spirit of the LORD came mightily upon him, and he rent him as he would have rent a kid, and he had nothing in his hand: but he told not his father or his mother what he had done." (Judg. 14: 5 - 6)
- 30 "And David said unto Saul, Thy servant kept his father's sheep, and there came a lion, and a bear, and took a lamb out of the flock: and I went out after him, and smote him, and delivered it out of his mouth: and when he arose against

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- me, I caught *him* by his beard, and smote him, and slew him." (1 Sam. 17: 34-35)
- 31 *Conversations with Saul Bellow* 186.
- 32 "... that they shall drive thee from men, and thy dwelling shall be with the beasts of the field, and they shall make thee to eat grass as oxen, and they shall wet thee with the dew of heaven, and seven times shall pass over thee, till thou know that the Most High ruleth in the kingdom of men, and giveth it to whomsoever he will." (Daniel 4 : 25)
- 33 Malin 129-30.
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-