The foregoing analyses of the thematic aspects of the novels of Saul Bellow amply illustrate the view that the author unequivocally rejects the out-moded romantic conception of the self and affirms the significance of moral consciousness together with man's sense of obligation as a purposive human being to realize an authentic selfhood. The novelist's attitude to life is admittedly philosophic but there is no overt espousal of any philosophical speculation, nor does his criticism of the over-valuation of the self seem to be forged in any particular school of philosophy. The truth is that his artistic framework is anti-romantic and anti-nihilistic and his moral outlook is influenced by the attitudes as taken by the ethical humanists like Horace L. Friess, Edward Ericson, John Hermon Randall Jr. and the existential humanists like Sartre, Camus and Jaspers.

The Bellow-protagonist develops moral consciousness rooted in its social context to overcome the ignominies of life. The concept of moral consciousness, the character of which is essentially humanistic and social, not esoteric, takes place by stages which are explicated in context of Sartrean ontological structure of the 'Being' as 'Being-in-itself', 'Being-for-itself' and 'Being-for-others'. The protagonist gains ultimate moral insights into the complexities of life but his odyssey across a recognizable universe passes through a series of experiences, the pattern shows
the emerging graph of the 'being' moving from inertia-to-
stirring, from stirring to conflict and beyond for the
ultimate arrival at the moral insights into the complexities
of life.

The protagonists of the first phase of the evolution
of moral consciousness - Joseph, Leventhal, Tommy - are the
victims of alienation, self-centredness, quixotic individu-
dualism and the resultant moral nihilism. They rationalize
their failure in context of the deterministic factors. The
process of self-identification is jeopardized for want of
developing an altruistic and humanistic concern and the
awareness that they as humans have potentially the intelle
goodwill and sense of fellow-feelings to live a meaningful
life on this planet by creating opportunities for growth,
adventure and fulfilment for all alike. In spite of the fact
that a life of moral indeterminacy and romantic separatenes:
is a "fool's plea", Joseph's moral deficiency is reflected
in his staying as inert to human accountability. Leventhal
too fails to gain moral insights for fitting himself into
his own definition of self which verges on self-centredness
and subjectivity. Tommy's failure to establish meaningful
communication and relationship with humanity in a world full
of suspicion, cynicism and fraud is rooted in his own stupid
romantic notions that he as a human being is exceptional and
his being is a "characteristic self". Such a fanciful view
of self turns him into alien towards his own self and society. And if there is any spark to take turn it blazes forth only in the mind.

Henderson and Augie take strides to advance degrees of moral illumination for comprehending the significance of life in context of the post-war American reality. Augie is Bellow's new experiment with a kind of picaresque like hero who shows departure from the pattern of life as lived by heroes of the earlier phase: he does not 'dangle', nor does he ever feel that he is a victim of determinism like Asa Leventhal. He struggles to pursue the ideal of an "independent" and 'a good enough fate' and realises that it is the moral sense that can make life into an orderly and purposeful existence. His attempts to align himself to the 'axial lines' is symbolic of the rise of moral urge which is yet to find full expression in deeds. But it is his continual uninvolved existence and non-commitment that blurs his sight lack of and he suffers from directionality. Henderson's metaphorical journey into the inner Africa of the mind is a kind of quest to develop moral consciousness and its social concern so as to learn the secrets of life by way of physical encounters with its overwhelming reality at all fronts. The voice sayi 'I want, I want, I want!' continues to persistently nag Henderson for his lack of the precise understanding of the nature of its genesis and reality. The voice could have
been smothered by the moral promptings and social concern for others but the dilemma continues to exit even after "the sleep is burst and I've come to myself". The moral wisdom of 'grun-tu-mo·ani' alone is not adequate, something 'more' is to be evolved, Henderson gains insight, to make life a meaningful experience. And that 'more' is the consciousness of morality which will make him achieve a synthesis between thought and action, between subjectivity and collectivity.

It is in the third stage of the phase of moral orientation that the 'being' develops moral illumination that by subduing egotism and egocentricity for others, one can generate the moral ideals for the survival of humanity. The protagonist rises above the petty materialistic consideration of life, a vision is evolved that even in the face of utter senselessness of the universe life is to be affirmed based on moral principles concerning the shared fate of humanity. The moral dilemma of self, that it would lose its subjectivity in the 'herd' is resolved in the understanding that the walls of the insulated world are pulled down and it has to be active participant in the world of community.

Both Herzog and Charlie Citrine develop the self-drugged notion that they are the 'marvellous man' and on the intellectual capabilities depends the future of mankind. But eventually they discard the romantic idea of individualism
and develop the understanding that living a pleasureable life, irrespective of their obligations to their family and society at large, is a meaningless and futile bid to get at reality, they come to terms with the truth of life by accepting the facts of life with a moral wish to reframa their very viewpoint. Herzog remains alienated from his family and turns passive to all sorts of human obligations under the illusory notion of being 'a marvellous Herzog' but soon the dreaminess of this wrong-headed idea is shattered and he makes efforts to come closer to humanity. Charlie Citrine too lives in a world of his own romantic egocentricity and shallow ideals of life in the beginning of his poetic career but later he abdicates self-centredness and false pride to be of himself.

Sammler in *Mr. Sammler's Planet* saves his humanity in the midst of those who are the votaries of unrestrained individualism and live life according to their own whims and caprices. Sammler and Dr. Gruner are characters who in spite of their inadequacies experience life to be as interesting as lived by those who are moral perverts and lead a life of untrammelled individualism. Angela, Shula, Bruch, Wallace, Feffer, Cantabile, Thea, William Einhorn, Simon, Ramona and Gersbach are the extension of moral anarchy who stretch their individuality as it suits their primivistic pattern of life of hipsterism and licentiousness. Corde's resignati
from the post of deanship of a college, partly under the pressures of college authorities in Chicago is a moral gesture to seek reconciliation within the self. The two scathing articles published in the Harper's to expose local corruption and his entanglement in the trial of the two blacks accused of killing a white student, Rick Lester, his exposition of the communist tyranny in Bucharest where he has gone to support his wife, Minna, attending on her dying mother in a party hospital show his being as an active participant in the fate of vast humanity. His ascent to the Mount Palomar observatory is the realisation that he, despite 'cold' would "mind coming down more" and cherish those moral truths and nobler aspirations in life for the cultivation of progress and good of humanity.