

The survivor's complex is indeed a complicated matter which in itself might be discussed in greater detail than suggested here. Defining it mainly on psychological and psychiatric grounds is best suitable for the attempted literary analysis of the characters' inner souls and mental burdens. However, it could also be approached from social or cultural views which for the sake of the main theme of my thesis, which is to apply conclusions regarding authentic survivors and their real post-Holocaust lives to the characters created by the imaginative minds of fiction writers, I omit.

Likewise, Cynthia Ozick's *Rosa* and Saul Bellow's *Mr. Sammler's Planet* can be treated purely as works of literary imagination without taking the survivor's complex into account and discussed in terms of their narrations or themes only. Nevertheless, without studying the survivor's complex, an important part of the works', or better characters' analyses would be neglected. I am not suggesting that all fiction about the Holocaust incorporates and displays the survivor's complex, but the complex still remains a part of most (both authentic and fictional) survivors' post-Holocaust lives and should therefore be given enough space in the analyses of works which deal with the theme of the Holocaust.

The aim of the first part of this work was to prepare ground for the literary analysis of the works by Cynthia Ozick and Saul Bellow, not necessarily an exhaustive description the post-Holocaust conditions of the survivors. The objective was rather to outline the post-war development in the society in which most of the Jews found themselves after the war, i.e. the United States, and to pick up socio-political events important for the Jews after the Second World War and at the same time relevant for Ozick's novella *Rosa* and Bellow's novel *Mr. Sammler's Planet*, such as the creation of the Jewish State of Israel, the Eichmann trial or the Six-Day war.