

The Relationship between the Images of Fathers and Writers
in *The Invention of Solitude* and *The New York Trilogy*

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In this thesis, I analyzed the images of fathers in *The Invention of Solitude* (*Invention*) and in *The New York Trilogy* (*Trilogy*) by Paul Auster (1947-), who is a contemporary Jewish writer. Furthermore, I considered how the images of fathers affect the attitudes of protagonists and of Auster toward writing.

In Chapter I, I analyzed *Invention*. In this work, Auster's father influences Auster one-sidedly. Therefore, he can be considered as a transcendent father. On the other hand, Auster and his son influence each other. It shows that Auster is a human father. This image of a father has a large effect on his attitude toward writing. Through this image, when he writes his novel, he can connect and can unify himself with other people.

In Chapter II, I analyzed how the images of fathers in *Invention* reflect on the ones in *Trilogy*. In the analysis of the first novel of *Trilogy*, *City of Glass* (*CG*), I focused on Stillman Sr., who is an ex-theologian. Because he has a one-side influence on his son, he can be regarded as a transcendent father. But in the end, he makes his son an idiot and he commits suicide. It shows that his image as a transcendent father has collapsed. In the analysis of the second novel of *Trilogy*, *Ghosts* (*G*), I considered two transcendent fathers of the protagonist Blue, who is a detective. One is his superior, Brown, and the other is the narrator of *G*, "I." At the end of the story, Blue escapes and becomes independent from them as a man. This shows that in *G* the transcendent fathers lose their power and the possibility of the human father appears. In the analysis of the last novel of *Trilogy*, *The Locked Room* (*LR*), I studied the relationship between the narrator of *LR*, "I", and his childhood friend, Fanshawe. Fanshawe influenced "I" one-sidedly, so he is the transcendent father for "I." One day, Fanshawe suddenly disappeared leaving his wife Sophie and their son. While "I" tries to find him, "I" comes to love Sophie and they get married. And he looks after the child very well. This

shows that the human father overcomes the transcendent one. Therefore, it is “I” who is Auster’s ideal as a father.

In Chapter III, I showed that Auster’s attitude toward writing is connected with the images of fathers in *Trilogy* and that his attitude toward writing reflects on those of the protagonists of *Trilogy*. Quinn, the protagonist of *CG*, stands on a transcendent footing and tries to avoid the responsibility of the writer. In the end of the story, he disappears. This shows that he is branded as a failure as a writer. In the analysis of *G*, I focused on the changing of Blue’s writing. At first, he writes about the target looking on from a distance. But he comes to sympathize with the target and to identify himself with the target. However, his unification is so great that he can’t finally distinguish the target from himself and his self has broken. In the analysis of *LR*, I discussed the unification of “I.” He can separate himself from the target, Fanshawe. He writes *LR* in later years and, by writing, he can accept Fanshawe as another person. “I” embodies Auster’s ideal as a writer.

Auster shows the ideal of the father and of the writer in *Invention* and reflects them in the characters of *Trilogy*. By doing so, he can examine his ideals through stories and can strengthen them.