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## Syllable Awareness in Kannada Speaking Children with Cerebral Palsy

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### Abstract

Syllable awareness is a metaphonological skill that is acquired by children before acquisition of phoneme awareness skills. Its importance has been documented in alphabetic languages where it functions as a predictor of later reading success. However, it has been less researched in alphasyllabary languages with dearth of knowledge in childhood disorders like cerebral palsy. In the present study, the skills of syllable stripping and syllable oddity for words and non-words were studied using the Metaphonological Skills Test (Prema, 1997) in Kannada speaking children with cerebral palsy (n=12) and language-age (> 8 years) matched with typically developing peers (n=30). The findings revealed that performance for syllable stripping and syllable oddity for words was on par for both groups. However, children with cerebral palsy (CWCP) performed poorly on syllable oddity for non-words proving that the ability to engage in overt articulation has an indirect influence on their performance.

**Key words:** Syllable awareness, Kannada speaking children, cerebral palsy

### Introduction

Phonological awareness is that one possesses about the sound structure of a spoken word (Gillon, 2004). It has multiple levels consisting of awareness at word level (awareness that a sentence is comprised of individual words), syllable level (awareness that words can be divided into syllables), onset-rime level (awareness at intra-syllabic level that syllables can be divided into onsets and rimes) and phoneme level (awareness that words are comprised of individual sounds) (Gillon, 2004; Lane, Pullen, Eisele, & Jordan, 2002). Syllable awareness

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is the knowledge that a word is comprised of smaller constituent units known as syllables. It is one of the metaphonological skills that a typically developing child will acquire from three to five years of age (Hodson, 2005, cited in Rhyner, 2009).

The sequential order of development of syllable awareness is syllable segmentation, syllable blending, syllable deletion and syllable manipulation. Syllable segmentation is the ability to divide a word into its constituent syllables or identification of the number of syllables in a word by clapping or tapping. Syllable blending is the ability to blend together segmented syllables. Both syllable segmentation and blending are evident in 4-5 year old children. Syllable deletion (syllable stripping) is the ability to produce a word after deletion of the target syllable, observed in children aged 5 years. Syllable manipulation emerges around 7 years and involves the ability to manipulate syllables within a word to form a new/nonsense word. The ability to add, delete or manipulate syllables at the end of a word develops before the ability to do the same with the initial syllable followed by the medial syllable (O'Keefe, 2000, cited in Schreiber, 2008). Syllable oddity is the ability to detect the odd one out among a set of four presented words (Prema, 1997) which emerges later than syllable manipulation, being a task that requires analysis.

The importance of syllable awareness has been documented in alphabetic languages. Syllable segmentation is reported to be a predictor of later reading success (Liberman, Shankweiler, Fischer, & Carter, 1974) as spelling ability depends on it. Syllable blending is necessary for both spelling and reading (Ehri, 2000). Syllable awareness is a predictor of early reading skills (Plaza & Cohen, 2007). Syllable awareness along with articulatory skills and rime awareness predict later phoneme awareness (Carroll, Snowling, Hulme, & Stevenson, 2003). In CWCP, the ability to speak influences performance on tasks requiring the use of overt articulation like syllable segmentation (Card & Dodd, 2006; Larsson & Dahlgren Sandberg, 2008). Quality of articulation influences phonological awareness in CWCP and is related to their phonological short term memory (Peeters, Verhoeven, de Moor, & van Balkom, 2009).

Although it has received less research attention in children learning non-alphabetic languages, syllable awareness develops equally well in children exposed to alpha-syllabary language systems like Kannada. Syllable stripping skills mature earlier than syllable oddity

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for words and non-words (Prema, 1997). Ramakishan (1989) and Ramaa (1993, cited in Karanth, 2003) reported a strong relationship between syllable segmentation abilities and school achievement. In contrast, however, Karanth and Prakash (1996) documented that syllable stripping ability is the foremost indicator of reading ability in beginning readers of Kannada. Relevant studies in the domain of syllable awareness in CWCP exposed to Kannada are lacking. In order to shed light on their skills, it is essential to study the syllable awareness skills in Kannada speaking CWCP. With this aim, the objectives of this research were to investigate the syllable stripping and syllable oddity skills in this population.

## **Methodology**

Prior ethical clearance to pursue this study was obtained from concerned authorities and informed consent was sought from all the study participants and their parents/teachers. The study design used was a standard group comparison employing convenience sampling. The study participants were divided into two groups i.e. Group 1 comprising of CWCP (n = 12) with a language age greater than 8 years (based on informal language evaluation), though their chronological age varied from 10 to 19 years. These children had intelligence quotient > 70 (data obtained from the medical records), were attending special school and had normal hearing and vision. Those with multiple disabilities and recurrent middle ear infections were excluded. Group 2 comprised of typically developing children (n = 30) with language age greater than 8 years (based on informal language evaluation), attending regular school with normal hearing and vision. Their mean chronological age was 8 years.

The Metaphonological Skills Test, a sub-test of the Reading Acquisition Profile - Kannada (RAP-K) developed by Prema (1997) was used as the measurement tool. The sections assessing for syllable awareness i.e. syllable stripping, syllable oddity for words and syllable oddity for non-words were administered. For *syllable stripping*, the instruction given was to produce a given word after deleting a target syllable from it. In the *syllable oddity* task, the participant was told that four words will be presented and that the he/she was required to indicate which word was the 'odd one out' through either of two response modes; one being a verbal response while the other, a pointing response. For the pointing response, the child was shown four squares, each containing a number from one to four. The four words were presented in order and the child was required to point to the number of the word which was the 'odd one out'. Practice items were presented before the actual test items. The

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documented responses were scored. Each correct answer was given a score of 1 and each incorrect response, a score of 0 with the total obtainable score on each section being 12.

Mean and Standard deviation (Descriptive statistics) were obtained for the three sections of the test. Student t-test (independent samples) was employed to compare the performance between the groups using SPSS software (version 16.0).

Prior to administration of the test, speech intelligibility of each child was rated perceptually on a 5-point rating scale (0 – Intelligible; 1 - Mild unintelligibility; 2 - Moderate unintelligibility; 3 - Marked unintelligibility; 4 - Severe unintelligibility) by a Speech Language Pathologist. One child was rated as being intelligible, eight were mildly unintelligible and three were moderately unintelligible.

## Results and Discussion

This study focussed on the syllable awareness skills in Kannada speaking CWCP. The skills studied were syllable stripping, syllable oddity for words and syllable oddity for non-words.

### Syllable Stripping Abilities

In the skill of syllable stripping, CWCP had a mean of 10.3 (SD=1.8) and typically developing children, 10.93 (SD=1.38) as shown in Table 1. No statistically significant difference was obtained between the means of both groups.

Table 1 - Overall mean performances in syllable stripping

Task	Group 1*		Group 2*		t value	'p' value
	Mean	SD	Mean	SD		
Syllable Stripping	10.3	1.8	10.93	1.38	-1.14	0.261

(\*Group 1 = CWCP, \*Group 2 = Typically developing children)

In the current study, all the children had a language age greater than 8 years of age and their performance approximated the maximum, thus indicating the relative ease of the syllable stripping task for both groups. These findings are in agreement with those obtained by Prema (1997), who reported that scores on syllable stripping in typically developing

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Kannada-speaking children approximated the maximum by Grade 3 i.e. 8 years of age. Similarly, Prakash, Rekha, Nigam, & Karanth (1993) also reported that syllable deletion was relatively easy as Kannada-speaking children from 1<sup>st</sup> to 3<sup>rd</sup> grades in their study scored highest in this task.

In the syllable stripping task, it was observed that for CWCP, among the initial, medial and final syllables; the easiest syllable to delete was the final syllable followed by initial syllable and lastly, medial syllable. However, typically developing children found it easier to delete the initial and final syllable to an almost similar extent with deletion of medial syllable proving comparatively difficult. O’Keefe (2000, cited in Schreiber, 2008) stated that the ability to add, delete or manipulate syllables at the end of a word develops before the ability to do the same with the initial syllable followed by the medial syllable. This hierarchy was very much evident in the current study in both groups. Prema (1997) had reported that typically developing, native Kannada speakers found it easiest to delete the initial syllable followed by the final syllable, with the medial syllable being the most difficult. In support of her findings, both groups in the current study found it difficult to delete the medial syllable, compared to the initial and final syllables. Goswami (1994, cited in Prema, 1997) opined that the coda (medial syllable) is tougher to delete rather than onset (initial syllable) or rime (final syllable) due to difficulty in perception of intra-syllabic differences.

### **Syllable Oddity in Words and Non-words**

For syllable oddity in words, CWCP had a mean of 7.5 (SD=2.35) and typically developing children, 8.46 (SD=1.73) with no statistically significant difference between the two groups. With respect to syllable oddity in non-words, CWCP had a mean of 6.45 (SD=1.5) and typically developing children, a mean of 8.13 (SD=2.03) as shown in Table 2. Statistically significant difference between the means was obtained for syllable oddity in non-words with a ‘p’ value of 0.017.

Table 2 - Overall mean performances in syllable oddity

<i>Task</i>	Group 1*		Group 2*		<i>t value</i>	<i>‘p’ value</i>
	<i>Mean</i>	<i>SD</i>	<i>Mean</i>	<i>SD</i>		
Syllable Oddity (words)	7.5	2.35	8.46	1.73	-1.46	0.15

Syllable Oddity (non-words)	6.45	1.50	8.13	2.03	-2.49	0.017
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(\*Group 1 = CWCP, \*Group 2 = Typically developing children)

For syllable oddity in words, both groups performed on par, whereas a significant difference was observed between the groups for syllable oddity in non-words. The reason for almost similar performance by both groups on syllable oddity for words could be attributed to the use of linguistically meaningful and familiar stimuli with relatively easy covert/overt rehearsal. For syllable oddity in non-words, it was noted that all children were engaged in overt vocal rehearsal of presented stimuli before responding with the answer. CWCP found it more difficult to repeat the non-words and exhibited errors.

Card and Dodd (2006) reported that the ability to speak facilitates performance on phonological awareness tasks which require the use of an articulatory loop in CWCP. Peeters et al. (2009) highlighted that the use of overt/covert speech in CWCP facilitates better development of phonological awareness skills. They related the articulation ability of the child to phonological short-term memory. Their results indicated that better the articulation skills of the child, the longer the string of words the child can remember and the better phonological short-term memory span of the child. The results of the above two studies can be used to explain the findings of the current study. Majority of the CWCP were mildly unintelligible implying that their articulation abilities were not at par with typically developing children. Hence, their ability to exploit the use of their articulatory loop to rehearse and remember the non-word stimuli would have been limited. The better performance of the typically developing children can be explained by their possession of precise articulation skills, aiding them in vocal rehearsal of the stimuli.

In syllable oddity for words, CWCP evidenced more difficulty in detecting the ‘odd one out’ among the four words when the common syllable was in medial position rather than when it was in initial or final position. Similar findings were noted for the typically developing children. For example, the children had more difficulty in detecting which word was the odd one out if the stimulus was /kʌrune - tʌrunʌ - kʌsu:ti - gʌrudʌ/ than if it was /nɛgʌdi - nɛnʌpu - nɛlʌsi - tʃilume/ or /tʃʌrʌkʌ - sʌrʌʌ - mʌgʌʌ - dʒʌgʌʌ/. (In the above example, the ‘odd one out’ has been underlined.) Similarly, in syllable oddity for non-words also, CWCP evidenced more difficulty in detecting the ‘odd one out’ among

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the four words when the common syllable was in medial position rather than when the common syllable was in initial or final position. The typically developing children also showed similar results. For example, the children had more difficulty in detecting which word was the odd one out if the stimulus was /punimΛ - kitΛbu - venidΛ - tunijΛ/ than if it was /gΛriko - gΛputʃi - tΛdeti - gΛneto/ or /budito - dΛguto - tepΛto - dʒirodi/. (In the above example, the ‘odd one out’ has been underlined.) The outcome of this study can be explained by extrapolating O’Keefe’s (2000, cited in Schreiber, 2008) findings regarding syllable deletion to the syllable oddity task. He reported that the ability to add, delete or manipulate syllables at the end of a word develops before the ability to do the same with the initial syllable followed by the medial syllable. Similarly, it can also be understood that when a syllable oddity task is given, the ability to detect the odd one out when the common syllable is in the final position is easier followed by initial and medial positions, observed in the current study.

In this task, when real word stimuli were used, both groups evidenced slightly better performance (not statistically significant) than when non-word stimuli were used. This could be attributed to the difficulty involved in remembering novel phonological strings which are unfamiliar (non-words) and lacking in semantic context as compared to real words. Retention of verbal information in short-term memory is believed to be enhanced by long-term word representation in order to remember familiar lexical items on the real word as compared to the non-word task (Hulme, Maughan, & Brown, 1991).

## **Conclusion**

The syllable awareness skills of Kannada speaking CWCP were studied and found to be on par with that of typically developing with respect to syllable stripping and syllable oddity for words. However, syllable oddity detection for non-words showed a significant difference. Among the tasks, better performance was evident in syllable stripping rather than syllable oddity, since deletion test taps only metaphonological skills whereas oddity detection tasks are reported to tap the higher cognitive skills also and require more mental efforts. These findings are in consonance with earlier literature reports. The poor performance of CWCP in syllable oddity for non-words is attributed to their vocal rehearsal abilities being confounded by imprecise articulation and non-word stimuli. This observation highlights the

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importance of evaluating the metaphonological skills among CWCP and remediation, as it would impact their literacy skills.

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**Feminist Perspective in the Selected Novels of Anita Nair:**  
*Ladies Coupé and Mistress*

**P. Bala Muthu Marieswari, M.A., M.Phil.**

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**Abstract**

Post-colonial feminist literature has always carried the heavy burden of dealing with layers of misinterpretation of traditions and religions. At the center of this dilemma is the role of woman and her dependence, economically and socially. The more traditional a postcolonial society is, the more problematic the question of women's emancipation is. Therefore, the more passionate its women novelists like Anita Nair raise what many readers might consider taboo questions about the role of woman in contemporary post-colonial India.

Among the novels of Anita Nair, *Ladies coupé* and *Mistress* are chosen for this paper. Through these novels Anita Nair has signalled the arrival of a sensitive writer who could perceive deeper mysteries in people's personalities and take the reader on a wonderful journey of discovery. These novels have a talent for probing the insular world. In these pages I shall attempt an appreciation of Anita Nair's powers for the delineation of the deeper layers of the woman's personality

**Keywords: Sensitive writer, Feminist literature, Women's emancipation,**

**Introduction**

Post-colonial feminist literature has always carried the heavy burden of dealing with, layers of misinterpretation of traditions and religions. At the center of this dilemma is the role of woman and her dependence, economically and socially. The more traditional a postcolonial society is, the more problematic the question of women's emancipation is. Therefore, the more

passionate its women novelists like Anita Nair raise what many readers might consider taboo questions about the role of woman in contemporary post-colonial India.

### ***Ladies Coupé***

Anita Nair's second novel ***Ladies Coupé*** has turned out to be a great success. It is the story of a women's search for strength and independence and is about women's conditions in a male dominated society, narrated with great insight, solidarity and humour.

Nair's India suffers from a system of sex-role stereotyping and oppression of women that exist under patriarchal social organization. Of course, patriarchy, in its different forms, has tried in many ways to repress, debase and humiliate women especially through the images represented in cultural and traditional forms.

***Ladies Coupé*** deals with such issues by asking fundamental questions that not only shake the ideological ground of man's patriarchal role in a traditional society, but also imply the existence of an alternative reality. The novel raises the question whether the role of an Indian woman as a representative of other women, living under oppressive patriarchal systems in relation to culture resistance, should be restricted only to their roles as wives and mothers. In such a world, woman's role is limited to reproduction regardless of her own desires and needs.

### **Reconstruction of Female Identity**

In ***Ladies Coupé***, the Brahmin heroine, Akhila, whose life has been taken out of her control, is a 45-year-old spinster, daughter, sister and the only provider of her family after the death of her father. Getting fed up with these multiple roles, she decides to go on a train journey away from her family and responsibilities, a journey that will ultimately make her a different woman.

In ***Ladies Coupé***, Anita Nair hints at two aspects- the reconstruction of female identity beyond the male- dominated society of India and secondly the assertion of female dignity and female desires to realize full individuality. The novel presents a voice proclaiming the voyage of

self-consciousness to the realization of self and ultimately the reaffirmation of female identity against male domination.

### **Chance Encounter of Six Women**

Ladies Coupé is a compartment on a train that is reserved exclusively for women. This compartment is usually safe, quiet, and is preferred by women who travel alone. *Ladies Coupé* offers a narrative concerning the chance encounter of six Indian women belonging to different backgrounds and vocations in a train journey. Anita Nair brings together women of different ages, experience and social strata together.

*Ladies Coupé* is a novel in parts in which the lives and experience of six women are welded together by the novelist, with Akhila as a magnet in the centre. Each chapter of the novel is devoted to the story of one woman. But the stories clearly demonstrate the link between the stories in terms of Indian woman's journey in life under patriarchy: Janaki, the old woman whose relationship with her husband is friendly love; Margaret, the chemistry teacher, who succeeds in disciplining her narcissistic husband and principal; Prabha Devi, the rich submissive wife who loves swimming, because it metaphorically gives her a sense of achievement; Sheela, the fourteen year old whose understanding of her dying grandmother paves the way for her own future liberation; and Marikolunthu, whose rape, literally and metaphorically, coupled with extreme poverty and class-exploitation, is the culmination of all other stories.

### **From a State of Passivity and Absence into a State of Active Presence**

By narrating the stories of these six women, Nair moves them from a state of passivity and absence into a state of active presence, from the kitchen and the bedroom to the street and the world at large. These are the stories, which together make a single story of women rediscovering their bodies.

### **Akhila**

Akhila is placed in a situation of unfamiliarity and dislocation, precisely because her struggle for identity has to come out more clearly. To achieve this, Nair creates a space where disparate identities meet, clash and grapple with each other in situations or relations of

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domination and subordination. Akhila undertakes this journey as a form of escape, a desire to go away alone, a sense of excitement of being able to do something all by herself, not having to take permission, of taking an independent decision. Akhila's story is a story of desire, of memory and of loss.

Akhila realises that she has wasted life all these sixteen years as she juggled with her career and family. In fact she is the only unmarried person in her office where twenty-four people work. The deprivations of her life impinge strongly on her psyche. Marriage, motherhood and child-rearing, she recognises as holding out possibilities. It gives a reason to live, she thinks. She becomes aware of the fact that she has been living life "without dreams". Akhila didn't want a husband. She didn't want to be a mere extension again. Akhila's childhood friend Karpagam, a feminist tells her that she can live alone in the world after the death of her husband and encourages Akhila telling her she would not feel lonely.

Akhila has suddenly decided to take her life in her hands. At the age of 45, having achieved near anonymity working as a clerk in the Income Tax Department, she is suddenly filled with an idea of revolt. She decides to bolt, to take a long train journey to Kanyakumari. Akhila tries to search for her own identity and happiness. Akhila walks out of the family as a rebel and her response is rejection - the rejection of social standards, value and the traditional life pattern.

### **Is Marriage Imperative? Akhila and Her Companions in the Coupé**

Akhila and her fellow travellers argue that marriage is not imperative. Their independence helps them to get over a dominated existence in the hands of men in society, because each of them has a spinster older sister, once the breadwinner and the cash-cow to the family.

The first partner is Janaki, a pampered wife and confused mother who got married at the age of eighteen and had led forty years of comfortable married life. When Akhila sees Janaki and her husband she gets the idea, "A woman can't live alone. A woman can't cope alone". (LC 39) She reverses to the victim position two and is tormented by the question "Whither goest thou?" (LC 39) Akhila is very perplexed about whether she is going in the right direction. With Janaki's

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revelation, Akhila begins to make a search of her own 'self' and her memories take her to her childhood experiences to reconstruct the life of her mother.

Akhila's second companion is Margaret. Margaret Shanthi is a chemistry teacher. She compares people to chemicals. She is married to the principal of the school she teaches in. Hers is a love marriage. When Margaret gets pregnant, her husband coaxes her into aborting the child, thus triggering the friction in their relationship. She has gained control over her husband by making him lose shape. Her suppression turns into rebellion and it subsequently gives birth to revenge. She begins to question her feelings for Ebenezer Paulraj who appears to be a "bully" and "tyrant".

Margaret's story makes Akhila think about her own relationship with Hari whom she had met on the daily train to work. She broke off her relationship with him because he was younger to her. Akhila realizes that she lost Hari and his companionship only out of the panic of social sanctity. In the process of the reconstruction of female identity, the rational and conventional vision is essential. Modern women admit healthy sexual needs and seek a suitable outlet for them. In feminine psyche, the sexual desire and intense desire for love are two distinctive variables and they should not be treated as identical.

Man-woman relationship should not be hampered. It is part of the evolution in Nature. Akhila views marriage as an oppressive structure which takes away her self-identity and what she longs for is self-generative identity. The struggle of Akhila, Karpagam and her daughter is from the periphery moving towards the centre. They crave for identity for which they need not depend on any entity or factor other than their own being. This they cherish because it makes them happy. At the periphery they have no identity.

Akhila's next companion is Prabha Devi. She has led her life in comfort and luxury as a daughter and daughter-in-law. Her visit to New York makes her conscious of her own beauty, her own dreams and her freedom. Akhila is impressed by the confidence and renewed interest of Prabha Devi to construct her own life. Akhila gets a better perception of life from Prabha Devi's confession. She learns that one's freedom is in one's own hands and not in the hands of others.

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Sheela is a fourteen year old girl who is of a different generation to Janaki's, but she possesses a mental maturity that quite surpasses her age. She describes the death of her maternal grandmother due to cancer. The matriarch turns mad, eats all the food left in the house and speaks her mind. She accepts her grandmother's death with an air of a person who has seen it all and done it all.

Marikolunthu is subjugated to the pinnacle of victimization. She is raped and becomes the mother of an illegal son. She represents the lower class of Indian society and is thwarted by a series of disappointments. Her life is very pathetic and miserable. She transforms into a mature lady by accepting her son, Muthu. Marikolunthu is the most pathetic woman among the six. She is the realistic picture of the humble and miserable peasant woman upon whom male oppression is continually forced and allowed to go on, unquestioned by all.

### **A Metaphor**

By narrating the stories of these six women, Nair moves them from a state of passivity and absence into a state of active presence, from the kitchen and the bedroom to the street and the world at large. These are the stories, which together make a single story, of women discovering themselves. The coupé becomes a metaphor for a utopian world that is liberated from patriarchy, one that is not characterized by false binaries. Hence the conscious action taken by Akhila at the end of the novel, an action that aims at overcoming the contradictions that are characteristic of the traditional world and its essential determinant, that is alienation.

Nair is a powerful writer, who through this tender story shows great understanding and compassion for all women and for the choices and regrets they cannot escape from. She portrays women as not only totally cut off from familial, social ties but women, who even while remaining within those orbits, protest against injustice and humiliation in the novel *Ladies Coupe`*.

### **Marital Rape as the Focus of *Mistress***

In *Mistress* Nair has brought to the fore the issue of marital rape, which is often not discussed in public and which does not necessarily amount to violence under the law, because it is the husband who is the perpetrator. Women have been living in pain and silence for ages as

victims of male dominance and sexual violence. Anita Nair portrays how women are oppressed and dominated by men through the novel *Mistress*.

### **A Journey to Self-realization**

*Mistress* is set on the banks of river Nila which instils in one's heart, the beauty of art, wonder of creativity, depth of love and passion and the pain of infidelity. Like the river the plot is a journey to self-realisation. *Mistress* revolves around the life of Radha, Shyam and their morbid marriage against the backdrop of the narratives of Radha's uncle Koman, the Kathakali dancer and teacher, who lives only for his art.

### **Eco Feminism**

In Eco feminist terms, Shyam sees nature or woman as a resource for the benefit of man. Both nature and women represent the generative powers of fertility and birth. But it exists as a reflection of nature through the reproductive and productive work of giving birth to children, feeding them and ensuring their healthy growth. Eco feminism argues that Western colonialism and science have damaged this relationship of nature and natural resources. Nature is no longer revered and respected. Shyam runs a resort. He knows that Radha is feminine, but he views her as a passive resource, a decorative asset in addition to being a material asset. He objectifies her by classifying her mentally as "soiled goods", and yet she retains considerable value for him in terms of the wealth she owns.

### **Husbands Love - A Sham**

Increasingly Radha is aware that her husband's love is only a sham and her marriage is meaningless. A young travel writer from the west, Christopher Stewart, arrives with a cello and a tape recorder to include Koman's life in his book. He spends a lot of time with Koman and his beautiful unhappy niece, Radha. Radha is compulsively drawn by the personality of Chris. Shyam becomes a helpless observer as Radha embraces Chris in a passion he cannot comprehend.

### **Drawn into Extra-Marital Relationship**

Radha is drawn into a sexual relationship with Chris. It is a form of protest against cultural norms that deny a woman any expression of her sexuality. It voices feminists' continuing

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concern with giving women control over their bodies, providing them with the power and the knowledge to enjoy their sexuality and to have children if and when they wish, in short, the power to be able to say, “Our bodies are our own”. So he forces himself upon her, claiming it as his right and unmindful of her right to refuse, while Radha’s mind condemns it as rape. From this instance Nair discusses the act of marital rape through the character of Shyam, in the context of sexual violence within marriage.

### **Rape - A Male Aggression**

Feminists link rape to male aggression, patriarchy and the construction of masculinity in our societies. It is not about biology or a momentary loss of control, but is a tool of dominance and submission. In the case of Radha and Shyam, the institution of marriage becomes the platform upon which the game of sexuality and power are played out. Radha’s resistance is not without tension or fear. She ‘masquerades’ for a while as the dutiful wife in order to give herself time for hard decisions: “Fear makes one do things one would never do otherwise. Fear lets you compromise. Fear will even let you seduce your husband so that he thinks he imagined your transgressions, your betrayal, and that you still are his”. (*Mistress* 253)

### **Release from the Roles of Wife and Mistress**

Finally she rejects both Shyam and Chris and in doing so, releases herself from the roles of wife and mistress. In her decision to break away from both men in her life, but keep her urban baby, she gives her baby a maternal identity through the maternal care only, by rendering it “fatherless”. Radha, who had been mistress to two men (Chris and Shyam) and wife to one, moves towards becoming “mistress” of her own self.

### **A Passionate Story of Life**

In *Mistress*, Anita Nair focuses on the issue of domestic sexual violence. Anita Nair’s works reflect a wide range of interests making her a multifaceted writer of the present generation. *Mistress* is an intensive novel full of deep, mysterious, complex emotions that are very true to life. The story of each character unravels slowly and in the end culminates in a passionate story of life. All of the characters in the novel have a passion in life and in some way or other it decides the course of their lives, and it becomes a demanding mistress. In *Mistress*, she makes the closed

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realms of Kathakali performers come alive; she paints a poignant picture of the segregated, cloistered Muslim village.

### To Conclude

These two novels, Anita Nair's *Ladies Coupé* and *Mistress* bring into focus the issue of self-realization. In addition, *Mistress* focuses on domestic sexual violence. Though Anita Nair is not a feminist, her stories delve deep into the expectations of married Indian women and the choices they make within the relationships. They are entangled in their suffering and rebellion born of that pain, and convey a message of hope, through the change that is out there and can become possible through one's courage and initiative.

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# **SURVIVAL THROUGH REDEMPTION OF SELF IN THE SELECT NOVELS OF ALICE WALKER**

Thesis submitted to the Bharathiar University, Coimbatore,  
in partial fulfilment of the requirements  
for the award of the Degree of

## **Doctor of Philosophy in English**

by

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Doctoral Dissertation*

## DECLARATION

I, **Ms. N. R. Charrumathi**, hereby declare that the thesis entitled “**Survival through Redemption of Self in the Select Novels of Alice Walker**” submitted to the Bharathiar University in partial fulfillment of the requirements for the award of the Degree of Doctor of Philosophy in **English**, is a record of original and independent research work done by me during the period **2007-2013 (Independent Registration)** under the supervision and guidance of **Dr. Shobha Ramaswamy, M.A., M.Phil., Ph.D., Assistant Professor, Kongunadu Arts and Science College, Coimbatore**, and the thesis has not formed the basis for the award of any Degree/Diploma/ Associateship/ Fellowship or other similar title to any candidate of any University.

**Date:**

**Signature of the Candidate**

**Place:**

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## CERTIFICATE

This is to certify that the thesis entitled “**Survival through Redemption of Self in the Select Novels of Alice Walker**” submitted to the Bharathiar University in partial fulfillment of the requirements for the Award of the Degree of Doctor of Philosophy in **English** is a record of original research work done by **Ms. N. R. CHARRUMATHI** during the period **2007 to 2013 (Independent Registration)** of her research in the Department of **English** at **Kongunadu Arts and Science College, Coimbatore**, under my supervision and guidance and the thesis has not formed the basis for the award of any Degree/ Diploma/ Associateship/ Fellowship or other similar title to any candidate of any University.

Countersigned

Signature of the Guide

Principal

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## Abstract

Alice Walker indubitably holds a place of covetable prominence in African American literature. She portrays the struggles and journeys of African American men and women in an effort to empower and emancipate the entire black race. She is concerned with the “survival whole” of her people who are discriminated, humiliated and dishonoured by the white American majority. Walker particularly focuses on the black women’s strategies of survival in a racist white society and patriarchal black community. Her personal experiences and observations as a black woman are replicated in her works and her characters. Walker dexterously shows in her writings that being a black woman is twice harder than being just a woman or just a black man. The black woman faces the problems of defining selfhood and overcoming isolation which are caused by cultural taboos and by the gender barriers. Walker believes that with the strength of sisterhood, love, compassion, forgiveness and also creativity, black women could revive their world and also benefit the black community as a whole.

Behind Walker’s philosophy of redemptive art is the will to liberate her race from an oppressive society and to save the entire race through a collective oneness. The theme of redemption, reconciliation and restoration of the status of black woman is recurrent in the works of Alice Walker. Among her works, it was decided to confine the study to four of Walker’s novels namely, *The Third Life of Grange Copeland*, *The Color Purple*, *The Temple of My Familiar* and *Now is the Time to Open Your Heart*. The novels share in common Walker’s artistic strategy of survival to cover solutions to social problems such as racial and gender oppression.

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The present study proposes to define the struggle undergone by Walker's female characters to achieve decisive independence and freedom from racism and sexism by preserving their ethnic heritage. The aim of the thesis is to demonstrate how Walker, in her works, attempts to create situations that reflect the plight of black women in the real world and tries to heal and redeem them, thus paving the way for their survival and fulfilment.

The thesis has been divided into six chapters. Chapter I, "Introduction," constitutes a brief outline of African American literary tradition and Walker's eminence in it. It is followed by an overview of Walker's life and works and a brief appraisal of her predominant themes, motifs and concept of "Womanism" a unique ideology regarding the liberation of women. In addition, the purpose of the study is stated and its scope defined.

The second chapter, "Redemptive Power of Love in *The Third Life of Grange Copeland*" discusses Walker's belief that the soul has the power to transform an individual from a life of hatred to a life of love. The novel, which follows three generations of a black Southern family of sharecroppers, shows through its depiction of the character of the protagonist, Grange Copeland, that love can redeem, restore and reunite shattered lives. Redemption is possible only when the black men are of an androgynous temperament and are magnanimous enough to include black women and their issues in their fight against the discrimination of the whites in America.

Chapter III, "Redemption through Self-expression and Sisterhood in *The Color Purple*," demonstrates how sisterhood has the power to create and strengthen newly-woven bonds among black women, leading them to a sense of independence and autonomy. Sisterhood among the women provides them with the prospect of self-discovery and the power to define their own

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lives. Walker empowers her female characters through the boon of female bonding, which leads them to the discovery of their talents. Walker's female characters achieve psychological wholeness when they are able to fight oppression, whereas her male characters achieve psychological health and wholeness only when they are able to acknowledge women's pain and admit their role in it.

Chapter IV, "Remembrance of the Past as the Key to Redemption in *The Temple of My Familiar*," explores how Walker tries to heal her generation by instigating them to revise their past, respect their own ancestors, mothers, and their own female selves. Walker insists that the knowledge of their past, which consists of their ancestors' experiences, mistakes, failures, and struggle against injustice, as well as their infirmities, suffering and sustenance is vital to survival in the present context. When people refuse to acknowledge their past or feel ashamed to know about the lives of their ancestors or if they are too frightened to recall and refurbish it to their memory, they will not be able to acquire the fortitude and endurance required to live. Spiritual wholeness, for African Americans, consists of an understanding and embracing of the African American past.

The penultimate chapter, "Spiritual Redemption through Communion with Nature in *Now is the Time to Open Your Heart*," deals with a novel with autobiographical overtones, resonating Walker's personal experiences and their impact on her life. As a black woman, Walker discloses that she is no exception to the triple jeopardy of race, sex and class and that through writing she attempts to heal the hurt, pain and humiliation she had suffered. It is seen that personally and professionally, Walker has journeyed through various phases of growth towards enlightenment and spiritual development. Her wound or the hurt is healed through several measures which are

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strategies of survival. Through her protagonist, she speaks of necessity of cleansing the polluted body by consuming “Grandmother medicine,” known as Yagé. Walker stresses that the “continuous internal cleansing” would eventually lead to the purity of the soul—a necessary prerequisite to reach God and the other World.

The final chapter sums up the findings of the research which were elaborated in the preceding ones. Walker’s writings portray the struggle of black people in general and the experiences of black women in a patriarchal community in particular. The focal theme of Walker’s work is survival, the survival of the whole self. Walker writes of African American women’s discovery of their inner selves from which they draw the strength necessary to live. Her central characters, like Walker herself, come to recognize and acknowledge the divine, both within themselves and in everything in the universe. She urged the black women to forge self-definition of self-reliance and independence. Walker, through her characters, instils the notion that since the black women suffers dual or even triple discrimination, their strength to obtain their rightful place in racist and sexist society has to be enormous. From the dehumanizing and degrading state, they have to elevate themselves with fortitude and their forte is the gift of sisterhood. After summing up, the researcher gives suggestions for further study in related areas.

## List of Abbreviations

The following abbreviations have been used in the body of the thesis:

*The Third Life of Grange Copeland* has been abbreviated as *TLGC*

*The Color Purple* has been abbreviated as *CP*

*The Temple of My Familiar* has been abbreviated as *TMF*

*Now is the Time to Open Your Heart* has been abbreviated as *NTOH*

*In Search of Our Mothers Gardens* has been abbreviated as *ISOMG*

# Chapter I

## Introduction

O, ye daughters of Africa, awake! awake! arise! no longer sleep nor slumber, but distinguish yourselves. Show forth to the world that ye are endowed with noble and exalted faculties. O, ye daughters of Africa! What have done to immortalize your names beyond the grave? What examples have ye set before the rising generation? What foundation have ye laid for generations yet unborn?

- Maria W. Stewart (1831)

Alice Walker is an internationally acclaimed African American woman novelist and a poet, a pre-eminent writer of fiction whose works have transformed, improved and inspired people around the world irrespective of race, sex and class. She is one of the world's most prolific writers, one who writes to support the economically, spiritually and politically oppressed. She is a pragmatic woman who empathizes with the revolutionaries and spiritual leaders who seek change and transformation of the world. She is a firm defender not only of human rights, but of the rights of all living beings. She has been in the forefront in many important and greatest movements in the annals of African American tradition. The black women's struggle for wholeness is the paraphernalia of Walker's genre of fiction. Walker specifies her task, "I am preoccupied with the spiritual, the survival whole of my people. But, beyond that, I am committed to exploring the oppression, the insanities, the loyalties, and the triumphs of Black women" (O'Brien *Interviews* 192). She writes to make perceptible that which has been invisible as a result of exploitation, discrimination and marginalization.

Walker is acclaimed by *The Times* as “the brightest star in a galaxy of black women writers.” She is the first African American woman to win the Pulitzer Prize for Fiction and the first woman professor to teach a course in African American Writing at Wellesley University. She recapitulates the past of the African American experiences and the history of the African American literary tradition. She restores the painful experiences of her ancestors because she considers it as a vital factor of a vivacious and affirming present which is a valuable sustaining force for surviving spiritually whole. Regardless of the disgust, contempt and hatred of others over the black people, Walker is committed to survival and development of the self—individually and communally, physically and spiritually, into a state of oneness and wholeness. As Gloria Wade Gayles observes:

The distinctive voice in Walker’s works is the voice of a woman deeply immersed in her blackness, her womaness, and her Southernness. It is a clear voice, neither muted nor strident, and always resonant with Walker’s belief in redemption. Even when she writes passionately about problems that ravage the land and the lives of people, Alice Walker emphasis the healing power of love and the possibility of ‘change: change personal, and change in society (“Black, Southern, Womanist” 302).

Walker is a legendary writer whose writings have healed and redeemed numerous women’s heart and soul. Her writing is illustrative to finding a “way out of no way” and nurturing the inner artist or the spirit of creativity. Emma J. Waters Dawson appreciates Walker as

a prolific and imaginative artist, Alice Walker has within a relatively short span of time become a touchstone in African American literature... By weaving taboo subjects and life styles, such as incest and lesbianism, into a

creative literary pattern, Walker not only points out black women's physical and psychological abuse and black women torn by contrary instincts, she also affirms, like Hurston, her belief in personal, spiritual redemption that may evolve through the self. (77)

### **African American Literature**

An overview of African American literature enhances the appreciation and understanding of Walker's place in the literary canon. African American Literature is a conglomeration of rich black heritage and distinctive American experience. Melvin Donaldson in *Cornerstones (1996)* broadly defines African American Literature as "a body of written and oral works created by writers who share both a black African Heritage and a unique American experience that defines and celebrates black history and culture" (xiii). African American literature resonates the centuries of slavery, ill-treatment, irremediable discrimination and the predomination of the whites which crippled their lives. Through their writing, African American writers shared their common experience of humiliation and oppression. They recorded the struggles, the achievements, and the movements that gained them liberation through the martyrdom of fellow African Americans. Freedom was a "dream" to the leaders who fought for the liberation of their race from the shackles of the white society. Freedom was as essential as breath to them and African American literature encompasses the "breadth of the struggles, achievements, and roles of blacks in shaping American society" (xiv). African American writers made literature a significant tool to help them express their loss of ownership and sense of belonging, their negation and dispossession, their servitude to the white race, and their loss of identity in the country in which they live.

Maryemma Graham in her Introduction to *Cambridge Companion to the African American Novel* says, “For an African American author, the act of writing is part of a larger process of cultural revisionism, of redefining history and historical memory, and of confronting the past in innovative and provocative ways that are intentionally self-reflexive” (v). African American literature achieves depth and universality by bringing out the impact of culture, gender, sexuality, nationality and ethnicity. It places emphasis on the incredible urge for survival and liberation in a community or country which tries to suppress them. It is about probing, challenging, changing and redirecting the accepted way of thinking to ensure the freedom of its community. After years of struggle, though the sense of belonging is felt within the narrower circles of the family and of the black community, survival in the white society as a whole remains a threat to the African Americans.

Survival has become the prerogative of the white racial society. The whites have become masters while the blacks are viewed as cursed slaves and are humiliated merely because of the skin they failed to be born with. Blacks ceased to exist as human beings in the white world. Blackness was seen as closely aligned to slavery and was the embodiment of evil to the white. Nevertheless, to all black writers in America, blackness was the spur, the barb of pain that made them achieve artistic distinction. Their works were fortified by the awareness of being black and their works prove to be powerful, potent, and aggressive and provide the impetus to sustain their survival and affirm their presence. Blackness, which is regarded as an infirmity, was converted into artistic strength by writers. Blackness operates as a creative element which proves their identity as artists and more importantly, as human beings with equal privileges in society.

The works written by writers of African descent demands a closer scrutiny as their novels are considered as historical and documentary evidences of black humanity. African

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Americans' lack of freedom makes it essential for them to find a space in which they are able to move and express their ideas, emotions, thoughts and artistic ability; a space that allows a variety of characters to discover, define and develop themselves. African American literature and its pertinent themes have helped countless artists to define and transform themselves. The writers felt the importance of making society a better place to live in and hence they occupied a place of primary importance in the contemporary critical discourse. To them, art is beneficial only when it helps in liberating the black race. Their basic contention is that as long as the white man dominates the world, survival is a struggle to the black. To face the white ideology and all its accompanying strictures, black men and women have to come together in a sense of brotherhood and sisterhood and a new sense of humanism for the development and liberation of all the persecuted people throughout the world. Black writers feel that they should have their own concept of life and a separate political structure to determine their own destiny and that of their posterity.

As a part of the African American Literature, the contribution of African American women writers is as significant as that of black male writers. Black women writers have been pioneers in various fields, especially literature. They examine the complicated social issues from the perspective of being black and women. They express the unfathomable pain, injustice and the atrocity of slavery. In their works, they emanate the continuing oppression of the African Americans by the entire white community. As artists, they feel that it is the duty and responsibility of the writers to be committed in using their works to raise the social consciousness and to promote change in the society. The understanding that mankind as a species can survive and thrive should pervade the artists' mind. Deprivation stimulated black women to discover their self and prepare themselves to create the space denied to them.

Erlene Stetson, in the introduction to *Black Sister: Poetry by Black American Women*,

1746-1980 avows that “For black women, creativity has often been a survival tactic” (xvii). Since they have experienced many kinds of oppression either from white people or the black men, African American women writers give vent through their literary works to their feelings of oppression either from their white patriarchal society or from black men. African American women writers have been deliberately made invisible by both traditions—the women’s literary tradition and the African American literary tradition. The women writers and black male writers perpetrated the same discrimination and exclusion which they experienced and vehemently crusaded against. Black women writers have fallen victim to erratic selection. The black women’s writings have been “patronized, slighted and misunderstood by a cultural establishment operating according to male norms out of male perceptions” (Morgan 11).

“Both literary history’s “sins of omissions” and literary criticism’s inaccurate and partisan judgments of women writers have come under attack since the early 1970s by feminist critics . . . since its inception, its theorists and practitioners have agreed that serves as “correctives, unmasking the omissions and distortions of the past—the errors of a literary critical tradition that arise from and reflect a culture created, perpetuated and dominated by men” (Desmarais qtd. in Pratt 176). But these theorists and practitioners were “white females who, wittingly or not, perpetrated against the Black women writers the same exclusive practices they so vehemently decried in white male scholars” (McDowell 153). The white female scholars excluded the work of black women writers from literary anthologies and critical studies. Patricia Meyer Spacks’s *The Female Imagination* is an illustration of the deliberate disregard for black women writers. Black women writers have been “disenfranchised” not only from critical works on the tradition of women writers by white female scholars but also frequently excised by black men writers from the African American

literary tradition. Therefore, black women writers are conspicuously absent from both the literary traditions. Toni Cade Bambara proclaimed,

We are involved in a struggle for liberation: liberation from the exploitive and dehumanizing system of racism, from the manipulative control of a corporate society, liberation from the constructive norm of mainstream culture, from the synthetic myths that encourage us to fashion ourselves rashly from without (reaction) rather than from within (creation) (Mitchell and Taylor 3).

Black women writers are misunderstood, misinterpreted and summarily dismissed from the chronicles of literary history. Alice Walker says that men criticize the women writers by imposing on them their restrictive norms and concerns which are based on masculine-centered values and definitions. Black women writers, in Alice Walker's words, "were casually pilloried and consigned to a sneering oblivion" (Hemenway xiv).

Black feminist critics' focus should be diverted to black women writers who have not received proper attention. Elaine Showalter's celebrated discovery of the omitted white women writers from American literary tradition stirred the black women critics to think about the African American literary tradition pertaining to women writers. The scholarly revision of the American literary canon inspired them to review what had been perceived as vacuity in traditional works, and as a result those empty spaces began to yield a meaning. It helped in identifying the long ignored, suppressed and misinterpreted works in literature due to gender, race and class disparity. The works of exemplary writers as Rebecca Harding Davis's *Life in the Iron Mills* (1972), Charlotte Perkins Gilman's *The Yellow Wallpaper* (1982), Kate Chopin's *The Awakening* (1899), Jean Toomer's *Cane* (1923), Zora Neale Hurston's *Their Eyes Were Watching God* (1937), Olive Tilford Dargan's *Call Home the Heart* (1932) and

Agnes Smedley's *Daughter of Earth* (1929) intensify the awareness of the social change and  
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of the ways in which literary works mirror society and its oppressions. It reflects the product of the Civil Rights Movement and Conscious- Raising groups of the 1960s. But, the ideology served by sexism, racism and classicism are not traceable because of the oppressions that perpetuate their social order.

Consequently, to reevaluate the achievements of the authors who have struggled against the patriarchal world for recognition, black women especially formulated theories to resurrect the forgotten and omitted black women writers and also to revise the misinterpreted critical opinions of them. As black women face multi-faceted oppression, it becomes essential to define and express the particularity of their experiences. Since the black women are camouflaged behind the feminist objectives, their struggle leads to self-realization, self-actualization and widespread recognition. There were many writers who have benefited from the recuperative work of black feminist critics. As the black women's problems are different from white women, the separation and distinction becomes inevitable. The black women writers therefore, whether in Africa or elsewhere in the world, who live a life of suffering and humiliation, had to fight for their right as 'womanists'.

Alice Walker regarded the concept of 'Womanism' as a more vital and accurate description of black American woman's ethos in contrast to feminism, which is a predominantly white middle-class perspective. Jacquelyn Grant observes, "Black feminism grows out of Black women's tri-dimensional reality of race or sex or class" (202). Walker defines "Womanist" in the introduction to her book of essays, *In Search of Our Mothers' Gardens: Womanist Prose* (1983), as one who "appreciates and prefers women's culture, women's emotional flexibility . . . women's strength" and is "committed to [the] survival and wholeness of entire people, male and female" (*ISOMG* xi). Riggs articulates the goals of Womanists in her book *Awake, Arise & Act: A Womanist Call to Black Liberation*,

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Womanists engage in at least four tasks: a) uncovering the roots of a womanist tradition through examination and reintegration of black women's experience into black history in particular and American history in general; b) debunking social myths so as to undermine the black woman's acceptance of sexist oppression, the black man's acceptance of patriarchal privilege and the white woman's acceptance of white racist privilege; c) constructing black womanist theology and religious ethics in light of the first two tasks and to broaden these disciplines to include nontraditional bases and sources for theological and ethical reflection; d) envisioning human liberation (not solely racial/ethnic group or gender-group liberation) under God; that is, black womanists are proposing a decidedly inclusive perspective that is acutely aware of the need for the simultaneous liberation from all oppression (2).

Madhu Dubey finds that "Walker's womanist ideology affirms a psychological wholeness that is communally oriented and is explicitly opposed to the self-sufficient individuality of bourgeois humanist ideology" (4). Katie Cannon uses Walker's definition of Womanist as "a critical, methodological framework for challenging inherited traditions for their collision with androcentric patriarchy as well as a catalyst in overcoming oppressive situations through revolutionary acts of rebellion" (23).

### **Art is Redemptive**

Black women writers braved the ideological strictures and roles assigned to them in the writings of their male counterparts. They are optimistic that redemption is possible in spite of the double oppression of racism and sexism. In their works, they emanate the continuing oppression of the African Americans by the entire white community. As artists, it is the duty of these writers to be committed in using their works to raise the social

consciousness and promote change in the society. They have an understanding that mankind as a species can survive and thrive only when harmony exists between them.

The black women's writing demonstrates a deeper understanding of women and their rights in a white male-dominated culture. The writings reveal how survival amidst discrimination is possible; how strength and fortification can help women to overcome their struggles; how they can withstand social, cultural and spiritual pressures; and how through their connection with the ancestors, they can acquire a new strength to free themselves and teach their posterity the process of healing their wounds. Loving the self-regardless of the disgust, contempt and hatred of others needs self-determination, indomitable strength and high self-esteem. The politics of race and class are crucially interlocking factors in the works of black women writers. Smith points out that "thematically, stylistically, aesthetically, and conceptually, black women writers manifest common approaches to the art of creating literature as a direct result of the specific political, social and economic experience they have been obliged to share" ("Toward" 64).

The black women writers in their fictional themes try to demolish the old images that black women have been caged with and seek to provide contrasting models of strength. A recurrent theme is the sexual abuse of black women and how they cope with racism and sexism in everyday life. Black women writers talk of the experiences of being in double jeopardy. Their writings involve the portrayal of the "double-consciousness" as described by W.E.B. Du Bois: "The[Black] ever feels his two-ness, --an American, a Negro; two souls, two thoughts, two reconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder" (12). Black women writers present their status for hundreds of years under the White men. Bell hooks expresses the status of the black women in her book *Ain't I A Woman*:

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Black women are one of the most devalued female groups in American society, and they have been the recipients of a male abuse and cruelty that has known no bounds or limits. Since the black woman has been stereotyped by both white and black men as the bad woman, she has not been able to ally herself with men from either group to get protection for the other. Neither groups feels that she deserves protection . . . most young black men see their female companions as objects to be exploited . . . referred to black female as “that bitch” or “that whore.” Their perception of the black female as a degraded sexual object is similar to white male perceptions of the black female (108).

### **Literature of Slavery and Freedom**

African American writers, throughout the centuries, have recognized their specific heritage and have considered their experiences as part of American life. In the budding stage, in the period of slavery and Reconstruction, women writers like Lucy Terry, Frederick Douglas, Frances Harper, Phillis Wheatley and Sojourner Truth created their works. Lucy Terry’s ballad “Bar’s Fight” helped to establish the beginnings of African American literature both as a poet and a historian because the ballad chronicles the events of the 1746 battle between settlers and Native Americans and portions of the poem have been included in the United States history books as the only extant account of the battle.

According to *The Norton Anthology of African American Literature*, Phillis Wheatley’s *Poems on Various Subjects, Religious and Moral* published in 1773 is now considered “the first African American work of literature” (Gates 127) and the first book published by a woman of the African descent. People’s skepticism about the authenticity of

the work and their disbelief that the black people would ever excel in arts and their deep-  
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rooted conviction that the white only have the privilege to write is apparent in the preface to Wheatley's work, "Attestation" which says:

We whose Names are under-written, do assure the world, that the POEMS specified in the following page, were written by PHILLIS, a young Negro girl, who was but a few years since, brought an uncultivated Barbarian from Africa, and has ever since been, and now is under the Disadvantage of serving as a slave in a Family in their Town (xxxii).

In the antebellum period, Sojourner Truth, though an illiterate, was extraordinarily articulate and so she dictated her thoughts and experiences to Oliver Gilbert who published them as *Narrative of Sojourner Truth: A Northern Slave* (1850). African American abolitionist William Still's *The Underground Railroad* (1872) is especially a rich source of dictated lives of antebellum African American women which constitutes dozens of personal narratives of fugitive slaves such as "Aunt Hannah Moore," Cordelia Lonely, and Euphemia Williams. Harriet A. Jacob's *Incidents in the Life of a Slave Girl* (1861), a fugitive slave narrative and Elizabeth Keckley's 1868 memoir, *Behind the Scenes or Thirty Years a Slave and Four Years in the White House* (1868) focuses on the threats that slavery posed to black women.

Many antebellum African American women writers wrote to document her experiences to crusade against the forms of oppression. The slave woman's narrative functioned, then, as a space in which to record African American women's moral, mental, intellectual, and psychological strength, their capacity to endure the horrors of slavery as well as to develop and maintain a strong and abiding sense of self-respect and self-determination.

At the same time, enslaved and ex-slave narrators insisted that, as Africans, they were not subhuman but human and female. Their ability to cope with the brutal aspects of slavery had

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been used to validate the false claim that females of African descent are subhuman and therefore not to be afforded the same (proscribed) civil and human rights as white women. The slave women are “not allowed to have any pride of character. It is deemed a crime for her to be virtuous” (Jacobs 28).

Harriet Wilson’s *Our Nig* (1859) is a momentous literary innovation and typical of black antebellum writing. Another manuscript recovered by Henry Louis Gates Jr., in 2002 is *The Bondwoman’s Narrative* signed “By Hannah Crafts, a Fugitive Slave,” gives evidences of the threats that slavery posed to a woman of African descent. Biographies as Susan Paul’s *Memoir of James Jackson* (1835), Josephine Brown’s *Biography of an American Bondman, by his Daughter* (1856) were used by black women writers as a striking genre to record history, to celebrate triumph over adversities, to offer exemplars of inspiration and encouragement.

In the nineteenth century, more women became professional writers and journalists. Discrimination never impeded women of African descent from participating in the emerging profession of literature. Maria Stewart’s *Productions of Mrs. Maria Stewart* (1835) “urges African Americans to embrace a higher moral standard suggesting that reclaiming morality and eschewing from vulgarity would result in a stronger, more practical African American nation” (Mitchell and Taylor 21). During the antebellum period, Mary Shadd Cary, the female editor of *Provincial Freeman* was instrumental in the community debates over abolition and emigration.

Frances Ellen Watkins Harper a multi-faceted writer, became the nineteenth century’s most popular and prolific writer, recognized as the author of frequently anthologized poems such as “Bury Me in a Free Land” (1864) and “The Slave Mother” (1854). She used

literature as a tool and a weapon for social and moral reform. She created *Iola Leroy* (1892),  
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one of the first African American historical novels and the first to publish a short story “The Two Offers.” In Frances Smith Foster and Larose Davis’ words, “Harper was an inveterate equal rights activist who championed such causes as suffrage, temperance, pacifism, education, morality, women’s political organization, and Christian reformation, and equal rights for all” (Mitchell and Taylor 22). Dunbar-Nelson, a post bellum writer “expanded African American literary repertoire through her works” (23).

### **Redemption as the basis of the Emergence of Black Writers**

African American women writers used their works as means to expose the ways in which they were subjugated on the basis of race and gender. To black women writers, racism is of a greater concern than sexism. As the black women writers are conscious of black impotence, they strive for the emancipation and empowerment of entire black race. For the black women, racism and sexism must be eradicated together. Black women collaborated not only with black men in their struggle but also all the people of the world who are executed and oppressed under sex and race. Alice Walker opines that the black women’s struggle is not exclusively their own but there is an implied universality which connects them with others of the same plight. In narrating their personal histories and experiences, the characters of African American fiction bear witness to their survival. Black women are characterized as individuals, who have more barriers to confront than others and who suffer in recognizably traumatic and tragic circumstances.

### **The New Black Renaissance**

During the 1920s, Black women writers of the Harlem Renaissance expressed their sense of a redefined racial identity and heralded the spiritual emancipation of black Americans. Jessie Fauset published four novels and the characters strive to realize their twin

dreams of becoming artists and advancing the struggle for racial equality. She was more unfalteringly committed to women artists than any other black woman writer who contributed to *The Crisis*, the official journal of the *National Association for the Advancement of Colored People* and venue for African American writers. She promoted works of black women artists and writers such as Georgia Douglas Johnson, Alice Dunbar-Nelson, Anne Spencer and Nella Larsen. In a social hierarchy that declared that men should have power over women, whites over blacks, and rich over poor, it was courageous for a poor black woman to aspire to be an artist. Nella Larsen, through her novel *Quicksand* (1969), proved to be the most accomplished novelists of the Harlem Renaissance. Zora Neale Hurston's masterpiece, *Their Eyes Were Watching God* (1937) partake the Renaissance spirit. It emphasizes the obstacles a woman faces in the struggle to gain a voice and an identity that depends on the ability to speak oneself into being. Through her works, "she represented their lives, theorized their culture, transcribed their language, and thus inspired, created a literary language of her own" (Mitchell and Taylor 44).

### **The Black Arts Movement**

Women writers of the Black Arts Movement (BAM) ventured into every literary genre and constructed a language that reversed the power relation between black and white America. It was a period of literary and artistic growth among African Americans during the 1960s and into the early 1970s. Larry Neal refers, "Black Art is the aesthetic and spiritual sister of the Black Power Concept. . . The Black Art and Black Power concept both relate broadly to the Afro-American's desire for self-determination and nationhood" (xvii). It featured many black writers and artists who voiced the cultural and political values of African American identity. Women writers of the BAM entered every literary genre and constructed a special language. BAM is a movement characterized by rediscoveries such as the rediscovery

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of anthropologist, dramatist, theorist, and novelist Zora Neale Hurston. Novelists like Toni Cade Bambara, Paul Marshall, and Gwendolyn Brooks had forecast the question of identity. Amiri Baraka is the foremost theorists of the BAM. The Black Panther Party autobiographers provide histories of the liberation struggle in the United States during the first decade of the BAM. *The Black Woman: An Anthology* (1970) brought to publication the works of twenty-eight activist writers—among them Bikki Giovanni, Audre Lorde, Paule Marshall, Alice Walker, and Sherley Anne Williams. Mari Evans’s *I Am a Black Woman*, Louise Meriwether’s *Daddy was a Number Runner*, Pauli Murray’s *Dark Testament*, Audre Lorde’s *The First Cities*, Sonia Sanchez’s *We a BaddDD People*, Nikki Giovanni’s *Re:Creation*, Maya Angelou’s *I Know Why the Caged Bird Sings*, Alice Walker’s *The Third Life of Grange Copeland* and Toni Morrison’s *The Bluest Eye* were published in the 1970 by the dual influence of the Black Power and Women’s Rights Movements. The revolutionary spirit of the Black Arts Movement is the genesis of curriculum revisionary studies –Black Women’s Studies is an illustration of the revolution.

### **Contemporary African American Women Writers**

Contemporary African American women writers offer full expression to the complexity of contemporary African American life and explore the self, its desires, its longing, aspirations, and possibilities, particularly in the post-Civil Rights United States. There were several literary debuts in the post 1970s and emergent writers “promoted cultural and racial self-discovery and self-awareness as well as the celebration of blackness, early 1970s literature by black women also stressed the necessity of loving oneself and one’s culture” (Mitchell and Taylor 72). Sonia Sanchez’s revolutionary collection *We a BaddDD People* and Nikki Giovanni’s poem “Nikki-Rosa”, for example, “celebrated the black woman, her versatility, her strength, and her culture” (72).

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Contemporary women writers also critique the black communities' continuing belief in Western ideals and strive to create awareness that such beliefs stunted the growth and development of black people in general and black women in particular. Toni Morrison's *The Bluest Eye* and Alice Walker's *The Third Life of Grange Copeland* are the best illustrations of the portrayal of the limitations which the community imposes on its women. As Christian intimates, one of the characteristics of early 1970s fiction by black women is its projection that the community is a "major threat to the survival and empowerment of women" ("Trajectories" 240). Maya Angelou, a progenitor of contemporary black "life writing" has published five autobiographies including *I Know Why the Caged Bird Sings*. Throughout Ntozake Shange's major works, the theme of self-love and self-definition is prevalent. Her dramatic choreopoem *for colored girls who have considered suicide/ when the rainbow is enuf* (1976), Gayl Jones's *Eva's Man* (1975), Gloria Naylor's *The Women of Brewster Place* (1982), Walker's *The Color Purple* continues the tradition of black women writers questioning how well black women can define themselves within the context of the community. By the mid-1970s, women to define themselves revolted against the community by standing outside it.

Though these women seem to be successful in their quest to assert themselves against unfair definitions, as bell hooks opines, "the struggle by black female characters for subjectivity, though forged in radical resistance to the *status quo*... usually takes the form of black women breaking free from boundaries imposed by others, only to practice their new found 'freedom' by setting limits and boundaries for themselves" ("Revolutionary" 56). While the longing for selfhood is one which has been consistently investigated in black women's literary tradition, by the later part of the 1970s, a corresponding desire for mental and spiritual healing had become a central trope in contemporary African American women's

literature. In addition to using the ancestral matriarchal past to help to heal the contemporary woman, the women writers have used “historical narratives to question both history and its relationship to the present” (Mitchell and Taylor 75).

African American women writers continue to use the legacy of slavery to interrogate the past and to investigate black womanhood. Throughout the 1990s and a number of 1980s, texts explored strategies for healing, focusing more on contemporary maternal figures imbued with ancestral spirits, as healers. Gloria Naylor’s *The Women of Brewster Place* and *Mama Day* (1988), Walker’s *The Color Purple* (1982), and Marshall’s *Praise the Song for the Widow* (1983) are exemplary texts in this regard. Notably, in each of these texts, the ‘laying on of hands’ is central to the woman’s healing.

Audre Lorde used literature to give voice to what was once a largely unrepresented group in the African American literary tradition—African American lesbianism. Lorde, who frequently describes herself as a “black lesbian feminist warrior poet,” offers her writing as a guide for her vision of a better world. From *Cables to Rage* (1970) to *Zami: A New Spelling of My Name* (1982), she published ten books of poetry and four of prose, all of which helped create a space for lesbian literature by African American women writers, among them Cheryl Clarke, Sharon Bridgforth, Jewelle Gomez, Cherry Muhanji, Pat Parker, Sapphire, and April Sinclair. Even in the midst of unwarranted social oppression, Lorde’s work reminds the reader of the importance of love. Lorde’s openness about her lesbianism undoubtedly helped facilitate the novels of the 1980s –from Walker’s *Color Purple* to Naylor’s *Women of Brewster Place* to Shange’s *Sassafrass* to Lorde’s *Zami* which depict openly the complexity of lesbian relationships and the varying ways to which communities respond to them.

E. Shelley Reid writes, “a generation of writers [Morrison and Walker’s] focused intently on helping their black women characters learn to define themselves positively instead

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of just reacting against others' stereotypes, and gave them the power to speak their own names and stories" (xxiv). In 1980, Barabara Christian's *Black Women Novelists: The Development of a Tradition, 1892-1976* was the first single-authored, critical study which explores the cultural and historical contexts of novel by African American women writers. In Dexter Fisher's *The Third Woman: Minority Women Writers in the United States*, the critic proffered the goals of African American women writers, "authentica[ing] the experience of black women, establish[ing] a context for understanding the traditions of the past, and creat[ing] a sense of place and community, giving the community back to itself by elevating the commonplace to the artistic" (140).

Writing that makes us think; writing that challenges us to be better; writing that "saves" us, as Toni Cade Bambara frequently suggests, must continue to be written, published and read. "The purpose of the journey, or the quest, according to contemporary African American women writers, is to probe, to scrutinize that which has made the journey or the quest necessary. The quest is seldom completed, and the result is often a impermanent wellness which may require further and further investigation" (Mitchell and Taylor 84). The black woman's works presents the realities of being black and female in a society in which she is doubly marginalized, all the while investigating the ways in which the protagonist's coming of age might best negotiate and accept her marginalized cultural past rather than adopt the culture of another. For the black women, writing is a useful means of protecting themselves from renewed harassment and persecution. They made the public aware of their predicament; they endeavour to amass potential support and also to undermine the ability of the state to retaliate against them in secrecy. Writing became the sword and shield for the black women writers. Their life experiences were inscribed in their writings to advance the cause of black liberation, to bear witness, to offer analysis, provide direction, to help create a

better world, and ultimately, to save their own lives. These women writers are the survivors amidst many who were lost along the way. The life-saving power of fiction emerges as a recurrent motif in African American women's novels published from the mid nineteenth to the early twenty-first century.

Black feminist theory aims to obtain gender equality for black women, as well as to inscribe black women and their cultural contributions into the historical narrative. It aims to expose sexism alongside racism within and outside the black community, and to eliminate all forms of oppression for everyone. As Beverly Guy-Sheftall explains, black feminism's goals are to "provide clarity about the impact and interface of racism, sexism, heterosexism, and classicism on the lives of African American women" and to create "a world in which race, class, gender, and class hierarchies are no longer viable" (xvii). "For African American women writers of the 1970s, the genre of the novel offered a flexible and capacious vehicle for questioning the Black Arts agenda, especially its monolithic and exclusively centered models of identity and community" (Mitchell and Taylor 160).

### **The South as a Rich Heritage**

In a wide range of novels, including Toni Morrison's *Song of Solomon* (1977), Toni Cade Bambara's *The Salt Eaters* (1980), Alice Walker's *Meridian* (1976) and *The Color Purple* (1982), Ntozake Shange's *Sassafrass, Cypress and Indigo* (1982), and Gloria Naylor's *Mama Day* (1988), the South is represented as the site of cultural ancestry and memory. This emphasis on historical community becomes necessary at a time when past traditions and especially those associated with the racially oppressive history of the South, were being disavowed in the interests of political change.

Walker's intense preoccupation and obsession with the experiences of the South and Southern blacks makes her use them in her works extensively. Her works primarily depend on what black life is, has been and can be in a specified landscape. She has established a concrete means of portraying the people of her race, their lives, their issues and their silent sufferings. Her predominant themes of spiritual and individual identity are associated with the heritages of Southern Black writers. She feels that though her people are black and poor, their experiences as human beings are valuable and should be shared with the world. She considers it a privilege to belong to a rich history and heritage as it becomes instrumental in understanding her people and their problems and to depicting them in her works. "Among the generation of black women Southern writers, Walker is the only writer who persistently identifies herself and her concerns with her native region" (Davis 39). She celebrates the generation that preceded Walker's own, those men and women who opened doors through which they themselves would never pass and who were unafraid to attempt personal and social change in order to restructure subsequent generations.

### **Alice Walker: A Biographical Sketch**

Alice Walker is an African American poet, short story writer, novelist, essayist, anthologist, teacher, editor, publisher, womanist and activist. Alice Malsenoir Walker was born in Eatonton on February 9, 1944, the eighth and youngest child of Minnie Tallulah Grant and Willie Lee Walker, who were sharecroppers. At the age of eight, her brother scarred and blinded her right eye with a BB gun in a game of Cowboys and Indians. After the injury, she felt inferior and desolated. She became shy and reclusive, nurturing a passion for reading and writing poetry in solitude. Out of her isolation grew her art:

I believe. . . that it was from this period—from my solitary, lonely position,

the position of an outcast—that I began really to see people and things, really

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to notice relationships. . . . I felt old, and because I felt I was unpleasant to look at, filled with shame. I retreated into solitude, and read stories and began to write poems (*ISOMG* 244-45).

The little girl who had felt ugly and disfigured and alone had finally emerged healthy and whole. Writing healed her.

She graduated from high school in 1961 as the school's valedictorian and entered Spelman College in Atlanta, Georgia on a scholarship. She participated in Civil Rights demonstrations and also in "The March on Washington for Jobs and Freedom" in 1963, where she was inspired by Martin Luther King's "I Have a Dream." At Sarah Lawrence College in New York, she received a scholarship which was a privilege only a few black women enjoyed at that time. Her mentors Muriel Ruykeyser and Jane Cooper stimulated her interest and talent for writing. She published her first collection of poems *Once* in 1968.

Her extreme depression related to an unwanted pregnancy as a teenager made her consider committing suicide until she recovered after procuring a safe abortion. To explain her horrifying feelings of death, pain and fear, she wrote several volumes of poetry and a short story entitled "To Hell with Dying." Always an activist, she participated in the Civil Rights Movement of 1965 and encouraged voter registration. She returned to Mississippi in 1966 where she met a Jewish Civil Right activist and law student named Mel Leventhal, and married him soon afterwards. They were the first inter-racial couple in the city and they were under the constant murderous threats from the Ku Klux Klan. Her essay, "The Civil Rights Movement: What Good Was It?" won the first prize in *The American Scholar* essay contest. Walker played a crucial role in the development of African American literary studies. She has excavated and rescued all of Hurston's works from obscurity and brought it to scholarly

attention. She helped J. California Cooper publish her own novels and stories.

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Walker's reputation as a black woman writer rests on her novels, though she has excelled in writing poetry, short fiction, essays and children's books. All her works in various genres has traces of Womanism. Her fiction focuses on the evolution of female wholeness, the development of female identity and black community. Her essays celebrate her connection with other African American women writers. She has helped to promote the work of African American women by co-founding the publishing outlet Wild Tree Press. Her writing explores multidimensional kinships among women and embraces the redemptive power of social and political revolution. Her work, along with that of such writers as Toni Morrison and Gloria Naylor, is commonly associated with the post 1970s surge in African American women's literature.

Walker has created an oeuvre of more than 27 books, of poetry, novels, short stories, essays, memoirs and children's writing. The poems in Walker's first volume *Once* are based on her experiences during the Civil Rights Movement and her travels to Africa. Influenced by Japanese haiku and the philosophy of author Albert Camus, *Once* also contains meditations on love and suicide. Upon her return to college, after a visit to Africa during the summer of 1964, she struggled with an unwanted pregnancy. She writes about the mental and physical anguish she experienced before deciding to have an abortion. The poem *Once* (1968) grew not only from the sorrowful period in which Walker contemplated suicide but also from her triumphant decision to reclaim her life. In *Revolutionary Petunias and Other Poems* (1973) she revisits her southern past, while in other verses she challenges superficial political militancy. *Good Night, Willie Lee, I'll See You in the Morning* (1979) contain tributes to black political leaders and creative writers. *Horses Make a Landscape Look More Beautiful* (1984), *Her Blue Body Everything We Know: Earthling Poems 1965-1990 Complete* (1991) and *Absolute Trust in the Goodness of the Earth: New Poems* (2003) and her recent volume,

*A Poem Traveled Down My Arm: Poems and Drawings* (2003) reflect her thoughts and perceptions on varied subjects. *Hard Times Require Furious Dancing: New Poems* (2010) as Shiloh McCloud describes in her foreword, “Alice Walker’s journey revealed in this writing includes the death of loved ones and the birth of new ideas, the sorrow of rejection and the deliciousness of love, the sweetness of home, familial abandonment, and what it means to belong to the greater world family” (xi). *The World Will Follow Joy: Turning Madness into Flowers* (New Poems) (2013) offers over sixty new poems to incite and nurture contemporary activists. Walker writes about history, politics, and nature, as well as world figures such as Jimmy Carter, Gloria Steinem, and the Dalai Lama.

*In Love and Trouble: Stories of Black Women* (1973), a short story collection, has thirteen short stories which feature black women struggling to transcend society’s narrow definitions of their intelligence and virtue. Her second collection, *You Can’t Keep a Good Woman Down: Stories* (1982), continues her vivid portrayal of women’s experiences by emphasizing sensitive issues as rape and abortion. The book delves even more emphatically into the “twin afflictions” of black women’s lives. Her third collection of stories is *The Way Forward Is With a Broken Heart* (2000). She has also written four children’s books including an illustrated version of *To Hell with Dying* (1988), *Finding the Green stone* (1991), *Why War is Never a Good Idea* (2007) and *There is a Flower at the Tip of My Nose Smelling Me* (2006).

In her essay, *In Search of Our Mother’s Gardens*, Alice Walker discloses how the political, economic, and social restrictions of slavery and racism have historically stunted the creative lives of Black women. *In Search of Our Mother’s Gardens* constitutes her most explicit attempt at Womanizing theory from a Womanist perspective. Walker draws upon the African American artists who preceded her, known and unknown; Phyllis Whitley, Bessie

Smith, Nella Larsen, Zora Neale Hurston and also the anonymous Southern women of African descent. Walker writes, “These grandmothers and mothers, were not Saints, but artists: driven to a numb and bleeding madness by the springs of creativity in them for which there was no release” (*ISOMG* 233). As Elaine Showalter’s *Towards a Feminist Poetics* tries to hunt and bring out the ignored female writers of the past, Walker feels responsible to frame a special theory for an exclusive search as a black writer, because white female writers would not possibly include black female writers into the tradition of Women’s literature. Her essay signifies her difference from dominant cultural theoreticians and theories which fail to focus on black women writers who are deprived of their rightful place in the history of English literary tradition. In the work, *In Search of Our Mother’s Gardens*, Walker hopes to fulfill a twofold purpose: to create a sense of literary continuity among black women by saving writers like Zora Neale Hurston from oblivion and as, Felipe Smith has written, to provide “the wisdom of the past both to ensure the continuity of the folk ethos and to serve as a blueprint for personal and communal survival for those who require artistic models” (438).

The essays’ intricacies expounds the black women’s creativity in singing hymns, quilting and growing flowers despite impediments that cut them off from the possibility of art on a grander scale. According to Walker, completion suggests her relationships with her literary foremothers. She engages herself in a holistic act of completion by seeking connections with her foremothers. Walker transforms Woolf’s model of the white female tradition by inserting in brackets the black equivalents for exemplary writers and issues: instead of ‘Emily Bronte’, ‘Zora Hurston’; instead of ‘wise women’, ‘root workers’ (121). Alice Walker’s intention therefore, is not to exclude white women writers but to include previously unknown black women, to supply “the missing parts” of the canon so that it might

tell “the whole story” of women’s artistic tradition. Whatever Woolf overlooks, Walker focuses on a complementary dimension of artistic influence.

*In Search of Our Mother’s Gardens* emphasizes the point that black women must stop listening to men and start listening to each other if they are to realize and fulfill their artistic potential. The essay includes a tribute to what Marianne Hirseh calls “a revered, largely oral maternal past” (201). As Rudolph P Byrd has written, “Clearly, Walker believes that in the artist’s search for forms and examples appropriate to her needs and goals it is imperative that she look beyond the boundaries of her own race, sex and culture” (126).

Other essay collections include *The Same River Twice: Honoring the Difficult* (1996), in which she reexamines the controversies and condemnations generated by *The Color Purple*, the novel and the film and an account of her struggle with Lyme disease. *Anything We Love Can Be Saved: A Writer’s Activism* (1997) featuring both essays and letters, is a record of Walker’s activism in which she pays tribute to such figures as Fidel Castro, Salman Rushdie, Audre Lorde, and others. In *Living By the Word* (1988) a collection of essays, Walker revisits the writing of *The Color Purple* and addresses concerns such as the potentialities of certain forms of masculinity, our relation to the earth, and the meaning and value of folklore. In *Warrior Marks: Female Genital Mutilation and the Sexual Blinding of Women* (1993), Alice Walker and Prathiba Parmar expose the secret of female genital mutilation, a practice that affects one hundred million of the world’s women. *Sent By Earth: A Message from the Grandmother Spirit: After the Attacks on the World Trade Center and Pentagon* (2001). This is a searing and brilliant meditation on genocidal violence directed at women and children, among others. In this essay, Walker also establishes parallels between the events in Rwanda, Eastern Congo, and Gaza with the Holocaust and Trail of Tears.

Walker's collection of essays *We Are the Ones We Have Been Waiting For* (2006) contains essays and lectures that pays tribute to such figures as Dr. Martin Luther King, Jr., and Fidel Castro, and also challenges us to find, in this dissolving world, a practice that will sustain and direct us. *Overcoming Speechlessness: A Poet Encounters the Horrors in Rwanda, Eastern Congo, and Palestine/Israel* (2010). This is a searing and brilliant meditation on genocidal violence directed at women and children, among others. In this essay, Walker also establishes parallels between the events in Rwanda, Eastern Congo, and Gaza with the Holocaust and Trail of Tears. *Chicken Chronicles: Sitting With the Angels Who Have Returned With My Memories, A Memoir* (2012), In *The Cushion in the Road: Meditation and Wandering as the Whole World Awakens to Being in Harm's Way* (2013), she shares her open-hearted views on love; condemns torture and war; offers distinctive perspectives on Cuba, South Africa, and Gaza; pays homage to her heroes, from Howard Zinn to Aung San Suu Kyi, John Lennon, and Julian Assange.

Walker's seven novels place more emphasis on the inner workings of African American life. Walker sees writing as a way to heal the wounds of humiliation and mend the wrongs in the world. Her first novel, *The Third Life of Grange Copeland* (1970), introduces many of the themes that would become prevalent in her works, particularly the domination of powerless women by equally powerless men. It displays Walker's interest in social conditions that affect family relationships. The novel describes the racism-ravaged life of an impoverished southern African American sharecropping family in which cycles of male violence affect three generations. Grange, the father, cannot withstand racist pressures and sadistically takes out his frustrations on his wife and children. He then abandons his abused wife and young son for a more prosperous life in the north, and returns years later to find his son similarly abusing his own family. Grange tries in vain to keep his son from making the

mistakes that he himself has made. Only his granddaughter, Ruth, receives his love, as he tries to make up for past sins.

Walker's second novel, *Meridian* (1976), recounts the personal evolution of a young African American woman against the backdrop of the politics of the Civil Rights Movement, extending her attacks on racial injustice to castigate the sexism she observed in some African American relationships. Like Walker, *Meridian* was born in the rural south, and uses education as a means of escape. Pregnant and married to a high school dropout, *Meridian* struggles with thoughts of suicide or killing her child, but eventually decides to give the child up and attend college. After graduating, she enters an organization of African American militants in Mississippi, but realizes that she is not willing to kill for the cause. With this knowledge she resolves to return to rural Mississippi to help its residents struggle against oppression.

In *The Color Purple* (1982), Walker brings together in one book many of the characters and themes of her previous works. She continues to expose the oppression of African American Women in sexual as well as political situations. She draws a searing picture of sexual abuse within a context of white racism, depicting the search for selfhood of the central figure, Celie, and her emergence as a strong creative individual through friendship with other women. The letters span thirty years in the life of Celie, a poor southern African American woman victimized physically and emotionally by men. First, it is her stepfather, who repeatedly rapes her and then takes her children away from her. Later, she is abused by a husband, an older widower, who sees her more as a beast of burden than as a wife. The letters are written to God and Celie's sister, Nettie, who has escaped a similar life by becoming a missionary in Africa. Celie eventually overcomes her oppression with the intervention of an unlikely ally, her husband's mistress, Shug Avery. Shug helps Celie find self-esteem and the courage to leave her marriage. The end of the novel reunites Celie with her children and her

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sister.

*The Temple of My Familiar* (1989), Walker's fourth novel, is a complex spiritual work in which the protagonist Miss Lissie is presented as an ancient African goddess. As such, she has been incarnated hundreds of times, in periods ranging from a prehistoric world during which humans and animals lived harmoniously within a matriarchal society to the reign of slavery in the United States. She thus represents an African cultural heritage. She befriends Suwelo, a narcissistic university professor whose marriage is threatened by his need to dominate and sexually exploit his wife. Through a series of conversations with Miss Lissie and her friend Hal, Suwelo learns of Miss Lissie's innumerable lives and experiences and regains his capability to love, nurture, and respect himself and others.

Walker's fifth novel, *Possessing the Secret of Joy* (1992), exposes the horrors of female genital mutilation. Practiced mainly on the continents of Asia and Africa, particularly in the Middle East, genital mutilation is performed to ensure a girl's virginity or purity before marriage. In this novel, Walker brings back a character, Tashi, who has previously appeared in *The Color Purple* and *The Temple of My Familiar*. After undergoing therapy, the young African woman comes to terms with the genital mutilation she endured while with her tribe in Africa and eventually questions such unchallenged but incredibly harmful traditions.

In *By the Light of My Father's Smile* (1998), Walker extends her exploration of female sexuality. The text is a life-affirming, sensuous, and unusually sexually explicit account of an African American family who travel to a remote part of Mexico to study the Mundo people. Their encounter with the Mundo belief system, with its gentleness and spirituality, changes their lives and challenges the sexual hypocrisy of their own culture.

*By the Light of My Father's Smile* is, in Walker's own words, "a celebration of sexuality, its absolute usefulness in the accessing of one's mature spirituality, and the father's role in

assuring joy or sorrow in this arena for his female children.” The main characters are the Robinsons, a husband-and-wife team of anthropologists. Unable to secure funding for research in Mexico in the 1950s, the husband poses as a minister to study the Mundo, a mixed black and Indian tribe. The couple brings along their daughters to this new life in the Sierra Madre. The father reacts violently upon discovering that one of his daughters has become involved with a Mundo boy. The daughter, however, ultimately overcomes the sexual repression forced on her by her anthropologist father.

In her seventh novel *Now Is the Time to Open Your Heart* (2004), Walker returns to a more conventional form. It is the story of a successful African American female novelist, Kate Talkingtree. As she is fearful of aging and uncertain about continuing her relationship with her boyfriend, Yolo, Kate decides to set off on a journey of spiritual discovery. After dreaming of a dry river, Kate makes voyages down the Colorado River and later down the Amazon. After the first voyage, an all women white-water rafting trip down the Colorado, Kate decides that it is time to give up her sexual life and “enter another: the life of the virgin.” Soon off on another quest, this time into the Amazon rain forest, she hopes to heal herself through trances induced by yage, a South American medicinal herb, also known as Grandmother to the native peoples. Indeed, it turns out that Kate’s Grandmother archetype – representing the Earth, the ancestors, and those violated by patriarchy and racism – has been calling out to her. Under the influence of yage, Kate is able to keep in touch with the elders and finally unburden her self of her past.

In *Now is the time to Open Your Heart* (2004) the main character, Kate, embarks on a literal and spiritual journey to find a way to accept the aging process. Walker says that Kate’s search is necessary because the territory is largely “uncharted” and people seem to lose their imagination about what women’s lives can be after, say, 55 or 60. She further says that “Her creative energy is nothing but a godsend, a sacramental vessel through which redemption of

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women in general, and African American Women in particular, is and will be forever consummated” (Dieke 1).

### **Motifs of Alice Walker**

Walker believes that human beings are prone to transformation and are capable of regenerating their self and sometimes the changes are a kind of rebirth or reincarnation.

Ikenna Dieke in *Critical Essays on Alice Walker* voices,

One such motif is the regenerate self, the belief by Walker that it is possible for human beings to regenerate self. It is a belief rooted in the triune mythic drama of birth, death and rebirth. Walker’s writing is graced with characters that undergo inner development and maturation, and in the process abandon their old attitudes and assumptions (4).

Her characters transform from their former self of cruelty, meanness and brutality to a new mellowed state of changed being. Protagonists such as Grange Copeland in *The Third Life of Grange Copeland*, Truman Held in *Meridian*, Albert and Celie in *The Color Purple*, and Suwelo in *The Temple of My Familiar* redeem and start living exemplary life.

Another familiar motif of Walker is the questioning self. Walker’s writing replicates the idea that human life is a journey, a continuing process of growth and discovery.

Commonly, the journey as in portrayed in literature is one that is hard and difficult alluded to by J.R.R. Tolkein in *The Fellowship of the Ring*. Tolkein writes: “At least none can foretell what will come to pass, if we take this road or that road. But it seems to me now clear which is the road that we must take. Now at this last we must take a hard road, a road unforeseen. There lies our hope, if hope it be. To walk into peril” (qtd. in Schechter and Semeiks 320).

Every human being who lives a virtuous life have to tread the dangerous road. Most of

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Walker's character and personae walk into peril to reach their own path of fulfillment. To travel on such a road the characters should possess special attributes. Diekke remarks:

Walker singularly imagines each one of them enacting her or his own monomyth as an authentic heroic self, without for a moment pretending that the path to each character's fulfillment or self-actualization/ redemption could be anything less arduous. In fact, for some of the, self-redemption is trooped in the cradles of personal suffering, and distilled peculiarly in the form of gaining mature wisdom, achieving a permanent sense of atonement, and returning "home" with a unique gift for one's loved ones (4).

A third familiar motif in Alice Walker's writing has to do with what Barbara Christian identifies as "a sense in which the 'forbidden' in the society is consistently approached by Walker as a possible route to truth" ("Alice Walker" 40). Walker tries to revive the outmoded social and cultural beliefs and rethink it to encounter in her own encounters and circumstances.

The fourth motif of Walker is the "ubiquity of pain" in Walker's writing. Pain is the result of the "sundered, stunted black feminist self . . . by the systematic stifling of the creative impulse of black people, especially black women artists" (5). According to Mary Helen Washington, this concern has led Walker to attempt to construct the black woman's history—"the woman suspended, artists thwarted and hindered in her desire to create, living through two centuries when her main role was to be a cheap source of cheap labor in the American society" ("An Essay" 139). Black poet June Jordan has called these black women "black-eyed Susans—flowers of the blood-soaked American soil" (qtd. in Washington "An Essay" 138).

Diekke avows, “A fifth motif in Walker’s writing concerns the narratology of the subliminal ego in creative process. In this regard, Walker assumes the role of the avant-garde artist willing to experiment, to flirt with the domain of the objective psyche far below the threshold of conscious awareness” (6). Walker is concerned about the inner lives of the characters, their spirituality, and the inner mind that is uncorrupted and immortal.

Washington has said that “though Walker does not neglect to deal with the external realities of poverty, exploitation, and discrimination, her stories, novels, and poems most often focus on the intimate reaches of the inner lives of her characters; the landscapes of her stories is the spiritual realm where the soul yearns for what it does not have” (“An Essay” 135).

The sixth and final motif in Walker’s is the emphasis on the unity and interconnectedness of all life –human, vegetable, animal – ‘the survival wholeness’ of all the living organisms on this earth. Walker insists on the harmonious, holistic human community which values the past and tries to have a continuum between the past and the present. Robert Farris Thompson in *African Art in Motion* defines Ancestorism as “the belief that the closest harmony with the ancient way is the highest of experiences, the force that enables a man to rise to his destiny”; the belief in rebirth and reincarnation, “which unites living vitality with orientation toward the ancestral” (qtd. in Witt 462); animism, the belief in the spiritual vitality of the natural world; eco-feminism, the belief in the nurturing balance or interdependent relations between humans, animals, and the ecosystem; and finally, female bonding, or what has been stylized as the “sistern mystique”—black sisterhood to rescue with security, affability, and protection. According to Cheryl B. Butler, “Sistern” is the Black English vernacular version of the term sisterhood (69).

## **Accolades**

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Alice Walker won a slew of awards and honours for her extensive publications. *The Color Purple* won the prestigious Pulitzer Prize for Fiction in 1983 as well as the American Book Award. Walker also won the 1986 O. Henry Award for her short story “Kindred Spirits” published in *Esquire* magazine in August of 1985. She has received several awards for her stark portrayal of racism in her novels. She has also received a number of other awards for her body of work, including: The Lillian Smith Award from the National Endowment for the Arts, The Rosenthal Award from the National Institute of Arts & Letters, The Radcliffe Institute Fellowship, the Ingram Merrill Fellowship, and a Guggenheim Fellowship, The Front Page Award for Best Magazine Criticism from the Newswoman's Club of New York.

### **Alice Walker as an Activist**

Walker has involved herself in various activities and in organizations that had a goal to serve society. She says, “Activism is the rent I pay for living on the planet” (www.thinkexist.com.). She has partaken in many demonstrations, campaigns, rallies, fundraising events, and other political movements. When she was a student at Spelman College in the early 1960s, Walker joined the Civil Rights Movement in Mississippi and marched in the August 1963 March on Washington inspired by Martin Luther King Jr. She canvassed for voter-registration in her native Georgia. She involved herself in the Women’s Rights Movements of 1970s and the Black Feminist Movement in the 1980s and coined the term ‘Womanism’. In 1969, as an academic in Wellesley College, she designed a course in black women’s writing which included authors such as Zora Neale Hurston, Nella Larsen, Frances Ellen Watkins Harper, Ann Petry and Paule Marshall.

Walker participated in a fundraising event organized by the International Indian Treaty Council, in 1984. She participated in the Barbara Lee rally against military retaliation for the September 11 terrorist attacks. “She has been actively involved in the Human and Civil Rights movement, the Hands Off Cuba Movement, the Women’s Movement, the Native American and Indigenous Rights Movement, the Free South Africa Movement, the Environmental and Animal Rights Movement and the Peace Movement” (Simcikova 148). She participated in a human rights awareness workshop in Bolgatanga, North Ghana, entitled “Working Together for Change—Stop FGM,” where she, together with Prathiba Parmar, promoted their film *Warrior Marks: Female Genital Mutilation and the Sexual Blinding of Women* on December 12, 1996.

Walker with other activists associated with the organizations Code Pink and Women for Peace. She, along with other activists was arrested for crossing a police line during an anti-war protest rally outside the White House on March 8 2003. In March 2009, Walker travelled to Gaza along with a group of 60 other female activists from the anti-war group Code Pink, in response to the Gaza War. In May 2013 Alice Walker indicated her appreciation for the works of conspiracy theorist David Icke. In June 2013, Walker has written a letter to Major General Jeffrey S. Buchanan requesting him to reduce Bradley Manning’s punishment. In her letter, she praises him for valuing human life and the courage he had to voice out against US military’s devaluing human life in Iraq and Afghanistan.

Walker financially supports The Color Purple Education Fund Foundation of Eatonton, Georgia, a non-profitable organization for charitable and educational purposes. She served Ms. Foundation for Women of New York as a contributing editor, where she brought

a lot of women’s voice to the world. She is a member of Madre, an organization that provides  
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help to women and children in beleaguered countries around the world and co-founded the Wild Tree Press .In 2007, Walker gave her papers, 122 boxes of manuscripts and archive material, to Emory University's Manuscript, Archives, and Rare Book Library. The collection also contains a scrapbook of poetry compiled when Walker was 15, entitled "Poems of a Childhood Poetess" ("Alice Walker" [www.wikipedia.org](http://www.wikipedia.org).)

Walker has taught African American Women's Studies to college students at Wellesley, the University of Massachusetts at Boston, Yale, Brandeis, and the University of California at Berkeley. She supports antinuclear and environmental cause, and her protests against the oppressive rituals of female circumcision in Africa and the Middle East make her a vocal advocate for international women's rights. Her endeavour was particularly instrumental in bringing Hurston's work back into print. In addition to her deep admiration for Hurston, Walker's literary influences include Harlem Renaissance writer Jean Toomer, black Chicago poet Gwendolyn Brooks, South African novelist Bessie Head and white Georgia writer Flannery O'Connor.

## **Review of Literature**

Alice Walker is the subject of much critical comment and analysis. Articles on her works can be found in critical journals such as, *African American Review*, *MELUS*, *Modern Fiction Studies*, *Callaloo*, *Southern Quarterly*, *Critique*, *Black American Literature Forum*, *Southern Literary Journal*, *Griot*, *College Language Association Journal*, etc. There are a number of strong book studies of Walker's work, of which Donna Haisty Winchell's *Alice Walker* (1992) is one of the first books devoted entirely to Alice Walker that explores her life and work. *Alice Walker: Critical Perspectives Past and Present* (1993), edited by Henry Louis Gates Jr. and K. Anthony Appiah, is an excellent collection of scholarly articles and

reviews of Walker's novels. Barbara Christian's *Black Women Novelists: The Development of a Tradition, 1892-1976* (1980) is a comparative study that begins by tracing the history of African American novelists of the contemporary period. Elliot Butler Evans' *Race, Gender, and Desire: Narrative Strategies in the Fiction of Toni Cade Bambara, Toni Morrison and Alice Walker* (1989) is another excellent book in which he has devoted a chapter exclusively to Walker's *The Third Life of Grange Copeland* and *The Color Purple*. Ikenna Dieke's *Critical Essays on Alice Walker* (1999) has a majority of the essays on *The Color Purple* and on her poetry. Maria Lauret's *Alice Walker* (1999), Harold Bloom's *Alice Walker* (2002), Caroline Lazo's *Alice Walker: Freedom Fighter* (2000), Mary Donnelly's *Alice Walker : The Color Purple and other work* (2009), Gerri Bates *Alice Walker: A Critical Companion* (2005), Simcikova, Karla's *To Live fully Here and Now: The Healing Vision in the works of Alice Walker* (2007), Evelyn C. White's *Alice Walker : A Life* (2005), Louis H. Pratt's *Alice Malsenior Walker: An Annotated Bibliography, 1968-1986* (1988), Erma Davis Banks and Keith Byerman's *Alice Walker: An Annotated Bibliography, 1968-1986* (1989), Yolanda Williams Page's *Icons of African American Literature: the Black Literary Study* (2011), Tony Gentry's *Alice Walker* are useful examples from the range of studies on Walker. *The New York Times* Book Review proclaimed Alice Walker as a "lavishly gifted writer" ([www.nytimes.com](http://www.nytimes.com)).

To date, approximately 250 dissertations have been written about Walker's novels, short fiction, essays, and political activism. Alice Walker is one of the several authors studied by research scholars. She is compared to other African American authors, such as Zora Neale Hurston, Toni Cade Bambara, Gloria Naylor, Harriet Jacobs, or Gayl Jones, while many others compare her to other women authors of the same genre. Since Walker emerged

on the literary scene, more than 200 scholarly articles have been written on her works.

*Callaloo* in particular devoted a special section to Walker: Issue 39, Spring 1989.

The movie *The Color Purple* (1985) directed by Stephen Spielberg, earned 11 Academy Award nominations. Alice Walker has attracted film audiences all over the world. Walker's story had reached people in remote parts of the world.

*Beauty in Truth*, is a documentary film about Walker's life directed by Pratibha Parmar, premièred in March 2013.

*Beauty in Truth* seeks not to document Walker's many achievements but to restore her to her rightful place in history—not only as a key literary figure of the 20<sup>th</sup> century, but as a profoundly influential activist whose inspiring journey reflects the national story of our country and people during a time of great historical changes ([www.alicewalkerfilm.com](http://www.alicewalkerfilm.com)).

### **The Creative Spark of the Ancestors**

*In Search of Our Mother's Gardens*, she wrote, "To be an artist and a black woman, even today, lowers our status in many respects, rather than raises it; and yet, artists we will be" (237). She questions with respect how her female ancestors kept alive their creativity during a time when even teaching a black man or woman how to read or write was illegal. She writes of mothers and grandmothers who were "driven to a numb and bleeding madness by the springs of creativity in them for which there was no release. . . . Creators, who lived lives of spiritual waste, because they were so rich in spirituality—which is the basis of art—that the strain of enduring their unused and unwanted talent drove them insane" (233). These women expressed their creativity through whatever meager materials society allowed them and "waited for a day when the unknown thing that was in them would be made known, but

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guessed, somehow in their darkness, that on the day of their revelation they would be long dead” (233). The gifts and the talents that were stifled within the artists of the past had found expression through a sculpture, painting, gardening, quilt or a poem and Walker celebrates it a legacy passed down from the ancestors. She celebrates it as a creative spark, the seed of the flower the grandmothers themselves hoped to see.

Walker records her discovery of her mother’s art —the imagery from the impressive garden that was her mother’s particular means of keeping the creative seed alive wherever the Walkers went. Alice Walker sees her mother as an example of how one can create art out of pain. Minnie Lou’s art manifested itself not only in quilting and in the flower gardens she planted, but in the stories she and Alice’s aunts told, in their sense of self and independence, and in the assurance with which they approached life. In spite of the encouragement from the women in their lives, however, Alice and the other women writers did not find growing easy or without trauma. In Alice Walker’s novels the characters are in search of such a creative spark which gives them the identity and independence.

### **The Saving Power of Art**

Walker illustrates the saving power of art in her personal life. She was able to cope with the ugliness and loneliness which was forced upon her by the accident at the age of eight and the injury in her eye made her see the world and made her ‘create art out of pain.’ The loss of ‘eye’ made her see the “I” within her. Even after her injury in one eye, significantly, Walker was able to integrate the negative aspects of herself, her injured “I” and experience wholeness. Wholeness necessitates the integration of characteristics that are often deemed opposite. Wholeness is achieved through acceptance of all aspects of being. Alice Walker framed a doctrine that is based on a concept of wholeness, which implies balance and integrity of the spirit.

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According to Walker, art is redemptive. Alice Walker felt estranged from her father and often from her sisters and brothers: “I used to think I had just dropped into my family, and I didn’t know by whom or what. I think I started writing just to keep from being so lonely, from being so much the outsider” (qtd. in De Veaux 58). Such estrangement is compensated by her art.

At Sarah Lawrence, an unexpected pregnancy turned her thoughts to suicide. Instead of killing herself, however, she discovered the staying power, the power to sustain, and heal her through her writing. She wrote “To Hell with Dying,” overcoming the suicidal thoughts that the unwanted pregnancy caused her. In her essay, “The Old Artist: Notes on Mr. Sweet,” she writes about the old guitarist who shared his troubles through his songs. Likewise, Walker redeemed and saved her. The writer is saved through her writing and it saves the reader as it has saved Walker from her depression by reading Hurston’s *Mules and Men* (1935). Felipe Smith says that for Walker, the end of art is salvation and redemption. “The “saving” of lives is central to Alice Walker’s art . . . the key feature of Walker’s redemptive art... is the feeling that Walker gets from participating in the spiritual continuity of her people.” A writer should be aware of the saving potential of art and it is the writers’ duty to “keep alive the connection between ancestral spirits and living descendants” (Felipe Smith 438).

While portraying the troubles of black women, she offers Womanism as the solution to all the problems possible to arise because of the racism in the country and sexism in black community by giving voice to all black women who have been “silenced”, since slavery. ‘Womanism’ is concerned with entire communities, the entire population of the human race, including and not excluding both male and female, reconciling the fragmentation and displacement. Walker is “preoccupied with the spiritual survival, the survival whole of my

people. Beyond that I am committed to exploring the oppressions, the insanities, the loyalties and the triumphs of women” (qtd. in O’Brein 331).

Walker examines the problems and help people see what needs to be changed or what changes can possibly made to the race. Walker does not negate the impact of a deleterious past. She sees white characters as perpetrators of crimes against the blacks. She illuminates some aspects of brutality which might have been obscured or overlooked by other writers of her contemporary. Her fiction expresses the outrage of the injustices in society. The brutal depictions of the injustices suffered by blacks throughout their history in the United States makes her novels poignant. The personal outrage and anger stemming from social and historical forces becomes warped and distorted. Her work articulates her deflection of rage and her reconciliation with it. To overcome her rage she took to writing –‘writing to survive’. Writing has saved her from the sin of violence. Writings absorbed her emotional violence. Walker’s retaliation to the injustices is apparent in her works and she makes the characters the mouthpiece of her emotional outburst to voice her rage.

Alice Walker’s novels speak about the neglected and ignored rural black women. The lives of these women are so unique in their tragedy, in their culture, their courage and their humor that grip us. Walker particularly focuses on the black women’s strategies of survival in a racist white society and patriarchal black community. Being woman is twice harder than being just a woman or just a black man. The minority woman faces the problems of selfhood and isolation which are caused by cultural taboos and gender barriers.

Walker demonstrates that love and sisterhood have the redemptive power which helps them realize their self and enables them to raise themselves above the heinous odds of subjugation and domination both by the black men and the white society. She talks about the

vortex of restrictions imposed on black women both by their community and white society,

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caught between dominance and hierarchical distinctions. With the strength of sisterhood, Walker believes that black women could revive their world and also benefit the black community as a whole. She believes that love has the redemptive power to change society, to resolve the predicament of black lives. As Martin Luther King Jr. says:

Now there is a final reason I think that Jesus says, "Love your enemies." It is this: that love has within it a redemptive power. And there is a power there that eventually transforms individuals. . . . And by the power of your love they will break down under the load. That's love, you see. It is redemptive, and this is why Jesus says love. There's something about love that builds up and is creative. There is something about hate that tears down and is destructive. So love your enemies ([www.goodreads.com](http://www.goodreads.com)).

### **The Objectives of the Study**

Black women endeavour to discover their identity by overthrowing the unjust stereotypes of African Americans as the morally, socially and culturally inferior and strive to define their self by establishing for themselves a new stratagem for survival. They achieve a new identity by discovering an ingrained bond connecting women and providing them the will-power to participate in their collective struggle to liberate their race. Walker tries to redeem them from their suffering, heal the wounds inflicted in their hearts and souls and help them survive amidst their life in the white society.

The present study of Alice Walker's novels is undertaken to delineate the struggle the that black women endure to achieve decisive independence and freedom from racism and sexism through conservation of their ethnic heritage that has been discriminatorily criticized by Americans. The researcher has long been interested in Alice Walker's fiction and did her

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M.Phil. dissertation on “*The Color Purple* as a Study of Black Feminist Consciousness.” It is decided to confine the study to four novels of Alice Walker: *The Third Life of Grange Copeland*, *The Color Purple*, *The Temple of My Familiar* and *Now is the Time to Open Your Heart* as redemption forms the central theme of these novels.

It is hoped that a progressive pattern of redemption would emerge from the study of the novels—from redemption through the power of love to spiritual redemption through communion with Mother Earth. Each of the books marks a milestone in the emotional development of the characters and also that of the authors. She seeks to express her pain through telling stories; and the process of writing saves, redeems and paves the way to the attainment of ‘wholeness’.

Redemption in relation to African American literature is the emancipation and liberation of the black race. Merriam-Webster Online defines redemption as “the act of making something better or more acceptable” ([www.merriam-webster.com](http://www.merriam-webster.com)). Redemption encompasses regaining possession of the identity lost by black women, reclamation of their rights, recovery of their freedom, restoration of their culture, heritage and tradition, retrieval of the estranged women writers from the ‘historical amnesia’ of the American literary tradition, reparation of the status and stereotypes of black womanhood, atonement from guilt, rescuing from slavery, rebirth into a free country, restoration of their communion and attainment of harmony with nature through spiritual enlightenment. Aung San Suu Kyi expounds on redemption in her work, *Freedom from Fear*: “It is his capacity for self-improvement and self-redemption which most distinguishes man from the mere brute” (180). Bob Marley’s lyrics of the ‘*Redemption Song*’ expresses his concern for the emancipation of the black men from slavery: “Emancipate yourselves from mental slavery/ None but ourselves can free our minds” ([www.metrolyrics.com](http://www.metrolyrics.com)). Tennessee Williams declares, “Hell is

yourself and the only redemption is when a person puts himself aside to feel deeply for another person” ([www.thinkexist.com](http://www.thinkexist.com)). Towards this end, an attempt to include the opinion of prominent critics and biographers of Alice Walker has been made.

The aim of the thesis is to demonstrate how Walker, in her works, attempts to create situations that reflect the plight of black women in the real world and tries to heal and redeem them from their enslavement , paving the way for their survival and fulfillment. It is hoped that the present study would be relevant in the Indian context where social and gender marginalization continues to be part of the scenario. The guidelines set forth in the MLA Handbook (Seventh Edition) are adhered to with regard to documentation.

## Chapter II

### Redemptive Power of Love in *The Third Life of Grange Copeland*

*Love cures people, the ones who receive love and the ones who give it, too.*

*-Karl A. Menninger.*

Walker in her debut novel *The Third Life of Grange Copeland* introduces many of the themes that would become prevalent in her work, particularly the domination of powerless women by equally powerless men. She emphasizes that redemption or 'survival whole' is possible only when the black men are empathetic and androgynously magnanimous to include the black women in liberating the entire race. The black men in their fight against the discrimination of the whites in America should without disparity include women and their issues. Only then the liberation of the race will be absolute and whole. Black men cannot acquire the reverence they expect from the whites if they fail to respect and revere their women. They would not be able to attain the deserving place if they fail to allow their women their due place. Their oppression and distortion would end only when they impede the brutal treatment they levy on their women. Walker's ideal "new man" is "the quiet man" and such a new, nurturing man is essential for the survival of the planet. Walker affirms, "When the men stop using that behavior, when the men become gentle, when men become people you can talk to, when they are good grandparents, when they are gentle people, they are no longer considered men and there is an inability even to see them" (qtd. in Winfrey).

The novel follows three generations of a black southern family of sharecroppers and its patriarch, Grange Copeland, as they struggle with racism and poverty. In Grange's "first life", he tortures his wife until she commits suicide. His son Brownfield inherits his sense of helplessness and hatred, and eventually murders his own wife. In Grange's "second life", he

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attempts to escape to the industrial North. Walker does not present industrial labor as a viable solution to the poverty of the South, however, and in his “third life” Grange returns to his southern home. At the end of the novel, Grange has become a compassionate man who longs to recompense for the legacy of hate he has left his family, attempting to help his granddaughter Ruth escape from her father, Brownfield and the South as a gesture of his remorse. This novel, as does Walker's other works of fiction, deals with the way in which the black woman's attempt to be whole relates to the health of her community. The attempt at wholeness comes from remaining true to herself and fighting against the constraints of society. As Robbie J. Walker observes,

Life in the title of the novel is a synecdochial figure representing a period of time in Grange Copeland's life during which his world view and value system undergo a demonstrable transformation that manifests itself in an increased acceptance of personal responsibility and a greater concern for the welfare of others . . . he sought to make amends for his mistakes and to affect, in a positive way, the lives of those he loves—develops a close relationship with his granddaughter, Ruth, and establishes for survival as the controlling motivation of his life (403).

In an interview with John O' Brein, Walker discusses the motive behind the writing of *The Third Life of Grange Copeland*:

. . . all along I wanted to explore the relationship between parents and children: specifically between daughters and their fathers . . . and I wanted to learn, myself, how it happens that the hatred a child can have for a parent becomes inflexible. And I wanted to explore the relationships between men

and women, and why women are always condemned for doing what men do as

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an expression of their masculinity. Why are women so easily “tramps” and “traitors” when men are heroes for engaging in the same activity? Why do women stand for this? (197).

In Walker’s novels, the men redeem themselves and grow. They turn inward to analyze the personal values in their lives. Though they were subservient and powerless, after redemption they grow powerful and shed their slavery to gain their identity and individuality. Men especially mellow and save their internal morality and dignity, autonomy and balance, integrity and honour. Walker’s conviction that emancipation of women is possible only when men mellow and transform themselves is exemplified in her novel *The Third Life of Grange Copeland*. Men undergo a metamorphosis. Men transform and mellow as they gain experience and ageing give the grounding to consider the iniquities they have committed to their women. After realization, Grange Copeland feels better about himself in the third life. He comes back from his “second life” in New York, as a new responsible man and a loving grandfather. Brutality of men is due to their incapability. The subservience, subjugation and powerlessness they suffer under the whites make them stretch themselves to the furthest point of male dominance and brutality. The victimizer is himself the victim of the white. “For the most part, the Black men in Walker’s world are in need of redemption from the racism, oppression, and sexism still rampant in our society. They are in need of liberation from the near-zero images of themselves which has been propagated through the literature and the culture” (Bloom 17).

In *The Third Life of Grange Copeland*, the title character, Grange Copeland, is a sharecropper who is married to Margaret but has an extramarital affair with a prostitute named Josie. His son, Brownfield Copeland, is a child who is abandoned by his father and his mother commits suicide. At fifteen, Brownfield begins a search for his father that leads him

into a world of lust and forbidden sex. At the Dew Drop Inn, he finds the company of both Josie and her daughter, Lorene. The affair is broken, however, when Brownfield falls in love Josie's niece, Mem and eventually marries her. Unfortunately, Brownfield follows his father's footsteps into the mire of the white man's sharecropping system. Feeling defeated and trapped, he turns his rage against his wife and children. Mem grows tired of Brownfield's abuse and the unhealthy conditions in which they live. She forces Brownfield, at gun point, to get a factory job and returns to her profession as a schoolteacher. Mem succeeds in raising the family's standard of living until her health fails and Brownfield drags her back to the rat-infested shacks she despises. She takes a second step toward change but is defeated when Brownfield, jealous of her and fearful of any future she might be able to create, kills her.

Meanwhile, Grange returns from the North, marries Josie, and buys a farm. Together they raise Ruth, Mem's youngest daughter. Unlike his son, Grange has realized his mistake and has discovered that a cycle of hopelessness can only be broken if regrettable mistakes are faced with courage and sacrifices for others are made. Based upon this belief, a bond of love develops between Grange and Ruth. Josie distances from Grange and finds refuge with Brownfield. Later, Brownfield gains legal custody of Ruth. Knowing that Brownfield's only objective is to destroy the possibility of wholeness within the child, Grange stops him. As the novel ends, Grange is killed for the murder of his only son.

The novel represents a semi autobiography of Walker in the character of Ruth, just as both Meridian and Celie in her later works manifest elements of Walker's life as a black womanist. Walker is sympathetic towards her black male characters as they grow older. Her images of young black male brutality toward women are not surprising; violence was a fact of life in Eatonton in general and in her own family in particular. In an interview with David Bradley, Walker recalls,

I knew both my grandfathers, and they were just doting, indulgent, sweet old men. I just loved them both and they were crazy about me. However, as young men, middle-aged men, they were... brutal. One grandfather knocked my grandmother out of a window. He beat one of his children so severely that the child had epilepsy. Just a horrible, horrible man. But when I knew him, he was a sensitive, wonderful man” (www.nytimes.com).

Though, Walker never saw him [father] mellow into the benevolent old man each of her grandfathers had become

Her critics charged her with presenting a grossly negative image of Black men, who were portrayed as mean, cruel, or violent, entirely without redeeming qualities. Walker refutes that her criticism of black men is not a sign of enmity but a love for the wellbeing of the common humanity. Her futuristic outlook is seen in her desire to bring harmony between men and women by improving human character. In *The Third Life of Grange Copeland*, Grange is another positive portrayal of Walker’s men who is old. Grange is described as a brutal young man who unwittingly leads his neglected wife to commit suicide, who raises a son, Brownfield, who in turn brutalizes others over the course of the novel, and who ultimately sacrifices himself at the end. Yet, the relationship between Grange and his granddaughter, Ruth, is whole. It is a tender, respectful and mutual relationship, one of give and take. While Ruth learns from Grange the spiritual and practical tools necessary for survival, he learns from her to love. Grange has to go through changes in order to be able to allow himself to grow and reach his third stage of life which is productive, progressive, positive and exemplary consigned to posterity. And these changes had literally taken a lifetime for Copeland.

Walker's *The Third Life of Grange Copeland*, signifies that Grange Copeland, the protagonist, has three lives and it covers not only the three generations of the Copeland family and but a period of American history from the 1920s to the 1960s. Grange's first life is dominated by his response to an oppressive, dehumanizing social structure which deprives him of his personhood and causes him to abuse his wife Margaret and to deny parental love and care to his son, Brownfield. The novel opens, in Grange's "first life" with his wife Margaret and their only child, Brownfield, in a run-down shack owned by the white man for whom he works "planting, chopping, poisoning, and picking in the cotton field" (TLGC 7). In *The Third Life of Grange Copeland*, the family is permanently indebted to the white owner of the cotton fields. Grange in his frustration of his servitude to the White finds vent to his subservience in drinking, in battering, ignoring his wife, his son, and is caught in a mesh of guilt and shame.

During the dreary cycle of the Copeland's weekly life together, Grange takes on animalistic traits. He spends the early part of each week recovering from the weekend's drunken splurge. By Thursday, however, the gloom of his situation has overtaken him once more and, animal-like, he stalks the house and swings from the rafters of the porch. By Friday, he is in a stupor from the work and the sun. On Saturday, Grange cleans up and escapes down the road into town and into the arms of his lover, the prostitute Josie, staggering home later Saturday night "lurching drunk, threatening to kill his wife and Brownfield, stumbling and shooting off his shot gun" (TLGC 12), While his wife, Margaret, and his son terrorized, hide in the woods, "Then Grange would roll out the door and into the yard, crying like a child in wrenching sobs and rubbing his whole head in the dirt. He would lie there until Sunday morning, when the chicken pecked around him and the dog sniffed at him and neither his wife nor Brownfield went near him" (12).

On Sunday morning, he goes to church and raises “his voice above all the others... in song and in prayer” (13) and by nightfall both Grange and Margaret fight again. Monday morning he wakes up to start the cycle again. During the week, whenever Grange happens to meet Shipley, the white man in whose field he labors, he sheds off his human traits. Walker tries to depict them through the images of masks and stones. When Shipley arrives in his truck at the end of the workday to collect the picked cotton, Brownfield had witnessed his father’s face freeze and becomes a man of silence: “For when the truck came his father’s face froze into an unnaturally bland mask, curious and unsettling to see. It was as if his father became a stone or a robot. A grim stillness settled over his eyes and he became an object, a cipher, something that moved in tense jerks if it moved at all” (8).

In the ascertained definition of manhood in African American fiction as anywhere in the world, the yardstick to prove the worth and value of a man, is to take care of his self and his family and take up the responsibility of his wife and his children. But Copeland has to live in cowardice and fear of a system: he has to identify himself by the definition of self by others. The black men are trapped in an unending cycle of debt to the white and consider responsibility as a burden. The aspect of ‘taking care’ of oneself becomes traumatic while the black men feel it a burden to take care of their wives and children. Grange gives the “fatal shrug” of resignation that shows he acknowledges his inability to take care for his family. The shrug meant that Grange would not be able to change or repair anything in the house. He gives the same shrug when he gives up hope of sending his son to school and when he gives up hope of buying Margaret the new dress she needed. In the same fashion, when Brownfield is fifteen, his father shrugs off the responsibility of being the breadwinner of the family and “shrugs” off the burden of responsibility, the burden of taking care of his family and deserts

his wife and child. He finds refuge for his predicament with Josie, mindless of the poor helpless creatures at home.

Grange Copeland breaches the definition of manhood in abandoning his family. He feels relieved about shedding his duties as a father, as a husband and as a breadwinner and finally fails to fit into the expected definition of manhood. He fails to complete the duties and responsibilities of a man in a family and he fails to be a man in the society. He does not fulfill the requirements of a complete man because he fails to shoulder the responsibility expected of him. Resigned to his inability to control his own life or that of his wife and son, Grange contemptibly walks away, abandoning them. Grange's first life ends with this desertion for which he gets his just deserts. "Grange's first life ends when he abandons his wife and child after she gives birth to a white man's baby; Margaret ends her own misery by poisoning herself and her infant, leaving seventeen-year-old Brownfield to fend for himself" (Walker, Melissa 113).

For many months, Grange leaves his wife every Saturday to go off down the road to the juke joint and to Josie, the only place where he can still feel like a man. Margaret in order to forget Grange's disregarding her at first cleans herself up and sits waiting for guests who never came; eventually she starts to follow Grange down the same vicious road to immorality. She starts arriving home the next morning in the same truck that carries the man who turns Grange to stone—Shiple. Despite her resolve not to "sell herself", Margaret now chooses to give herself freely to Shipley or to anyone else. The "comforting odours of cooking and soap and milk" Brownfield once associated with his mother "when he had loved her" have been replaced now by her "new painted good looks and new fragrances of beds, of store-bought perfume and of gin" (TLGC 16). Her new life produces a new vicious baby as Brownfield surmises "from its odd coloration its father might have been every one of its

mother's many lovers (19). When Grange had gone away for three weeks, Margaret knows he has left forever. Unable to envision a life without him, she poisons herself and her oddly-coloured baby.

Margaret is one of the women whom Walker describes as “suspended in a time in history when the options for Black women were severely limited...either kill themselves or ... are used up by the man, or by the children, or by . . . whatever the pressures against them” (Washington “An Essay” 138). Walker describes about women who are exploited and become victims of both racial and sexual oppression. She calls these women “suspended” women and they are caught in a situation or an environment which destroys their identity. Margaret is a kind of suspended women who helplessly kills herself unable to find solutions to her problems. As Klaus Ensslen observes: “Margaret drastically exemplifies this state of suspension without creative outlet, devoid of real options, when we see her driven into the radical moral resignation of suicide . . . Margaret thus embodies a kind of germinal unconscious attempt at feminine self-realization” (199-200).

Margaret's attempt to attain self-realization is ineffective as she fails to understand that she can live independently without her husband. Margaret is one of those black women who are submissive and loyal because they have such limited control over their own lives. Dependent on their husbands, such women expect love and respect for them and expect reciprocation from their husbands. Grange's desertion makes her give up all hopes of survival. She is incapable of killing the dragon “sexism” and instead lets herself a victim of it. The courage she had to indulge in infidelity in equal measure as that of Grange cannot be found in her attempt at self-actualization. The misgivings and disillusionments she encounters in a world of multiple jeopardy, thwart her from the confidence and independence

indispensable for a woman. As Donna Haisty Winchell writes, “The seed of self-actualization that Margaret keeps alive will come to fruition only later, in her granddaughter Ruth” (47).

As a child, Brownfield watches the transformation taking place in his mother and blames Grange for it. In the beginning, he loves his mother yet sees her “like a dog in some ways. She didn’t have a thing to say that did not in some way show her submission to his father” (*TLGC* 5). The one thing Margaret will not do is to prostitute her, even to free her family from years of debt. Brownfield’s city cousins tell him that Grange tried to convince her “to sell herself” for that purpose. Brownfield wonders, “Maybe his mother was scared of Grange as he [Brownfield] was, terrified by Grange’s tense composure. Perhaps she was afraid he would sell her anyway, whether she wanted to be sold or not. That could be why she jumped to please him” (11).

Destiny repeats itself and leads Brownfield to the same desperate plight. As Donna Haisty Winchell observes, “...Brownfield returns from Margaret’s funeral wearing the same stony mask his father wore, turns his back on his father’s house, and starts both literally and figuratively down the same road” (47). When the novel opens, Brownfield is shown as a suffering child covered in sores, sitting in desolation of the sharecropping cabin: “Tetter sores covered his head, eating out his hair in patches the size of quarters. Tomato sores covered his legs up to the knee—when the tomatoes in his tomatoes all day long—and pus ran from boils that burst under his armpits” (*TLGC* 7). That Brownfield undergoes physical suffering in addition to spiritual or material suffering is reflected not only in the squalor and poverty of his cabin but also in his solitude. Even before, when his mother was alive Brownfield’s childhood is spent in tension between his mother and his father. His mother supports him when he is harried by his father’s depression and violence. Whenever Grange inflicted suffering, Margaret’s love healed it. Brownfield’s childhood is ruled by fear. He fears his

father, fears the white men who frighten his father, fears never getting out of the South. That fear is toughened by his growing bitterness and proclivities to violence. His resentment made him lose faith that any other place would be better in this world. “For fun he poured oil into streams to kill the fish and tickled his vanity by drowning cats” (83). Finally, he allows his rage to become diffuse into his habit of following his father’s routine.

Brownfield replicates his experiences of childhood and exactly goes to the same juke point earlier frequented by his father, first to Josie’s bed and soon into her daughter Lorene’s bed. Suddenly, after his acquaintance with Mem, he realizes that there is much to accomplish to attain manhood and he falls in love with her. In the wake of Mem’s love, he presumes an adult’s responsibility for the first time in his life and finds a job that will give him the financial independence to support a wife and a family. Regrettably, he commits himself to sharecropping which he knows has shackled his own father and affected him so dreadfully that he lived a life of a waif losing both the parents and their precious love. When the newly married couple, Brownfield and Mem, ride off to start their new life, Brownfield unable to foresee his future tells her hopefully, “We ain’t always going to be stuck down here, honey Don’t you worry” (*TLGC* 49). Mem is hopeful too and believes in Brownfield’s optimistic attitude.

Brownfield’s life has a renewal of hope when he meets and marries Mem who is educated and life-giving. Brownfield’s life is a repetition of his father’s and Mem becomes victimized. His crushed pride and his battered ego made him drag Mem away from school-teaching. He feels that her knowledge reflects badly on a husband who could scarcely read and write. It was his ignorance that sends her into the white homes as a domestic to satisfy his desire to bring down her to his level. His rage and his inferiority complex made him blame her for everything though she is flawless, passive and enduring. Even after

witnessing his father's "fatal shrugging" off of the responsibility of taking care of a family, Brownfield is never able to truly assume responsibility for himself and his family and puts his family exactly in the same cycle of despair in which his father had put him. He too shrugs off the burden of responsibility and leaves the children in the same traumatic plight as his. Mem bears more children and Brownfield's burden of responsibility of rearing them holds him faster to the land. By marrying Mem, he weds himself to the sharecropping system, though her sweetness is reminiscent of his mother and therefore comforting: "As the water, cooling, life-giving, ran down his chin and neck, so did her love run down, bathing him in cool fire and oblivion, bathing him in forgetfulness, as another link in the chain that held him to the land and to a responsibility for her and her children, was forged" (73).

A new awakening dawns in Brownfield the year he has to teach his five-year old daughter, Daphne, how to mop the cotton plants with arsenic to kill the boll weevils. All his hopes of seeing her as a fine young lady carrying "parasols and wear light silks" vanish. That year is the year he sees his life as a repetition of his father's. To see his daughter work in the fields simultaneously reminds him of his own plight as a youth and makes clear to him that he is trapped in his father's life. He knows thoroughly that he cannot save his children from slavery and that they do not even belong to him. He started unjustly naming Mem as an adulterous exploited by white men. As aftermath, the family became transients moving from one white sharecropper to another until he realizes that he has lost control over his life but he did not want to escape as his father did to escape from this lethal trap. His powerlessness and his subservience to white men makes Brownfield sate his helplessness and frustration by abusing Mem. He "takes it out" on the black woman because he is scared "to take it" out on the white men.

Zora Neale Hurston familiarized the image of the black woman of an earlier time as the “mule of the world” because black women are burdened more than the black men in a white world. Brownfield abuses Mem not only because she is a woman but also because her education which is a source of power—a power of which he is deprived. Mem’s knowledge of reading and writing, and her career as a school teacher “battered his ego.” He associates her with the powerful white community because her great knowledge is a privilege which generally whites alone enjoy. So he wants to bring her down to his level. His inferiority and contemptuousness drive him mad and he beats her, falsely accusing her of adultery and of alluring men. He sends her to white homes for domestic work to bring her as low as his level. His rage does not appease him because he is unhappy with himself and about his life of endless servitude which finds vent only in Mem or the children. But Mem bears the entire burden and forgives him with magnanimity. His anger turned towards her greater knowledge makes her superior and powerful than him: “He did not begrudge her the greater heart, but he could not forgive her the greater knowledge. It put her closer, in power, to *them*, than he could ever be” (*TLGC* 55).

Brownfield disgraced her and humiliated her and gradually all the grace of an educated woman fades in her and her schoolbooks are used for kindling fire in the shack, she condemns them eternally. Mem becomes fatigued, weak and ugly by his constant battering: “Everything about her he changed... not to suit him... He changed her to something he did not want, could not want, and that made it easier for him to treat her in the way he felt she deserved. A fellow with an ugly wife can ignore her, he reasoned. It helped when he had to beat her too” (57).

Brownfield exploits her to the core to recompense his frustrations, helplessness, powerlessness, and his servitude to the white men. Whatever contempt and bitter treatment he

received from the white, he unreasonably and faithfully inflicts upon his own race, and his own wife. Mem loves Brownfield and patiently accepts all the sufferings: the humiliation of his battering and the subduing of her knowledge, her education, her profession as a teacher. She gives up all her comforts and became completely disfigured. Mem goes on living with Brownfield in what Walker terms “a harmony of despair” (59) until she strikes back –just once—for the sake of their children.

Mem finally takes the initiative and signs a lease on a house in town. This reminds that Brownfield never learned to read and write well enough to sign a lease, together with knowing that Mem has assumed the responsibility of caring for the family, is a blow to his ego. She gets a job and announces that she will take the children to live in town whether he goes or not. His typical response is to laugh at her attempt to better herself and once more to beat her into submission. When talking fails to convince him that she is serious, he wakes up, hung over, one morning to find a shotgun pointed at his testicles and Mem finally mad enough to pull the trigger if pushed to it. She has sent the children off to church, and Brownfield realizes that she has little to lose. She threatens him to quit from the white man who he serves. Now that he understands his wife who has had enough, he pleadingly shifts the burden of guilt for all the wrong he had done onto the white man: “Mem, ...you know how hard it is to be a black man down here,...Mem, baby, the white folks just don’t let nobody *feel* like doing right....What can a man *do*?” (95).

Mem triumphs over the husband, she does not sympathize him, instead she hit him with the gun and when he dashes groveling to the floor, Mem delivers her own rules of conduct for the new home she is going to run. Her ultimatum gives hope that a new start is possible: “If you intend to come along I done made out me some rules for you ... consideration” (95). She lays ten rules. She says,

Eight, you going to take the blame for every wrong thing you do and stop blaming it on me and Captain Davis and Daphne and Ornette and Ruth and everybody else for fifty miles round (which makes it clear that Brownfield had been battering and blaming Mem for all his ineptitude in handling his problems). Ninth, you going to respect my house by never coming drunk. And tenth, you ain't never going to call me ugly or black or nigger or bitch again, 'cause you done seen just what this black ugly nigger bitch can do when she gits mad! (96).

Most crucial revival of hope occurs when Mem asserts herself against Brownfield. She tries and succeeds in fulfilling her dreams "her big dream" to buy a house and to escape from sharecroppers. But her every move upward is checked by Brownfield. She succeeds in finding a house in spite of his intervention, interference, hindrance and contrivance to shatter her dreams. She is delighted about her success. She is determined to oppose Brownfield's resistance to her plans. Brownfield only thinks about immediate revenge. He gloats when they lose house and are forced to move to a dilapidated cabin.

Mem is one of the strongest and most confident women Walker has portrayed. She goes to the extent of retrieving her lost dignity and honour. She wishes to provide the best comfortable life to her children. She insists that if Brownfield cannot provide it, he is not supposed to distract the scheme of Mem. She cautions him through her rules and shows her determination to take the responsibility of taking care of the family something which Brownfield fails to do as a husband. Though he silently affirms to her plan outwardly, he waits for a moment where he can cause ruin. He secretly sketches ways to 'bring down' his wife and his family back to the shack. He places his pride and ego before the welfare of his family and his own welfare. He stealthily exploits the infirmity of Mem, her "great heart" and

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she is readily led into the trap he sets. He forces two pregnancies upon her which takes away her health, employment and the entire scheme she had meticulously planned. He resists all the comforts which Mem initiates to provide just because of the bitterness against his wife “who had proved herself smarter, more resourceful than he” (103).

Mem becomes physically too ill and weak but her determination to get back to work and to leave her husband is still burning in her. Mem’s determination persists: “I’m going to get well again, and get work again and when I do I’m going to leave you”, she says. Brownfield turns full rage at the avowal. Now he knows for sure that once Mem gets well, she would definitely fair well and progress. She is educated and knowledgeable and so once she goes out, she would survive better than he would. Moreover, she is determined to fulfill her dreams and desires and would succeed without Brownfield. This thought of Mem becoming stronger, a woman becoming stronger, a wife becoming stronger than the husband touches the patriarchal egoism and makes him weak, his superciliousness and condescension allows not such a supersedence from Mem.

As resolved, she gets a job as a domestic with a Jewish man who pays her well and is kind enough to drop her home occasionally after dark. Depite the fact that Mem has never been guilty of the infidelity, Brownfield accused her. The sight of her getting out the white man’s car on Christmas Eve brings back memories of his mother climbing out of a white man’s truck many years ago and it triggers him to fire his shotgun into her face. Thereby Brownfield becomes the cause of the destruction of Mem’s hope of reviving her family status.

Brownfield feels unworthy of Mem and so their relationship becomes complex. Since Brownfield feels inferior to Mem by her education, he felt guilt and shame and feels that he

does not deserve her. So he sets himself to fail. He sentences himself to continued feelings of  
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oppression and to increased feelings of rage, maintaining the defective paradigm by which he views himself. Brownfield curses his situation by raging at those around him. Brownfield sets himself as a victim of white oppression. With the feelings of guilt and shame regarding Mem, Brownfield gathers ammunition for his own feelings of persecution and worthlessness by reconciling himself to his own children's misery. He feels incapable of rescuing his children from the plight from which he suffered as a child. Since he cannot remedy or prevent them from becoming slaves or from losing his possessions, he copies his father or repeats what his father had done to him in a similar situation. He reacts as his father reacted. In hurting Mem, he feeds his own pride. He becomes more and more a creature of hate.

Brownfield's diffused rage is defined by the conflicting feelings of pride, hatred, jealousy, guilt, shame, fear and loneliness. Brownfield is jealous that his father had successfully escaped to the North, of his new found wealth and of any kindness Grange shows anyone, including Brownfield's own children. He wishes to be a child again, not to get the good fortune through Grange but rather to be a beneficent father figure himself. He is a person who has been physically and emotionally withered by the nearly pathological environment which surrounds him. His external appearance is linked to his spiritual sickness. He feels at home and loves his environment. He feels that he is able to understand and recognize himself in the South because at the Southerners share both the crime and the guilt of abuse.

Brownfield also feels that the South's injustice somehow vindicates his own unjust acts. He decides that the South's bitterness is both the cause and the effect of his misery. Brownfield recognizes that he is not in control of his own life. He lives in another man's house, farms, and another man's lands and watches his children being turned into field hands just as he was. His murder of Mem, then is his one chance at regaining control. By his efforts

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to “blot her out”, he perversely reenacts another part of his father’s life. Both Grange and Brownfield are the cause for the destruction of their family. They shatter the harmony in the family, cause death to their partners, and abandon their children.

As victims of the sharecropping system, Grange and his son Brownfield take out their frustrations by dehumanizing their women, by becoming the brutes the white men who own their labour perceive them to be. In this regard, W.H. Lawrence Hogue summarizes his view on the historical fact:

The American social structure turns the Black man into a beast—suppressing his human qualities and accenting his animal tendencies. The Black man, in turn, reflects his violent relation with his white landowner in his relations with his wife and son. He takes his anger and frustration out, not on the social system or the people who excise its power on his children and on the Black woman, who, as he does in the master-servant relation, remains loyal and submissive (49).

### **Transformation of the Self: A path to Redemption**

Walker exemplifies her own vision of the nature of the soul in transformation, throughout *The Third Life of Grange Copeland*. Walker instills that the belief in the possibility of transformation makes the individual wholly responsible for his own revelation, redemption and salvation. As Robert Butler writes, “She conceives human personality in a dynamic way; that is, she believes that a person is not simply the static product of the environment but has the possibility of converting to different ‘lives’ generated by transformation of self” (353). *The Third Life of Grange Copeland* offers a vivid illustration of a man who goes on to transform his life until he becomes a “reborn man”, one who has

achieved “a total triumph over life’s misfortunes” (TLGC136). His first life reduces him to the level of a “stone or a robot (8), he is a flaccid and unreceptive man of the environment because he loses his dignity gradually by the treatment he receives from his white master. Since he has lost his self-respect, he is not able to consider himself neither as a responsible husband or a father.

Eventually, he abandons his family and goes to the North. His experiences in the North, make him, “alive and liberated for the first time in his life (153). Even though he indulges himself in vicious activities, for the first time, he does something on his own accord, not dictated by a white system. Grange experiences “a new life” when he feels that he has played a role in the death of the white woman who drowned in Central Park Lake. As Robert Butler opines, “He [Grange] acquires the strong conviction that such an act of murder has helped him to recover his manhood and self-respect because it is an act of rebellion against an environment intent on morally paralyzing him” (354).

In New York City, he enters a second stage of rage and rebellion. He reflects on the incident that propels him away from misery and fear towards hate. He watches a young pregnant white woman drown in a pond in a park. He watches the woman being rebuffed by her soldier lover and feels sympathy for her. Witnessing her leave the soldier’s money and ring on the ground and made bold by her pitiable state, he decides to help by restoring her ring and part of the money. But when he tries to rescue her from drowning and when the woman rejects him, Grange understands the power of rage. By allowing her to drown, Grange is liberated from his fear of whites, which is enforced by the misery of his life. As she curses and insults him, he realizes the profundity of his own hatred towards the white. He hated the entire white race. When she refuses his hand, and gets drowned, he feels that his unfortunate life is repaid. He felt that he wants to live again.

After this incident, Grange makes his hatred of whites “his new religion” (TLGC 153) and he strongly feels that the “hatred for the whites will someday unite us” (154). But this hatred gives only a false notion about liberation. He forgets the truth that he is the one who is responsible for his wife’s suicide, he blames the white for all his problems. He gets rid of the guilt of abandoning his son Brownfield. So he fails to redeem him from the hatred which poisoned his life in the South. He once again becomes “a demon of hate and destruction” (136). After leaving the park, he runs through the streets of New York, yelling, “Teach them to hate, if you want them to survive” (219). He is inflamed by his new-found hatred and wants to inspire his fellow oppressed neighbors to hate as well, so that they all may live again. He tries to physically fight each white man he meets and to continue to encourage other African Americans to fight back as well. But he soon realizes that this sort of liberation is not possible because one man alone cannot swerve a community of oppressed people.

Grange determines to retreat, move back to Baker County and live as far away from white influence as he can: “Each man should free himself, he thought, and the best way he could. For the time being, he would withdraw completely from them and be always prepared, with his life, to defend it, to protect it, to keep it from Whites, inviolate” (211). Grange’s rage isolates him from his community. Grange’s return to Baker County acts as overture to his eventual move toward compassion but his insistence upon self-segregation and his periods of depression and drinking depicts the remnants of his rage. Grange’s second life concerns his sojourn to New York where he undergoes transformation in preparation for his third life. In the rest of the novel, Grange seems to battle between a creeping sense of compassion, signified in his teachings to Ruth, and his rage. “Grange’s third life concerns his return to South, his attempt to exorcise past iniquities, to break the desolate social structure, to interrupt a set of relations, in which he and his son have fallen victim. It shows Grange’s

uncompromising attempt to create a new social structure, a new set of relations, where his granddaughter Ruth can have more options and opportunities in her life than he or his son” (Hogue 47). He recovers his humanity only in the third life. Butler observes, “Grange undergoes a true conversion which genuinely transforms him, because it is only after he returns to Georgia that he recovers his place in a real community, which regenerates his ability to love and allows him to take full moral responsibility for the “sins” which have marred his first two lives” (355).

After this transformation he tries to make amends for his mistake. He realizes how his desertion of his family has resulted in the suicide of his wife Margaret and tries to help Brownfield’s wife Mem. He realizes that racism has impoverished his life and made him guilty of the violence he inflicted on his own family and his child. He perceives that wounds would be healed and redemption is possible only when he admits his sins. He tells his son, “We guilty, Brownfield, and neither one of us is going to move a step in the right direction until we admit it” (*TLGC* 209). When he admits that he allowed his wife to die and his family to fall apart, he truly takes human responsibility for his past actions. In this way he redeems himself to a radically new life. With all he made in the North and with Josie’s money, he buys some land and this allows him the livelihood and independence from the white world. He recovers the social roles he had earlier rejected. He marries Josie and the marriage “brings to an end Grange’s debilitating isolation in the North and begins to connect him microcosmically to the ‘sense of community’ which Walker has extolled as the most positive feature of Southern black life” (Butler, Robert 356).

His survival becomes more meaningful when he tries to help Brownfield’s family by giving food and money. While Brownfield loses his humanity in the same manner that Grange lost it in his first life, Grange recovers a human self by assuming familial roles which

Brownfield discards. He treats Mem with kindness and helps her deliver Ruth on Christmas Day. From the moment, Grange dedicates himself to rescuing her and providing her with a viable family life. Love for Ruth is the fundamental factor responsible for converting Grange to a blossoming new life. Whereas in his first life he was “smothered” (TLGC 9) by dehumanizing society and in his second life he was “frozen” (145) by his demonic hatred of whites, he now becomes a “reborn man” (157), redeemed by “love” (157). Through the magic of Ruth’s miraculous hugs and kisses, he gradually overcomes his suicidal depression. He redeems himself from the numbness which had incapacitated Grange in his two lives through Ruth’s redemptive power of love. He nurtures her, protects her, provides her education and educates her with the wisdom of his life’s experiences, re-educating himself.

An absolute transformation from a life of hatred to a life of love comes over him. Previously in Harlem, he had tried to teach people hatred of whites, but now he teaches more constructive and affirmative lessons to Ruth. Grange’s uncompromising attempt to create a new social structure and a new set of relations, where his grand-daughter Ruth can have more options and opportunities in her life than he or his son ever had, is portrayed with care and concern. Though she is a female, a grand-daughter than a grandson, Grange Copeland tries to secure the woman from the clutches of his own son who belong to the black patriarchy. Walker’s conviction that women have to be protected to raise the entire race from oppression is apparent.

Walker’s Grange returns with a transformation in his disposition, attitude and outlook. He returns as a man who sees the errors of his ways and eventually learns that a man’s definition of self comes from within, not from others. He also longs to make his grand-daughter battle against brutality and injustice to eventually, ‘survive whole’. Grange

moves towards compassion by trying to make peace with Brownfield, by teaching Ruth, and

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by realizing his own lack of control. Grange's attempt to reconcile with Brownfield and the fact he tries to convert Brownfield to the compassion which he is beginning to feel and this is redemptive for Grange. He starts to learn compassion by teaching it to Ruth. Throughout Grange's teaching, he is determined to protect Ruth, to help her "survive whole." He focuses his protection on maintaining her innocence and ability to forgive. He believes in the divinity of forgiveness and it breeds love in the heart of a human, purges the soul and paves its way to redemption. He is committed on Ruth's ability to survive in a world he feels sure would destroy her, as it did him and Brownfield: "He had lost his innocence, his naiveté, and all the better qualities of himself. He had discovered, as Ruth must, that innocence and naiveté are worthless assets in a wilderness, as strong teeth and claws are not" (205). But his unconditional love for Ruth makes it impossible for him to teach her to hate. Instead, he wants to shield her from the knowledge of his own spiritual deterioration and her own eventual, perhaps unavoidable anguish.

Grange's fear and rage have left him immune to forgiveness. He admits that Ruth has partially "thawed" the numbness of his soul, but he is sure that it is too late. His soul has been destroyed by rage and fear and thus he is unable to forgive Whites: "I look in my heart for forgiveness and it just ain't there. The close I can come to it is a kind of numbness where they are concerned... I don't want to set here bow numb to half the peoples in the world. I feel like something soft an' warm an' delicate an' sort of shy had just been burned right out of me" (292-93). Rage helps in building the Self necessary for community. Grange's soul is maimed and Brownfield's soul is utterly destroyed by rage. While Grange says, "It's the spoilage of the soul that make forgiveness impossible. It just ain't in us no more" (294), he manifests that his soul has been burned off the softness which is prerequisite for compassion and forgiveness.

He shares his extensive knowledge of Southern folklore and history and sings blues songs, “a vital musical tradition arising out of the South which transforms pain and suffering into a spiritual affirmation of life” (Butler, Robert 358).

As Ralph Ellison has pointed out in *Shadow and Act*, the blues are essentially an affirmative art tradition because they “at once express both the agony of life and the possibility of conquering it through sheer toughness of Spirit” (104). James C. Cone in his book *The Spirituals and the Blues: An Interpretation* illuminates the power of the song in the struggle of black women and that the blues tell us about a people who refused to accept the absurdity of white society. Cone sees the blues as the vehicle by which black people sought to deliver through song from the oppressiveness.

Grange’s teachings and the safe environment provides her the scope for future spiritual transcendence. Grange believes that he is initiating Ruth in the ways of keeping her life separate from her fellow humans, black and white—from black men and white men and women. But he is in fact showing the ways in which she can connect with humanity. In fact, Grange’s teachings prepare Ruth for her ensuing role in the Civil Rights Movement. In telling her the old trickster folktales, Grange teaches Ruth the power of the wily individual, wielding words rather than weapons. By stealing library books for her, Grange reinforces her understanding of the importance of learning and literacy.

By often quoting Exodus, Grange shows Ruth the power inspired by one man. In teaching Ruth to dance, Grange models self-love both racial and personal: “Grange taught her untaught history through his dance... Through her grandfather’s old and beautifully supple limbs she learned how marvelous the grace with which she moved was” (*TLGC* 190). These lessons arm her and she is able to realize the most important lesson Grange teaches her, and the one that Brownfield most actively opposes—appreciating the inevitability of change.

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Grange firmly believes that both human and social conditions can change. Grange begins to believe in change as a result of living with Ruth's hopefulness for the future: "What I know and reckon the most I know is that people change... there have always been black folks fighting for better. May be their ranks will swell till they include everybody" (274).

Ruth is thus able to hope for change (against the hopelessness for the future) for blacks and whites alike; she puts away the legacy of racial hatred espoused by Brownfield and Grange. Ruth learns "that an extreme negative emotion held against other human beings for reasons they do not control can be blinding" (*ISOMG* 19). Equipped with this knowledge, Ruth is inspired to fight for civil rights, despite her father's best efforts to the contrary.

Grange's stories from black history makes Ruth look upon the black people with reverence for their triumphs in a culture intent on enslaving them. His stories and the reminiscences from history makes Ruth understand that her people were living amidst a white culture which oppresses them and a black culture which provides them a spiritually potent world required for human development. He insists her to read the Bible and the Biblical stories prepare Ruth for her final flight from the South to spiritually free herself from an alienated land.

Grange's life becomes whole and complete when he ensures Ruth spiritual freedom. Grange feels that Brownfield's revenge would not be quenched by murdering Mem alone and that he would soon turn upon Ruth. So, Grange rescues her from her father Brownfield. The relentless conversion of hope into hopelessness ends when Grange shoots Brownfield to protect Ruth. The sanctity of family bonds is rescued from the threat of degradation. And Grange's transformation is perfect and complete. Men are capable of change and they can possibly transform themselves progressively. But if there are men who intend to destroy the

harmony they have to be destroyed as is the case with Brownfield. He protects her from  
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Brownfield, who wants to crush her by taking her back into his home. Grange shoots Brownfield to prevent him from regaining Ruth and was killed by police. Not only has Grange transformed himself but also becomes a person who presides over Ruth's conversion. Ruth is interested to involve herself in the Civil Rights Movement which promises to transform American society and give blacks the possibility of emancipation. As Robert Butler says, "She thus is able to experience a secular equivalent of grace, redemptive human love leading to the expansion of consciousness and the renewal of self" (360).

By sacrificing his life, Grange brings a justification to all his cruelties and humiliation to his woman, Margaret. His profligate life gains significance by his martyred death. He tries to make up all his cruelties and injustices to his wife and to his son, Brownfield. As Brownfield makes a forceful claim to regain his daughter, he says, "But you was no daddy to me! and I ain't going to let you keep my child to make up for it!" (TLGC 206). Brownfield is angry that Grange is trying to make up or compensate his wrong of ignoring his son and for having evaded the most responsible duty of a father to his son. His guilt and shame is substituted with his martyrdom. Ruth's freedom to "survive whole" is an atonement of his sinful life. His death is a redemption to the sins he had committed in his life and a reparation for the loss he has incurred to his family –to his wife, Margaret and his son, Brownfield.

To Grange, change comes due to his acceptance of responsibility. Whatever his faults were, Grange does not want to blame anybody. As Grange puts it, "I know the danger of putting all the blame on somebody else for the mess you make out of life. I fell into the trap myself" (TLGC 207). In a way, Grange's ignoring of Brownfield is an unforgivable act which had affected all those who rely on him. Since Brownfield in his childhood was deprived of love from his parents, he was unable to reciprocate love to his wife and his children. Mem suffers indirectly because of Grange since Brownfield wants to give vent to

his frustration and wanted to avenge Mem for his incapability and inferiority. Perhaps, Brownfield learnt it from Grange. Grange gives the image of a father who has been defeated by his life as a sharecropper and whose anger and incapability to counter the white, has turned inward against his own family. His rage of despair has turned to his own Self, his own family, his own loved ones, his own race as it has no vent anywhere else.

Grange believes that the reformation of America is impossible, and the only way blacks can feel “free and easy and at home” is to leave the country. Ruth, the representative of the future, believes in the feasibility of change:

‘May be it would be better if something happened to change everything; made everything equal; made us feel *at home*,’ said Ruth.

‘They can’t undo what they have done and we can’t forget it or forgive.’

‘Is it so hard to forgive ‘em if they don’t do bad things no more?’

‘I honestly don’t believe they can stop,’ said Grange, ‘not as a group anyhow.’

He lounged back in his chair and stuck a hand in his pocket, ‘Even if they could.’ he said slowly, ‘it’d be too late. I look in my heart for forgiveness and it just ain’t there.’ (*TLGC* 210)

Brownfield’s self-justification rests in the knowledge that nothing will ever change. He yearns, perversely, to teach Ruth that she is doomed to the kind of abject despair that has ruled his life. His urge to prove the changelessness of the world to Ruth is what ultimately impels him to sue for custody. He had to make her see that there was nothing that can change their plight, no matter what Grange has promised her. “He had seen the nothingness himself. And if she hated him more than ever, what did it matter? That was what the real world was all

about” (TLGC 315). Just as Brownfield’s earlier misery inspires his violence, so now does his rage inspire the ruination of Ruth’s sense of hope.

In contrast to Grange, Brownfield never attempts to see his errors of his ways. He is a man who could not learn the important lesson that definition of self is from within; a man who never accepts the blame for his failures; a man who fails to provide his family; a man who fails to show the characteristics of a human being. Consequently, Ruth does not want to hear about the change Brownfield is undergoing. She does not believe that any change would ever come over to Brownfield or to his rock-hard heart. She does not want any of his changes, after all these years, now.

Ruth is presented as the most self-aware one, who fully appreciates her role in the human cosmogony of brutality, with a disposition bad and good, pitiful and righteous. She manifests compassion both to herself as well as to humanity and this is the ultimate lesson she learns in life’s journey. Ruth acquires valuable and connective lessons about “change” and “unforgiveness”. There is Ruth’s one instance of “unforgiveness” because it could be a flaw to forgive Brownfield. Ruth liked herself for this lack of charity of unforgiving the father who claims of change. This “unforgiveness” will not be an obstacle for the survival of her soul. Winchell notes, “That toughness, that willingness to be unforgiving when necessary, combined with the compassion that makes forgiveness possible once it has been earned, is Ruth’s defense against the future. The combination will enable her to survive whole rather than merely survive” (55). On the contrary, Mem’s tragic flaw is that she was too willing to forgive, she is too humane in her forgiveness. If she had been able to maintain her dominance over him, her life would have been whole and would not have been ruined. Mem was killed by Brownfield because of the readiness and ‘great heart’ she had to forgive Brownfield.

Walker says, “Her weakness was forgiveness, a stupid belief that kindness can convert the

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enemy” (TLGC 162). Ruth therefore never forgives Brownfield and this is why she is able to survive whole. As Winchell in *The Burden of Responsibility, the Flaw of Unforgiveness* sums it:

Margaret died because she could never forgive herself; Mem, because she was too willing to forgive. Ruth, however, refuses to be the martyr Mem was. She chooses to live with the flaw of unforgiveness rather than to believe that Brownfield is capable of change. That toughness, that willingness to be unforgiving when necessary, combined with the compassion that makes forgiveness possible once it has been earned, is Ruth’s defense against the future. The combination is what will enable her to survive whole rather than merely survive (55).

Grange acts as God takes on the role of God, protecting Ruth and Brownfield as Satan, fighting for control over Ruth’s life and her soul. She starts her life in the clutches of Brownfield but is rescued by Grange before Brownfield’s bitterness can truly infect her soul. Brownfield’s bitterness changes the atmosphere of Ruth’s childhood, but her early rescue precludes her own bitterness. Eventually, Ruth’s appreciation of the inevitability of change allows her to change and hope for change. As Grange’s rage and bitterness towards the white slowly spread to Brownfield and the eventual abandonment destroys his soul beyond redemption and purgation, Ruth’s perceives Brownfield as devilish: “ [Ruth ] saw him only as a human devil and felt wherever he placed them would naturally be hell” (TLGC 158).

Grange’s abandonment of Brownfield foreshadows Brownfield’s abandonment of his own children. The sense of abandonment scars them and teaches them to abandon in return. His ineptitude to retaliate to his father’s ill-treatment is compensated illogically by

abandoning his own children. Brownfield simply endures the abandonment. Brownfield  
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relinquishes the hope that Grange would return and reconcile his relationship with his son. He is furious and resentful at his plight. This resentment towards his father and himself looms large and is revealed in the conduct of the child. Brownfield is punished for his unfairness to his father when Ruth chooses to banish her own father, adopting a new one in Grange. Brownfield lives in utter loneliness, deprived of parental love in his childhood. He deliberately spurns the profound love of his wife Mem, destroys her by both physical and mental abuse and the repercussions of his depraved living. This act leaves him in absolute desolation. He becomes a creature of hate and refuses to accept the re-clamations. When Grange returns home and tries to offer him apologies and assistance, he is so completely degraded that the self-awareness necessary to conceive his apologies is shattered.

In *The Third Life of Grange Copeland*, Walker demonstrates the relationship between the racist sharecropping system and the violence that the men, women and children of the family inflict on each other. She portrays the survival struggle of a black family. The impact of racism is felt primarily through the characters' mistaken definitions or identities of themselves as men and women. Grange first hates himself because he is powerless as opposed to powerful, which is the very definition of maleness for him. His reaction is to prove his power by inflicting violence on the women around him. His brief sojourn in the North where he feels invisible is a step below powerlessness and causes him to hate white as his oppressors. To Walker, these transformations does not precipitate meaningful struggle. It is only when he learns to love himself that he starts loving his grand-daughter and eventually loves life. Thereafter he is able to confront the white racist system.

Alice Walker believes in the redemptive power of love. In *The Color Purple*, *The Third Life of Grange Copeland*, *Meridian*, and *The Temple of My Familiar* redeemed men earn the right to articulate Walker's philosophy. The love of the grandfather for the

granddaughter is strongly redemptive. They save each other mutually. Grange nurtures Ruth and in the end, defends her independence at the cost of his life. The sense of redemption is qualified by the price which has to be paid for it. The end of the novel gives the reader a mixed feeling of joy about Ruth's future and the way it has been secured and assured by the sacrifices of which she is not aware. The end is a part of Grange's reconciliation of his regretful past, restoration of his family, and the reunion with his granddaughter. Grange makes a quick recapitulation of the three stages of his life: "The white folks hated me and I hated myself until I started hating them in return and loving myself. Then I tried just loving me, and then you, and ignoring them much as I could" (196).

There is a paradigm shift from destructive family relationships to constructive relationships, from hatred to love and from hopelessness to hope, from desperate futile dream to reality. After a series of tantalizing anecdotes and a gradual growth of relationships, the novel ends on a note of affirmation, a hope of revival and an emphasis that every individual has to struggle and liberate himself.

Walker feels that the liberation of women or equality is achievable only when men start understanding the sufferings of women as their own; when "New man", puts love in front as Christ. She explains in a poem "The Abduction of Saints" from her *Collected Poems: Her Blue Body Everything We Know: Earthling Poems 1965-1990*: "You mock them who divide and keep score of what each man gave. They gave us rebellion as pure love: a beginning of the new man" (288). When men change or reform or are responsible for the liberation of the entire race without excluding women from their fight for liberation from the whites, they can truly be liberated. In her interview with Winfrey, she told, "There is no heaven. This is it. We're already in heaven, you know, and so in order... for the earth to survive, we have to acknowledge each other as part of the family, the same family, and also

reaffirm those things in ourselves and in other people that we've been brought up to fear or to hate" (qtd. in Winfrey).

## Chapter III

### Redemption through Self-expression and Sisterhood

#### in *The Color Purple*

There can be no freedom for black men as long as they advocate subjugation of black women.

-bell hooks

Sisterhood has created and strengthened newly woven bonds among black women and has led them to a sense of independence and autonomy. It has paved the way for the discovery of the self and the power to define their lives rather let them being defined by others. In their vulnerability to racist or sexist attack, the black women find themselves in support of one another. When faced with situations of isolation and alienation, black women find themselves drawn together toward collective survival and belief in the connectedness of the whole universe. Through mutual sharing of their experiences, sufferings and exploitative situations, black women learn how to cope in these situations, how to handle them independently, how to fight oppression and how to define their self themselves as individuals. It has led women to self-awareness and has helped in their transformation.

Sisterhood has created a new sense of solidarity and bonding among black women. The black woman's ability to define herself comes from a belief that no human ever has the right to define another however superior they may be. Sisterhood values the advancement of an entire group of women in the race and not merely the individual. For Alice Walker, it is the emancipation of the entire race—the 'survival whole.' As Ursula King says, "Sisterhood can be both a powerful experience and an equally powerful symbol of the togetherness, the

relatedness of all women—their relatedness in suffering and oppression, in giving birth and life, in nurturing and caring, in joy and ecstasy” (19).

In *The Color Purple*, “the emphasis are the oppression Black women experience in their relationship with Black men (fathers, brothers, husbands, lovers) and the sisterhood they must share with each other to liberate themselves” (Christian “The Black Woman” 469). Despite the fact that Walker’s female protagonists’ potential for creativity is stifled and thwarted by sex, race, or class, these women manage to retain and preserve their artistic potential, often encouraged by the sharing of their experiences within a network of womanly nurturance. Parker-Smith says, “The women in *The Color Purple* build a wall of camaraderie around themselves. They share each other’s pain, sorrow, laughter, and dreams. They applaud each other’s achievements and come to each other’s rescue. They are sisters in body as well as in spirit and the spirit cannot be broken” (485). Regardless of the circumstances that oppress the women characters, they survive through recreation of the self. The black female protagonists gain strength and knowledge through their experiences, pain and suffering “...that suffering seems the maternal legacy of the African-American woman, and that survival is effective revenge for the pain . . . black women suffer stressful situations, loveless, dull marriages, stifled creativity, jealous or cruel spouses, sexual and racial victimization, capitulation to ignorance and tradition, and myriad other problems” (Dawson 70). Walker’s works are an indictment of the racism and sexism that victimized African-American women in the rural American South. Bettye J. Parker-Smith observes that in *The Color Purple*:

Walker elevates Black women to the height of sovereignty. They wear the royal robe of purple. In her early works, women used their fragile strength to love everybody and anybody except themselves. Now robed in purple, they receive and accept the right to love themselves and each other. Love of self

energizes them to the point that they break their chains of enslavement, change their own worlds, time and Black men. They are prepared to fight—eye for an eye, tooth for a tooth. And they remain women—cry when they need, laugh when they want to, straighten their hair if they take a notion. They change their economic, political and moral status, with love (483).

For their own empowerment and control of their own destiny, women must commit themselves to each other and to create their own identity. The failure “to define ourselves”, writes Audre Lorde in *Sister Outsider*, means “we will be defined by others—for their use and to our detriment” (45). The novel is a suggestion or a yearning hope of how a non-sexist or non-racist community would be or ought to be because Walker asserts that the American society is a “racist, sexist and colorist capitalist society” (Tate 183).

In *The Color Purple*, Walker expresses the plight of black women through Celie—her economic and sexual enslavement in a male dominated and racist society. The novel is a sort of *bildungsroman* that displays the spectacular growth and the development of Celie, the female protagonist from an ignorant, abused teenager to an accomplished woman who has learned to stand up for herself and cope with her hostile surroundings. Mae G Henderson describes Walker’s art as life-saving:

For Walker, art is liberational and life-saving; it is an act for reconstruction and reclamation of self, of past, of women, and of community... Walker suggests that her purpose of writing has been not only to create and control literary images of women, and black women in particular, but to give voice and representation to the women who have been silenced and confined both in life and literature (67).

Most of the women in *The Color Purple* are illustrations of these three types of women. Sofia, Celie's daughter-in-law is imprisoned for "sassing" the mayor's wife; Shug is ostracized because she does not fit the conventional mode of behavior for a woman of her time. She smokes, drinks, curses, has given birth to three children out of wedlock, and wanders over the country singing blues. However, through these characters Walker affirms the conviction that the private and the public world can be transformed. In her essay *In Search of Mother's Gardens*, Walker speaks about three types of black women: the physically and psychologically abused, the women torn by contrary instincts and the new black woman who recreates herself out of the creative legacy of her maternal ancestors. Gates and Appiah observes:

Walker described the three types of black women characters she felt were missing from much of the literature of the United States. . . The third type of black woman character, represented most effectively by Celie and Shug in *The Color Purple*, are those African American women who, despite the oppressions they suffer, achieve some wholeness and create spaces for other oppressed communities (242).

In *The Color Purple*, when Celie's mother becomes too ill and too worn out from childbearing, the step-father, to satisfy his sexual appetite, rapes Celie repeatedly and gives away the two children born of his sin, for adoption. After the mother dies, Celie is defenseless against the man's brutality. Celie bears the brunt of sexual and emotional abuse to spare her sister Nettie from her promiscuous lustful Pa. Celie has to take on the role of an 'elder' or 'mother' to her sister, and she manages to protect Nettie from the advances of Pa; ironically, it is Celie's acceptance of sexual abuse which allows Nettie to remain unscathed. Celie's sacrifice and her bitter experiences save Nettie from the same fate. Harris Trudier

describes the step-father thus: “That unscrupulous violator sells her children, destroys her reputation while keeping his own untarnished, and barter her off to an older man who uses her as a surrogate mother for his four horrible children and as a receptacle for his passion” (“From Victimization” 1). When Alphonso, the step-father, tires of Celie, he marries her off to Mr. \_\_\_\_\_, an older widower. Celie’s status is suggested as her step-father negotiates her marriage to Albert: “ ‘She ugly.’ He say. ‘But she ain’t no stranger to hard work. And God done fixed her. You can do everything just like you want to and she ain’t gonna make you feed it or clothe it... she can take the cow she raise down there back of the crib’ ” (CP 10).

Walker uses the word ‘transaction’ as if marriage is a trade and the girl a commodity. The widower marries her in desperation because he needs someone to cook and clean for him and take care of his four children. Thus Celie is passed like a piece of property from one cruel and domineering black male into the hands of another. Saddled with farm work as well as the care of four “rotten” kids and domestic chores, she is overworked, beaten, and reduced to virtual bondage by her husband. Her step-children bully her and her husband beats her up like beating a mule. Being unaware of the inherent creative power of women, she is made to act as a stereotyped female. Gloria Wade Gayles describes the servitude Celie undergoes thus: “First owned by the man she believes to be her father, Celie is now owned by Mr. \_\_\_\_\_. Her status is similar to that of a slave. In the institution of slavery, black people, regardless of sex or age, were slaves. In the institution of patriarchy, black women, regardless of age, are slaves” (13).

Hernton expresses the thought that women are slaves from birth to death to a man. The enslaved Celie is no exception; she is penniless, provides many services and the reward is regular beatings. Calvin C. Hernton in his essay, “Who’s Afraid of Virginia Woolf: Color Purple as Slave Narrative” writes, “Albert treats her any way he chooses, because the

overriding morality of patriarchy toward women is that women have no rights that men are bound to respect. In the process, women are infantilized and rendered completely dependent on male paternalism for any kindness they might be accorded” (13).

Walker believes that the women characters would learn to make room for themselves that they would carve out, “a new place to move” (qtd. in Washington “Teaching Black-eyed” 22). Her novel initially pictures the black woman as the one human being in society to who almost anything can be done and usually is. In Zora Neale Hurston’s *Their Eyes Were Watching God*, Nanny Crawford describes the black woman as the mule of the world: “So de white man throw down de load and tell de nigger man tuh pick it up. He pick it up because he have to, but he don’t tote it. He hand it to his woman folks. De nigger woman is de mule of the world so fur as Ah can see” (29). Celie is the mule of the family. Celie is a woman ‘muted and silenced’ by patriarchal society. Celie is suppressed by both physical brutality and admonition. After being warned by the step-father: “You better not never tell nobody but God. It’d kill your mammy” (CP 3), Celie keeps her silence in the face of those who oppress her until emboldened by her relationship with Shug Avery. However, she is not totally muted. Though she does not disclose the secret to human beings, she communicates her agony to God through the medium of letters.

### **The Epistolary Mode as a Process of Self-definition**

Celie’s letters to God reveal a process of self-examination, self-realization and self-discovery. They are letters of self-exploration, enabling her to become connected to her thoughts and feelings. In her isolated state, Celie is ashamed to tell anyone about her life of brutality and exploitation at the hands of men. The story unfolds through many letters that the lonely and despairing Celie writes to God and later to her sister Nettie, who is a missionary in

Africa. She has no one to talk to and share her problems, so she writes about all her problems  
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in the form of letters to God. Her entire life's happenings are shared and revealed to God and this sharing makes her comfortable.

Walker's ideology that creative art comes out of pain is perceptible from Celie's letters. Through letters to God, Celie expresses her life's tribulations, Mr. \_\_\_\_\_'s oppressive presence and of her friendship with Shug Avery, a blues singer (whom Mr. \_\_\_\_\_ loves all through his life and brought into the house for recuperation when she suffers from a disease). Celie reveals her emotional and psychological distress at her sexual relations with the man she assumes to be her father. Celie's experiences are so horrifying even to herself that she can only write it to God. Her letters take us through her awful pregnancies, separation from her children and the abuses of a loveless marriage of convenience. Celie has to survive against all odds, in spite of all the sufferings and oppression. She endures a series of trials that threaten psychic extinction, a death-in-life situation. She is moved by another person's love that acts as a catalyst to begin to love and value her self. Walker's ultimate aim in making her write these letters either to God or Nettie is that Celie must tell someone the truth and confirm her existence. These letters have no hidden secrets since they are addressed to God and so Celie has no inhibitions in revealing the events of her life. And the character's speech is black folk English that allows room for Celie to express her feelings completely.

Walker does not restrict her grammar or spelling. She makes Celie write her heart out, her words pouring out from her emotions. Celie gives vent to her sufferings and her suppressed feelings through these letters and thereby affirms her survival. Her letters are evidences of her existence. A woman loves to be complimented for her beauty, but her husband criticizes her: "You black, you pore, you ugly, you a woman . . . you nothing at all" (187) which is a mortification she suffers as a wife and the intense humiliation as a woman.

In seeking help from God, Celie is actually seeking counsel within herself. In writing to God, she gets the ability to locate God within. Walker always believes that there is a divinity in every human being, and one should develop the ability to seek it. So Celie's letters to God, "which have been directed toward the task of creating self, have been appropriately addressed. Her letters connect her to this interior being" (Wall 89). God being innate in all human beings, Celie finds the twin self within. The unreciprocated letters written to God eventually gives her the strength she needs to fight back. As Winchell writes, "In writing to God she is writing to the part of her personality growing progressively stronger until she is able to acknowledge the God within herself and demand the respect due her" (89).

It is significant to note that none of the letters addressed to God is signed. In their anonymity, their namelessness, the letters underscore Celie's lack of individuality and courage to reveal her identity. Celie's thoughts are fused with her feelings, actions and words, causing the letters to assume a quality of force and authority. Through them, Celie expresses the impact of oppression on her spirit, body and soul as well as her growing strength against it and her final triumph over atrocity. She pours out the physical and psychological abuse she suffers in her letters. The letters reveal the apparent hopelessness of her life as well as a situation that is contrary to her instincts. Celie is uneducated and psychologically abused. Yet, Walker tries to explore the possibility of redemption for Celie. As Emma J. Waters Dawson observes, "Consequently, by exploring intra-family relationships, Walker achieves redemption of a character like Celie, who represents the utter extreme of a hard-working, spiritless, and physically unattractive woman" (78).

Celie's letters momentarily replicates the progression of her personality and the transformation which she undergoes. Celie may be the "mule," but she's not entirely timid and emaciated or not completely quiet or silent. Even when she is warned not to 'talk' or to

disclose about the clandestine abuse, she still tries to record it in the form of letters. She is warned to conceal it from human beings, so she writes to God, because she has to tell it to somebody. If not, the catastrophe that had happened to her will remain unarticulated. Though Celie tries to obey the interdiction against speech, it is clearly a violation of the command. Spoken words are transient, while writing lasts forever. By putting down her thoughts, it is possible for Celie to discover the pain and victimization that she is undergoing. By writing about her humiliation, she proclaims to humanity that she is not a mere cipher. Whatever identity the patriarchal order denies her, she is trying to find. She finds an inner life and a concrete history and an identity other than one which is stamped on her. Her letters subvert oppression in the process of affirming it. The letters addressed to Nettie are alternately signed “Your Sister, Celie” and “Amen,” as expressions of ratification, of approval, of assertion and of validation. The suggestion is explicit: Celie is now ratifying, asserting and validating her own words, her own worth, and the authority of her own experience.

Names are closely tied to identity in the novel, and the claiming or conferring of a name is an indication of selfhood. Celie’s letters to God are unsigned; during the period before she begins writing to Nettie, she feels she is no one, has no particular identity and the significance of signing a letter is not felt by her. Her own name becomes effectual only when Shug names a song for her. Celie only then hears her name because “somebody made something and named it after me” (CP 75). Eventually, late in the novel, having achieved a measure of emotional and economic independence, Celie signs a letter to Nettie in a manner that shows she has both a name and an address. After she finds the letters of Nettie, she feels that she is somebody, a sister and so she writes:

Your sister, Celie

Folkspants Unlimited.

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Sugar Avery Drive  
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Celie, after redeeming and restoring her identity, instructs Mary Agnes that she should not allow people to call her “Squeak.” Agnes also attempts and finally succeeds in emerging from her subservient nickname. She realizes that her name is a badge of her personhood and dignity. When she refuses to be demeaned by her nickname, she wins her own name and identity. Albert’s new understanding of love and her sense of confidence allows her to grant him an identity. It is only after the transformation does even Mr.\_\_\_\_\_ gain his name, Albert.

### **Denying the Language of the Oppressors**

By her adoption of the epistolary form, Walker allows Celie the freedom to shape her existence. The changes in Celie’s style during the course of the novel reflect her growing sense of worth. As Elizabeth Fifer puts it, “By using dialect, the only language she knows, when all public communication is forbidden, she discovers and exploits a powerful tool in her development of awareness through self-expression” (158). Walker explains that she had made Celie express her thoughts and experiences in her own language. She feels that to make her speak in the language of the oppressors would be to murder her and to attack all those ancestors who spoke her language. Her language expresses the intensity of the brutal sexual violence Celie as an illiterate black woman has suffered. Celie has written down her experiences as she has perceived it and in her point of view. They are part of the self that Celie that eventually accept.

Walker writes, “For it is language more than anything else that reveals and validates one’s existence, and if the language we actually speak is denied us, then it is inevitable that the form we are permitted to assume historically will be one of caricature, reflecting someone else’s literary or social fantasy” (*Living By the Word* 58). By denying her the expression or

the language, she is denied the validity of her existence and those of her ancestors. Allowing the usage of the dialect of the oppressed helps counter racial stereotypes. Walker reiterates, “To permit our language to be heard, and especially the words and speech of our old ones, is to expose the depth of the conflict between us and our oppressors and the centuries it has not at all silently raged” (CP 63). Celie’s speech and written words reveal her sense of her world and her plight she suffers due to the racist and sexist system. It is through the usage of the words that she defined her self. Walker writes about Celie, “She has not accepted an alien description of who she is; neither has she accepted completely an alien tongue to tell us about it. Her being is affirmed by the language in which she is revealed and like everything about her it is characteristic, hardwon and authentic” (64).

### **From Self-negation to Self-actualization**

Throughout the novel, Celie goes through a hard but inspiring process of metamorphosis from self-negation to self-actualization, from a life without joy and hope to a life full of love and hope. While men deny women’s existence as equal beings, Celie gradually learns to appreciate her selfhood under the wholesome influence of strong female characters like Nettie, her sister; Sofia, her daughter-in-law and Shug Avery, Mr. \_\_\_\_\_’s mistress. Her liberation begins with the help of these three strong women of the community. Around Celie is formed a solid bond of sisterly love. Each of these women endeavours to give whatever the other is deprived. With their mutual love, empathy and shared oppression, the black women give strength to each other , stand up for each other and succeed collectively in asserting their own identity in the male-dominated society.

Phillipa Kafka describes Celie as an ideal fairy-tale heroine, pitilessly victimized, simple, passive, defenseless, good, patient, enduring and is desperately in need of a fairy godmother. “Shug is Celie’s fairy godmother” (199)—who rescues her by the miracle of

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love and transforms the contemptible ugly self-effacing woman into a woman of self-esteem and self-sufficiency; who transforms Celie from a woman of servitude into a woman who lives with honour and respect. Celie's process of rehabilitation begins with the arrival of Shug Avery.

### **Sisterhood Redeems**

Shug Avery is a gutsy blues singer, mistress to Mr. \_\_\_\_ and mother of his illegitimate children. She is a woman of questionable morals who the local preacher describes as a "strumpet in short skirts" (CP 40). She is a woman whose experience has given her an identity. As Celie notes: "When you look in Shug's eyes you know she been where she been, seen what she seen, did what she did. And now she know" (228). For all that Shug has been through, she still has the capacity to love herself, and in turn, someone else. In spite of Shug's external behaviour, she is warm and compassionate and of the "mothering" kind. Celie gets a revelation of self-hood after she gets acquainted with Shug Avery a worldly, strong, sensuous and fiercely independent woman. Shug teaches and preaches her like a fairy god mother or guardian angel to realize her self and release her from the barbaric life she had been living with Mr. \_\_\_\_\_. Shug's love makes Celie whole and totally liberated. When Celie is deprived of love, Shug fulfils her need by being compatible, gentle and cordial. Their love is a fulfilling experience and is a gush of fresh air let into Celie life. Walker describes of the sincere reciprocal love that exists among African American women through Shug's effect on Celie.

When Celie sees Shug for the first time, she is enamoured with the vision of a woman who is "bout ten thousand time more prettier than me" (8). Even before the two women meet, Celie feels such a strong current of attraction to the singer that she yearns to simply "lay eyes on her" (25). Mr. \_\_\_\_ does not allow her to attend Shug's performance, but later he brings

the ailing singer home. At first, Celie acts as Shug's primary caretaker when she comes to  
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Mr. \_\_\_\_'s to recuperate. She cares for Shug out of duty, performing the task of nurse. Shug is vulnerable and has also felt like a "motherless child" (167). When she was a young girl, she was often denied displays of affection from her mother. The attention that Celie lavishes on Shug while she attempts to nurse her back to health is not only appreciated, but reciprocated and thus the attachment begins. Celie's affection finds an outlet in the tender care she gives Shug. With Shug around the house, Celie has her first opportunity to discuss sex openly, and when she admits that she has never felt pleasure in the act, Shug educates her to feel comfortable about her body. She helps her break through the accumulated pain of her previous sexual experiences and offers the unconditional love which she has been so far deprived. "Shug is the agent by which Celie's dreams are realized. She awakens Celie to her own sexuality, finds the letters from Nettie that Albert has hidden, and makes possible the pants-making business that gives Celie economic independence" (Walker, Nancy 64).

The sisterly communication begins to call Celie up from her inactivity. She cast off her old self and is prepared for the regeneration required to define her Self. Celie realizes how powerless and subservient she is. While she is with Shug Avery, she recognizes the precious value of self. Shug's recuperation helps Celie too, to recover. Celie allows herself to luxuriate in the nourishing influence of Shug. Shug prompts her to know about her anatomy and her ability to appreciate her own body is an initiation to the acknowledgement of her own identity. With the new-found identity, as E. Ellen Barker remarks, "Celie is able to break free from male domination and join a community of women for support, and she begins to establish identification through a network of female relationships with Shug" (61).

Celie, who has seen herself only through the eyes of men, has no respect for her body since it appears to her as "ugly," an object of abuse. Through their lovemaking, Shug, as a spiritual mother, teaches Celie to appreciate and love her own body and self. Celie has been

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the subject of repeated rapes and beatings and so she has no desire to get to know her body. To protect herself, she has had to annihilate her body as well as her soul. It is only after Shug's arrival that she develops an interest. By discovering and then accepting her own body, Celie is able to initiate a desire for selfhood. The mirror reflection of her own body opens the door for possibilities in her self, and with her new-found identity, Celie is able to break free from male domination and to turn to a community of women for support and she begins to establish identification through a network of female relationship after Shug's advent. Even though Celie has come to terms with her body, she is still a "virgin" (69), Shug exclaims, because she has never had a satisfying love relationship. Self-awareness of her body and exposure to Shug's love has stimulated sexual desire in Celie. "Shug teaches Celie what she never learned from her own mother—how to find pleasure in one's body and how to give pleasure in return" (Wilentz 71). Celie has no concept of her own body. Shug helps her in the reclamation of her body. The importance of reclaiming one's own body for the purpose of self-actualization is outlined by Daniel W Ross as follows:

One of the primary projects of modern feminism has been to resolve women's bodies. Because the female body is the most exploited target of male aggression, women have learned to fear or even hate their bodies. Consequently, women often think of their bodies as torn or fragmented, a pattern evident in Walker's Celie. To confront the body is to confront not only an individual's abuse but also the abuse of women's bodies throughout history, as the external symbol of women's enslavement, this abuse represents for women a reminder of her degradation and her consignment to an inferior status (70).

When Shug returns to Mr. \_\_\_\_\_'s house with her new husband Grady, Shug and Celie develop a more stabilizing, intimate bond. The lesbian relationship that develops between Celie and Shug again reinforces the richness of female bonding. For Celie, such a relationship with a man would have been a brutal one since Celie has never been loved by any man, only tormented and abused. Celie relives her life and it is like a rebirth into a world of love and her life begins anew at this focal point.

Shug and Celie's bond becomes stronger and their love and respect as friends begins to deepen, gradually transforming Celie's oppression into self-authorization. Validating Shug's "unconditional" approval of Celie as friend and confidant, Shug dedicates a song to her: "Miss Celie's song." This is not only the first time "somebody make something and name it after me [Celie]" (CP 65), but it's the first time anybody has done anything for Celie. Shug's gracious act enables Celie to appreciate her worth. Celie is overwhelmingly emotional about this song which elevates her in front of Mr. \_\_\_\_\_ and others who underestimated her. After Nettie, somebody loves her, values her and venerates her by dedicating a song. Celie reorganizes her life, achieves economic liberty gathers the knowledge of meaningful things and relationships to create a new self.

Shug also acts to "regulate" Celie's environment, intercepting the world to protect her. When Celie confides that Mr. \_\_\_\_\_ beats her because to him, she is inadequate, Shug promises not to leave until he reforms. When Shug discover the cache of letters Mr. \_\_\_\_\_ has hidden as a cruel method of subduing Celie, and while reading these letters, it is discovered that "Pa" was not Celie's biological father, proving that her children were not the product of incest, Shug's immediate reaction is to take Celie away to a purifying environment where she would be safe and productive. Shug successfully guides Celie into a stage of her development as a fully actualized, autonomous individual by helping her to discover her own body, by

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giving her the ability to love and see the creation in herself, and finally by giving Celie the capacity for speech. She encourages her to talk about the abuse she suffered in the hands of “Pa” and Mr. \_\_\_\_\_. Walker always believes that telling the stories of wound would heal it.

After she discovers that Mr. \_\_\_\_\_ has been hiding Nettie’s letters; she makes up her mind to go back to Memphis with Shug, and announces the decision to the gathering around the dinner table. In Celie’s jubilant celebration of self, she affirms her selfhood and announces her rebirth. Mr. \_\_\_\_\_ threatens that if she leaves it will be “over [his] dead body” (180). All the resentment dammed up in Celie, comes flowing out in a stream of words of the blues conversion brought about by Shug: “You a lowdown dog . . . .It’s time to leave you and enter into the Creation. And your dead body just the welcome mat I need” (180). As they are about to depart, Mr. \_\_\_\_\_ tries to stop Celie again by undermining her self-confidence, telling her, “You black, you pore, you ugly, you a woman, Goddamn...you nothing at all” (187).

When she decides to travel to Memphis with Shug, She delivers a curse on Mr. \_\_\_\_\_: “Until you do right by me, I say, everything you dream about will fall” (187). Celie gestures as a ‘conjure’ woman and curses him. Walker describes Celie as a woman who has gone into a trance to align herself with the powers of nature, which take the form of a “dust devil” (187) arising suddenly on the porch to prevent Mr. \_\_\_\_\_ from striking her” (Thadious 46). Shug completely sentient that Celie is possessed with an extraordinary force warns Mr. \_\_\_\_\_ against provoking her. She helps Celie to compose herself. When Mr. \_\_\_\_\_ defies her, she maintains her affirmative stance that she has the power to be her own black self: “I’m pore, I’m black, I may be ugly and can’t cook, but I’m here” (CP 187).

When Celie leaves Albert to move to Memphis with Shug, She soon finds that Celie can make a living by practising the traditionally feminine art of sewing. While carefully

ensconced in Memphis, Shug encourages Celie to pursue her creativity. Shug conceives of **Language in India** [www.languageinindia.com](http://www.languageinindia.com) ISSN 1930-2940 14:12 December 2014  
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the idea of making pants and is a major investor in the business, seeing to it that Celie becomes a success. Shug not only invests her time and her money in Celie's business, she invests her love: "I brought you here[Memphis] to love you and help you get on your feet" (191). Shug encourages her to make some pants. Shug supports Celie in more than personal terms. With Shug's aid Celie becomes economically independent, something that puts her on equal footing with her husband, Albert. It is noteworthy that the pants that she quickly becomes famous for are equally appropriate for men and women. Thereby, Shug Avery helps her remove the terrible "nothing" from Celie's life. Through their love, both Celie and Shug come to redefine and rearticulate their values in more holistic, familial, and community terms.

Walker called upon the influence of her maternal ancestor, her mother, and her literary ancestor, Zora Neale Hurston, as the collective models for Shug Avery, the woman who would inspire the possibility of revival. The ability to nurture another, to inspire, to create possibility has been termed "mothering the mind" by Ruth Perry and Martine Watson Brownley in their book, *Mothering the Mind* (1984,) Shug Avery is at first a friend of Celie, and eventually a lover, but always a subtly guiding "mothering influence" who, like the mothers of Walker's generations, enables Celie to evolve into an independent, self-actualized woman, no longer accepting the emotionally crippling conditions that have enslaved her. Correspondingly, "While Shug does not give literal birth to Celie, she does give her spiritual birth, freeing her to finally enter into the creation..." Celie becomes, then the "new Black woman" who "recreates herself out of the creative legacy of her maternal ancestors" (Christian "Alice Walker" 470) more enriched and more empowered than before.

According to the pattern of "mothering," Shug wants to nurture Celie, help her define herself through love and profession and then let her go, sending her off to garner her outside

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experiences. As Celie sits on Shug's dining room floor, visualizing patterns and sewing together fabrics of her own choosing, Celie begins to trust on her own creativity and her own existence as a vital, contributing member of society. Like a mother surveying her own handiwork, the successful cultivation of a child, Shug squeals, "Girl, you on your way" (CP 181).

Celie's desertion and curse of Mr. \_\_\_\_\_ has its effect as shown in his decline, both physical and mental, during her absence. Only when he takes steps to 'right the wrongs' he has done her, he redeems. Significantly, his major wrong has been the withholding of letters between Celie and Nettie. Only when he accepts their right to expression, is the curse lifted. As Walker writes in her essay "Only Justice Can Stop a Curse," when Albert regrets and realizes his sin, it stops the curse. This justice is not only justice and empowerment for Celie, but for Mister as well. Mae G Henderson points out : " As conjure woman, Celie not only has the power to free herself from unjust oppression, but also the potential to release Albert from the burden of his own oppressiveness" (75). The curse is an ultimately "generative" magic, for both Celie and Albert. Walker's recurrent idea is to transform both the man and the wife in such a way that they can live in perfect harmony and compatibility.

Part of the identification process to self-actualization begins in establishing roots, knowledge about ancestors, knowing the past, knowing family and place. When Celie's mother dies, her roots vanish; Shug helps her to recover them. When Celie discovers that she has inherited her parents' property, she has a desire to view her past as a means of securing her future and wants to confront her step-father. As further affirmation of self, Celie wants to return to the graves of her parents. She finds that her step-father has placed the bodies in unmarked graves, burying Celie's past and identification with her biological parents. The

only family Celie has left is Shug, and the latter gladly assumes that responsibility, comforting Celie with a kiss, acknowledging that “[u]s each other’s people now” (CP 165).

At the beginning of the novel, Celie’s creative capacity and power to sustain life in any vital way had withered, but through her observance of Shug and their interaction, Celie gets all that she needs to restructure her self. Ultimately, Shug teaches Celie to believe in herself and to see herself as an object of creation, free and equal to anyone or anything. With Shug’s instruction on religion, Celie takes her final liberating step. Celie has always sought solace from God, but when she comes to realize that God has not helped her, it raises a doubt: “What God do for me?” (173). Shug expounds to make her understand that

God is inside you and inside everybody else. You come into the world with God. But only them that search for it inside find it. And sometimes it just manifest itself even if you not looking or don’t know what you looking for I believe God is everything. Everything that is or ever was or ever will be. And you can feel that, and be happy to feel that, you’ve found it. (176)

When Celie discovers that she is a part of “the creation,” then she fits into the natural order of the world, actual redemption occurs. “To enter into the flow of God’s creativity is to know love and through love to know the meaning of selfhood, family and community—in short to know true wisdom” (Hiers 3). Once Celie learns to love herself, she loves other, even Mr. \_\_\_\_\_, the man who is partially responsible for her deterioration. She inspires in him enough redemptive spirit to salvage what is left of his manhood, and like Celie, emanate love to others. While standing on the porch with Celie, he admits that “this the first time I ever lived on Earth as a natural man. It feel like a new experience” (CP 236). The characters in the novel are exemplars that have survived and have made a new life for themselves and for the generations to come; they symbolize a larger hope for their community and for their race.

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When Shug wants the freedom to pursue her last fling with a boy half her age, Celie understands that Shug has done all that she could to provide an environment of love and security so Celie can stand on her own. Celie has learned that with or without Shug, she is now enough of a woman to survive on her own. Shug has helped Celie in all the important transactions of life and completes the process of metamorphosis by withdrawing her love. As Thomas F. Marvin observes, “Celie survives the ensuing battle with the blues and emerges on the other side as a strong, self-reliant woman” (418).

Celie’s life has come full circle, from spiritual annihilation to rebirth, and this has been accomplished through the mothering influence of Shug Avery and has been and will continue to be accomplished by all mothers, all women, joined in the common cause of unifying families, communities, “peoples” when Celie concludes with an affirmative “Amen” (CP 261). Celie is blessing the power of the human spirit to overcome the horrors of oppression in the past and is rejoicing in the utter possibility of life.

Shug has a similar effect on Mary Agnes, a quiet, submissive woman as Celie. Harpo, after his failure to make Sofia “mind,” calls her “Squeak” and orders her about as if she were his slave. After Shug’s arrival and her performance in Harpo’s juke joint, Shug encourages Agnes to sing in public and make money. “Squeak” begins by singing Shug’s songs and eventually sings her own songs and she now insists that Harpo call her real name. Mary Agnes has reclaimed the right to define her own identity and make use of the talent that Shug discovered for her.

### **Walker’s Emerging Women**

Parallel to the main story, Walker introduces the gender conflict between Mr. \_\_\_\_\_’s son, Harpo, and his wife Sofia, an indomitable, Amazon- like woman who dramatizes the

plight of the female in rebellion. Harpo brings home a bride, Sofia and they live happily for a time in a small cottage on the property. Sofia is a strong and brave woman. Celie describes her as “a big strong girl. Arms got muscle, legs, too . . . solid. Like if she sit down on something, it be mash” (CP 33-34). Though she comes from circumstances similar to Celie’s, Sofia reasons how she grew strong enough to fight. She says, “All my life I had to fight. I had to fight my daddy. I had to fight my brothers. I had to fight my cousins and my uncles. A girl child ain’t safe in a family of men. But I never thought I’d have to fight in my own house. . . I loves Harpo, she says. God knows I do. But I’ll kill him dead before I let him beat me (39).”

She “used to hunt game with a bow and arrow” and makes her own shingles and does her own roofing. Sofia is a loving wife and mother and a good housekeeper, and though she is not mean or vengeful, she obviously can defend herself. She loves Harpo, but is broken as he attempts to reduce her to his state and to draw her under the spell that enchants him. Harpo is desirous of proving his masculinity to his own male peers, especially to his father and he does not desire to make Sofia happy; rather he tries to treat her as his slave. Celie later charges him with Sofia’s undoing: “If you hadn’t tried to rule over Sofia the white folks never would have caught her” (CP181).

Harpo, who is “strong in body but weak in will” (35), has learned all he knows about women from his father, who practices on Celie what he preaches: “All women good for is beating”, says Mr. \_\_\_\_ who beats Celie with a strap. After checking with his father, Harpo resists helping Celie because housework is “women work. I’m a man’ (29). Mr. \_\_\_\_ instructs Harpo what to do to make Sofia mind. “Wives is like children. You have to let’em know who got the upper hand. Nothing can do that better than a good sound beating.” (42). The first time Harpo attacks Sofia he has to pretend a mule kicked him to explain his cuts and bruises. But Harpo does not learn from the experience, and he is determined to have a subservient

wife. Unlike other women characters, Sofia differs in her response: “I’m getting tired of Harpo. . . He don’t want a wife, he want a dog. . . used to be when he touch me I’d go all out of my head. Now . . . I just don’t want to be bothered. . .” (68). But in truth, Celie thinks that Harpo secretly admires his wife’s independent streak and Sofia tells Celie that he likes washing dishes. “To tell the truth, he love that part of housekeeping a heap more ‘en me. I rather be out in the fields or fooling with the animals. Even chopping wood. But he love cooking and cleaning and doing little things around the house” (63).

Celie on the contrary does not know how to fight and believes the world’s attitude that women are not supposed to fight. At first, fighting back does not even seem an option; survival seems the best she can hope for, in this world at least. When Nettie comes and lives with Celie in Mr. \_\_\_\_\_ house, Nettie advises her sister not to let Mr. \_\_\_\_\_ and his children exploit her. Nettie insists that Celie should fight and should show them “who got the upper hand.” But Celie says that she doesn’t know how to fight, “All I know how to do is stay alive” (18). Even Kate, Mr. \_\_\_\_\_’s sister advises her to fight them back. But Celie says fighting doesn’t do any good because Nettie fought and she was thrown away. She says, “I don’t fight. I stay where I’m told. But I’m alive” (22). She stands silent, like a tree, as Mr. \_\_\_\_\_ beats her, thinking, “That’s how come I know trees fear man” (23). Death seems the only way out of a miserable existence, as Celie tells her daughter-in-law Sofia: “Well, sometime Mr \_\_\_\_\_ git on me pretty hard. I have to talk to Old Maker. But he my husband. I shrug my shoulders. This life soon be over, I say. Heaven last always” (40). Sofia’s response provides Celie with a rare moment of humour: “You ought to bash Mr. \_\_\_\_\_ head open, she say. Think about heaven later.” (40). Life for Celie is about “staying alive”—means accepting absolute powerlessness and extreme brutality, living with a “terrible nothing” (47). Celie

construes that fighting or retaliating against men would only worsen her present state of survival. Celie thinks that the life that she leads would be at stake if she fights.

Reversal of gender roles is initially most obvious in the character Harpo. Even as Harpo grows into manhood, Celie, his stepmother, notices that his face begins to look like a woman's face. As soon as Harpo marries the big, strong and ruddy-looking Sofia, who has already borne him a child, Mr. \_\_\_\_\_ predicts that she will soon switch the traces on him, and she does. Sofia is at home in a man's pants, splitting shingles and working on the roof. She prefers field work and even chopping wood to keeping house. Nettie writes to Celie that the women in Africa are responsible for the crops. Celie is reminded of Nettie's letter in which she reports that in the Olinka village of Africa, the job of thatching roofs belongs to the women. The irony is that Harpo truly enjoys "woman's work" without anybody imposing it on him. The two could have been quite content with him cooking and washing dishes and her doing traditional men's work but Mr. \_\_\_\_\_ had raised Harpo to feel less of a man if he was not in control. Harpo cannot simply accept that he and Sofia are happy in their reversed roles—and that love is a far more important element in marriage than obedience. He wants to prove his manhood by beating her, as Mister beats Celie, to make her "mind." Sofia and Harpo fight "like two mens," with Harpo constantly getting the worst of the beating. In order to grow as big and strong as Sofia, Harpo gorges on food but in vain. Sofia finally leaves Harpo with their five children in two wagons. She eventually goes to jail for striking the white mayor. At the end of the novel, Harpo and Sofia are together again, they revert to the roles that they are most comfortable with even if society is not with Sofia clerking at the store that Celie has inherited from her real father and Harpo staying at home. "The politics of sex and self than with the politics of class and race... its unrelenting, severe attacks on male

hegemony, especially the violent abuse of black women by black men, is offered as a revolutionary leap forward into a new social order based on sexual egalitarianism” (Bell 263).

### **Transformation and Regeneration**

Walker parallelizes the transformation of Celie and Albert in the novel. For Albert as for Celie, learning to love oneself is a requisite to becoming whole. Mr. \_\_\_\_\_ sinks into such a state of self-pity and drunkenness that Harpo takes over the traditionally feminine duties of cooking and cleaning for him and even bathes him. Albert has become such a helpless creature because all through his life he had been exploiting Celie. His desolation incredibly changes his attitude towards the entire conception of love, relationships, women and humanity. Albert’s acceptance of his self comes with his ability to accept and love that part of his self which his own partially white father hates about him. His grandfather was a white man and a slave owner. Old Mister had learned all the ways of treating women and children from his father and he is contemptuous about black women. He finds happiness in dominating anybody who is more black than himself. But Albert’s genuine love for Shug, Walker says, “is a major sign of mother love, the possibility of health; and, since she in her blackness reflects him, an indication that he is at least capable of loving himself. No small feat.” (*Living By the Word* 81). Winchell observes, “Walker views Albert’s love of Shug, in spite of her color and his father’s protestations, as a sign of psychic health and, more specifically, a sign of self-love” (98).

Walker’s Albert has the potential for growth, development and change within him. The growth and the transformation that both Celie and Albert undergo in juxtaposition are explicitly rendered in the novel. They become whole and at peace only when they achieve an androgynous blend of traditionally male and female characteristics. Gender sharing and

gender crossover eventually allow Celie and Albert grow toward wholeness by growing more

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like each other. “In the Closest of the Soul,” Walker writes, “They proceed to grow, to change, to become whole, i. e. well, by becoming more like each other, but stopping short of taking on each other’s illness. Celie becomes more self-interested and aggressive; Albert becomes more thoughtful and considerate of others” (*Living by the Word* 80).

Walker’s concept is that it is not enough if women are transformed or liberated. Women, men and the children and the whole race have to transform and liberate themselves. The black masculinity must be contained, controlled and ultimately transformed. Mr. \_\_\_\_\_ moves from male oppressor to enlightened being, willingly surrendering his attachment on the phallo-centric social order reinforced by the sexual oppression of women. After breaking Celie’s curse by returning her sister’s letters, Mr. \_\_\_\_\_ begins a transformation. Celie writes that “look like he trying to make something out of himself. I don’t mean just that he work an he clean up after himself and he appreciate some of the things God was playful enough to make. I mean when you talk to him now he really listen” (*CP* 267). Walker means that men do not have the habit of listening to what women speak because they think that women are not intelligible enough to talk about things that are interesting.

When Celie comes back to their community from Memphis, she is no longer submissive to her husband. Albert says that what he loves about Shug is that she is “manly—she bound to live her life and be herself no matter what” (236). So, Celie understands that a man does not respect blind submission but an ability to be economically self-sufficient and to have physical and personal strength. Shug, apart from being personally strong passes her ability to be financially independent to Celie. Leaving everything old behind—old notions, old self and old life, she enters a world of creation. She has gains full control of her existence. Pant-making signifies that Celie’s spiritual rebirth is secured by economic independence. As

Priscilla L. Walton puts it, “Celie literally sews her life back together when she begins to design pants” (193).

Barbara Christian notes, “Walker challenges [white] society’s definition [of women as dependent on men] by presenting women’s communities that are sexually and economically independent of men, though not separate from them” (*Black Feminist* 199). Celie’s clothes-making gives expression to her creativity which was buried during the years of abuse by Albert and her step-father. Trudier Harris states,

After twenty years of enduring abuse after marriage, Celie finds the strength to engage in a lesbian relationship with her husband’s former lover, to leave the church and her home, and to start a pant-making business. This brief scenario of the novel traces a remarkable transformation from victimization to entrepreneurship, and it all seems wonderfully affirming. (“From Victimization” 1).

When Mr. \_\_\_\_\_ learns to wonder and begins to change, he learns the art of tolerance and at that point, actually becomes an authentic friend with a name--Albert. Learning this art has become a *sine qua non* for the cultivation of positive characters; they learn to respect and care for each other. Such care can be expressed when men take on nurturing work. As soon as Albert starts to see Celie as a human being rather than his personal property, he is able to stop hating her and even takes her view of his genitals as being frog like humorously.

When the step-father dies, a long hidden will appears which shows that the land, house and store he had possessed for years in fact were left to Celie and Nettie. And the long-lost sister escapes from Africa and turns up at the farm with Celie’s children, Olivia and Adam. Thus all the characters are reunited in a feminized space with female traits and free of

the hostility, oppression, guilt and cruelty of the male and white worlds. “Walker seeks to resolve the dialectic by making all males female or androgynous, all destroyers’ creators, and all difference sameness” (Byerman 66). The novel ends with the restoration of women to a sense of wholeness, completeness and independence.

In this poignant novel, *The Color Purple*, Alice Walker creates incredibly lovable woman. Love has a redemptive power as the love between Nettie and Celie and the love between Celie and Shug are restorative which restores whatever Celie had lost and had been deprived of while she lived with her step-father and with his husband Mr. \_\_\_\_\_. The estrangement and violence that mark the relationship between black men and women gets revived and the rights restored and result in reconciliation and reunion. After her bond with Shug Avery, Celie grows in experience, her observations become sharper and more informed and her letters assumes a lyrical cadence. Shug Avery is a woman of pride and independence and her urge to survive acts a catalyst and a source of inspiration to Celie. Sofia has a rebellious spirit which not only makes her desert the overbearing husband but also to change the social order of the racist community she lives.

### **Animism**

Animism is “a belief that makes it possible to view all creation as living as being inhabited by spirit” (qtd. in O’Brien 193). As S. P. Swain and Sarbajit Das observes, “This belief is evoked in various ways in the novel, from the Olinka’s primitive worship of the roof leaf to the loud hum which Celie, Sofia and Harpo hear when they smoke marijuana and which Celie grows in strength and self-confidence” (87).

Celie feels that she has been constantly betrayed by God, whom she visualizes as a “big and old and tall and graybearded,” who never reciprocates her bootless cries. What God has given her is only pains upon pains: a lynched father, a crazy mother, a lowly step-father, and a sister whom she probably could not see again. At the height of detestation, addressing God, she says, “You must be sleep” (183). She abruptly stops writing to God, “giving up on Him as but another trifling, low-down man.” Hence she alienates herself from god and starts addressing her letters to her sister Nettie.

Shug denies that “God ain’t he or she, but a It” (176). Shug’s words make Celie accept a genderless God. But Shug makes her understand that “God is everything... Everything that is or ever was or ever will be” (CP 176) and to discover God, one must look inward. Only misery in life prompts one to introspect and transcend beyond. Shug tries to change Celie’s concept of God from a stern white man who demands sacrifice and devotion to an all-encompassing “It” who strives to please people by creating beauty for them to enjoy. It gives an awakening that God basically wants people to appreciate the good things of the world, including sexual pleasure, music and dancing, the wonders of nature, and color purple in a field. Walker’s conceptualization about God is that God is in everything. Shug tells Celie, “God is inside you and inside everybody else. You come into the world with God. But only them that search for it inside find it” (176).

Shug makes her believe that God cannot change her world, but only Celie can. Celie, as she grows, comes to feel that God is both in nature and in the self, and that divinity is within each individual and is found by developing the self and celebrating everything that exists as an integrated whole. Celie’s last letter: “ Dear God, Dear Stars, dear trees, dear sky, dear people. Dear Everything. Dear God” (CP 259). This revelation has come to Celie with the realization of the self in her journey from self-negation to self-assertion, from diffidence

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to confidence, from self-alienation to self-identification, from degradation and isolation to a life of fulfillment and integration.

### **Regret, Reconciliation, Redemption, Restoration and Reunion**

“Celie is one of Walker’s “emergent” women because in her life there is a reconciliation with both her cultural heritage and the man she lives with—two of criteria for the emergent woman” (Wilentz 173). Through the devotion of her sister Nettie, her lover Shug, and the family of women around her, she survives. The novel ends on a note of reconciliation, restoration and reunion. The reconciliation between Celie and Albert is of great import because it not only reflects the possibility of growth in Albert but it also emphasizes the necessity of male-female bonding and ultimately the bonding of the entire black community.

To Walker, the character of Mr. \_\_\_\_\_ is “a character that I deeply love—not, obviously for his meanness, oppression of women, and general early boorishness, but because he went deeply enough into himself to find the courage to change. To grow” (*Living By the Word* 80). The courage to change makes him manly and humane. At the end of the novel, Albert is working in his fields once again and keeping house for himself, even cooking. He appears late in the novel sewing with Celie on the porch of the house they once shared and actually designing shirts to go with Celie’s pants. He recalls that as a child he liked to sew along with his mother until others ridiculed him. Celie tells him that in Africa, after all, men quilt and wear dresses. Nobody will laugh at Albert now because the characters now live in a world governed by Womanist values rather than patriarchal ones. Such a reversal is significant. George Stade writes sarcastically: “Celie , in short, redeems these men by giving them the courage to be women, by releasing the woman already in them. But masculinity is

unredeemable; masculinity is radical evil, irreducible, the causeless cause of all that’s wrong

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in the world” (CP 266). When Albert reveals that he has always enjoyed sewing, the lingering hostility and resentment fade away and they plan to live in compatibility not as man and wife but as simple companions.

As Gay Alden Wilentz states, “Through Celie’s predicament, Walker pays homage to the Womanists by portraying a woman who struggles through adversity to assert herself against all impossible odds. She tributes to the lesbians by portraying a relationship between two women. Celie’s friendship with Sofia makes Celie learn, how to stand up for herself” (70).

### **Quilting as a Healer and a Symbolic Representation of Sisterhood and Self-expression**

Quilting is a symbolic structure that makes their position better through the unifying bond between black women. Quilting functions as a way of creating female community in a world that represses female expression. Sofia’s boldness in challenging Mr. \_\_\_\_\_’s refusal of her marriage with Harpo and her insistence on doing things in her own way instead of placing herself at Harpo’s command arouse Celie’s jealousy to such an extent that Celie without hesitation suggests Harpo beat Sofia when he does not know how to make her ‘mind.’ Celie accepts the male definition of women without the knowledge about the concept of independent woman and therefore, advises Harpo to beat Sofia to submission. But soon she regrets for the sin and the guilt does not allow her to sleep. Later, she confesses Sofia that she said that because she was jealous of her that Sofia does what she cannot do.

Celie’s helplessness and weakness remind Sofia of her mother who never says anything back to her father. Sofia feels pathetic over Celie and reconciles herself with her and even encourages her to punch Mr. \_\_\_\_\_’s head open before she thinks about heaven. Realizing her mistake, she tries to establish rapport with Sofia through quilt-making which

has a healing influence. The ritual of quilt-making creates an equality and intimacy between them. On these quilt making occasions, they discuss various problems.

In Africa, Nettie uses a quilt to force Celie's daughter's adoptive mother, Corrine, to confess her jealousy. Corrine through the recollection of a quilt absolves Nettie of accusations against her and that allows Corrine to die in peace. It is quilting an expression of black heritage that patches and mends the severed relationships among black women. Quilting strengthens the bondage of sisterhood and brings redemption to the black women in *The Color Purple*. Celie becomes empowered, strong and understands the redemptive power of love through Shug and her sister Nettie. Christian discusses about the strength of sisterhood that helped Celie transform and attain freedom. She writes,

*Meridian* begins that journey of transformation. But it is Celie, even more than her predecessor, who completes Walker's cycle. For Celie is a "Mem," who survives and liberates herself through her sister's strength and wisdom, qualities which are, like color purple, derived from nature. To be free is the natural state of the living. And Celie's attainment of freedom affects not only others of her sisters, but her brothers as well. ("Alice Walker" 470)

The movement is from imbalance to balance and harmony in relationships between Celie and Albert, reconciliation between Harpo and Sofia with their reversal of roles, happy union of Samuel and Nettie; from separation to unification of Celie and her children ; from Mr. \_\_\_ to Albert: from namelessness to a name: from a slave to an independent woman; from a rude man to a man who mellow man; from "nothingness" to selfhood; from grudge to forgiveness; from misunderstanding to sisterhood; from wound to healing.

Self-expression helps black women gain their lost identity, confidence, self-esteem, dignity and honour. It provides them the economic independence to live their life with honour and dignity free from bondage to the men. It gives them the boldness to fight against injustice and retaliate suppression. They are no more 'trees' or silent sufferers or victims of battering men. They are no more powerless and subservient. They are no more fitting them to men defined gender roles and stereotypes. They redeem their self, which makes their male counterparts revere them.

The novel is pregnant with the description of human suffering and despair but it ends with a hope for mankind. In *Finding Celie's Voice*, Walker explains her responsibility as an artist and predicts her hopeful vision for the future, insisting that Celie's redemption is concomitant with her own sense of healing. Celie is the best illustration for victimization. Celie transcends a chaotic and turbulent world and asserts her self in an otherwise meaningless existence.

Walker's argument is that there should be some masculinity in women and femininity in men, so that they will be able to understand each other and empathize each other's problems so that the whole world will live in peace and harmony, instead of sticking on the gender roles and stereotypes. After years of struggle with the overwhelmingly powerful patriarchal culture, both black men and women bring themselves to a redefinition of self in the family and in the society. They discover in themselves the ability to love and to be loved and learn to embrace the selfhood, sisterhood and brotherhood. As the Pulitzer fiction jury judges:

The narrative's exceptional strength derives from its guarded optimism about the possibility of becoming fully human under the most appalling

circumstances. Writing with pathos, but without a hint of sentimentality,

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Walker shows a young woman gaining control of her life... Love redeems, meanness kills—that is this novel’s principal theme, as it has been the theme of most of the world’s great fiction (qtd. in White 338).

As E. Ellen Barker states, “It is Walker’s contention that by presenting unrelenting portraits of human weakness, despair, and abuse; she could repair the damage done to the black community in the past, and through *The Color Purple* ‘right [to rewrite] the wrongs’ (Sadoff 4) of social and literary history” (55) Walker writes in order to make the world a better place to live. She, as a writer, feels the responsibility to make the society a better place to live for everybody without any discrimination. *The Color Purple* is created with the intention to make the world a better place to live in for the future generations and make the present generation see how far they have to struggle towards that future. Walker’s belief in change and commitment for a better world enables better men and women of all colours to emerge. As she firmly stated in a 1972 address to Sawrah Lawrence graduates, “[T]he world is not good enough; we must make it better” (*ISOMG* 37).

Alice Walker believes that she has been redeemed through writing. She says that writing has rescued her from her loneliness, suicidal urges and violent thoughts to kill. In her novel *The Color Purple*, Walker illustrates that women characters have liberated through sisterhood and self-expression. The protagonist narrates her horrid experiences in her letters as writing has a healing influence on her wounds. Redemption of the black woman, Walker insists, is possible only through sisterhood. Women who have struggled to emancipate themselves should help the other women to gain the potential to survive independently, help them to claim their rightful place denied to them by the society and support them to find their creativity. They can rise from the servitude and oppressed conditions only when they mutually respect and empathize each other.

## Chapter IV

### Remembrance of the Past as the Key to Redemption in

#### *The Temple of My Familiar*

To acknowledge our ancestors means we are aware that we did not make ourselves, that the line stretches all the way back, perhaps to God; or to Gods. We remember them because it is an easy thing to forget: that we not the first to suffer, rebel, fight, love and die. The grace with which we embrace life, in spite of the pain, the sorrow, is always a measure of what has gone before.

-Alice Walker

Walker's *The Temple of My Familiar* becomes contributory to the healing of her generation by instigating them to revise their past, venerate their own ancestors, mothers, grandmothers and their own women. She asserts in her novel, *The Temple of My Familiar* "that only by looking towards their ancestors as role models as well as remembering their kinship to all creation, can they become whole" (Martikke 175).

Walker insists that the knowledge of their past, their ancestors' experience, their mistakes, their failures, their striving against the injustices, their infirmities, their suffering, and their sustenance is vital to maintain, sustain and survive in the present context. When people refuse to know their past, if they ignore their past, if they feel ashamed to learn about the life of their ancestors or if they are too frightened to recall and refurbish it to their memory or if they fail to acknowledge their parents or grandparents, they will not be able to acquire the fortitude and endurance required to live their present life. Spiritual wholeness for African Americans consists of understanding and embracing of the African American past.

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Walker “enables her readers to become whole through recalling their individual, racial and phylogenetic pasts. Only through recollection can African-Americans continue to claim their version of the past, rather than accepting a definition of themselves by White male historians” (175).

The aim of African American women writers is to pass on their cultural traditions to future generations and to reflect and reform their culture. Contemporary African American women writers have different ways of envisioning the past in their work. They insist on the importance of “rememory” as a vibrant source for creative writing that contains the potential for spiritual redemption. The origin of the concept of re-memory is Toni Morrison’s novel *Beloved* (1987) :

I was talking about time. It’s so hard for me to believe in it. Some things go. Pass on. Some things just stay. I used to think it was my rememory. You know. Some things you forget. Other things you never do. But it’s not. Places, places are still there. If a house burns down, it’s gone. But the place –the picture of it –stays , and not in just my rememory, but out there in the world. Someday you may be walking down the road and you hear something or see something going on. So clear. And you think it’s you thinking it up. A thought picture. But no. It’s when you bump into a rememory that belongs to someone else. The picture is still there and what’s more, if you go there—you never was there—if you go there and stand in the place where it was, it will happen again; it will be there for you, waiting for you (35-36).

Rememory leads to the recreation of the untold lives of the black people and unveil the past lives of their ancestors. Divya Praful Tolia-Kelly writes, “Re-memory is a resource for the sustenance of a sense of self that temporally connects to social heritage, genealogy, and acts

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as a resource for identification with place” (87). They have to deliberately include the origin of African American culture during the dark period of colonization and slavery. Their rich tradition has been kept alive for nearly four hundred years of struggle with the Whites. Through art, the black woman writer is able to explore her sense of spirituality because she is committed to rewriting history, and art becomes the medium for the characters to find a voice and achieve resilience.

African American women writers, aware of the displacement and fragmentation that afflict African American individuals, turn to re-elaborate and reconstitute the influence of their African cultures using the imagination to reconstruct the omitted past. For African American artists, the past and the present are interdependent. Their works has the potential of healing any individual or collective identity through remembrance of the ancestors. History should be reconstructed in such a way as to be a resource for the present. The works of African American women writers function as bridges between history and myth because they join present experiences with those of the past, affirming cultural continuity and instructing new generations in survival techniques which are required for spiritual and moral growth and for the achievement of wholeness. Ancestors are a collective repository of wisdom that provides guidance and inspiration to establish moral and ethical standards as precedents of the race.

Literature is truly the noblest and most dignified form of resistance. The writer as a spiritual healer, a Shaman resurrects the dead from their lifelessness; she redeems them from the “sin of omissions”, reinvigorate their existence and helps them ‘survive whole’ through the concept of memory. In her interview with Claudia Dreifus, Walker explains the New Age quality in her writing and her ideas:

What I'm doing is literarily trying to reconnect us to our ancestors. All of us. I'm really trying to do that because I see that ancient past as the future, that the connection that was original is a connection: if we can affirm it in the present, it will make a different future. Because it's really fatal to see yourself as separate. You have to feel. I think, more or less equal and valid in order for the whole organism to feel healthy. (31)

In "Saving the Life That Is Our Own," Walker argues that "What is always needed in the appreciation of art, or life, is the larger perspective. Connections made, or at least attempted, where none existed before, the straining to encompass in one's glance at the varied world the common thread, the unifying theme through immerse diversity" (*ISOMG* 5). One of the valuable gifts Walker gained in discovering her literary ancestors was a sense of continuity with the past, a thread that bound her to a community of black artisans.

Walker's fiction functions as a spiritual conversion as it unearths hidden histories and continuities in African and Black cultural production without limiting itself to notions of gender. Her fiction is about recovery of women, family, community, spirituality, stressing balance and aiming for collective and personal transformation. As a writer, activist and womanist, Walker has directed her energies to the exposure the richness in the Black community, particularly in relation to its women; moreover, she has emphasized the necessity of understanding one's past so as to be able to pass it on to future generations. All her belief about memory and one's relationship to the past seem to converge in *The Temple of My Familiar*. Memory is a means which allows every individual to turn towards his or her own past in order to reevaluate it. As Susanne Martikke states:

*Temple* postulates a comprehensive concept of memory which sets out to alter

the audience's world and society's concept of history. It warns us against

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giving in to the desire of forgetting historical or personal catastrophes. In real life, as in the protagonists' lives, the decision between wanting to forget and the duty to remember should always favour the latter in order to guarantee that all versions of historical experience can become parts of the discourse. (183)

*The Temple of My Familiar* cuts across race, gender, religion and nation because “becoming whole through recollection” is as inevitable as breath for men and women of all ethnicities throughout the world. Walker emphasizes the importance of the collective past for the individual. The plots are characterized “by a transcendence of time and space and place” (Bates 175). The characters' severance from their individual pasts prevents them from becoming whole. Their dissociation deprives them from becoming whole because they have forgotten their kinship with the entire creation of animals, plants and humans. The protagonists of the novel are victims of amnesia, an infirmity that prevents them from a meaningful existence—“a survival whole.”

Walker once in 1983 bought a Guatemalan shawl of many colours, which was an old piece of red and blue hand woven cotton cloth, very faded and with a number of holes but supple and strong. There were Spanish words printed over and over on this cloth--*Recuerda* which meant “Remember.” Walker started wondering about what she was to remember and soon realized that she had to remember the condition and fate of the people, women especially, who made the cloth. Then she began to learn Spanish to more accurately remember the women who produced the cloth. Similarly, Walker tries to convey in *The Temple of My Familiar* that every individual should remember our ancestors who made their history. However old and faded the past may be, the knowledge and acknowledgement of the past adds strength to the present life.

As Silvia del Pilar Borrego says, “Remembrance is a textual acknowledgement of the spiritual history that African American women writers attempt to recover and reintegrate from what has been lost in the African American collective historical past” (11). Walker believes that one’s personality is so much a product of the collective past that it combines diverse and contradicting elements. As heirs of our ancestors, we are connected to the collective plane of history. No part of the past should be excluded so that the complete knowledge should heal them completely. Barbara Christian points out, “Walker’s poetry, fiction and essays always focus to some extent on the major characters’ perceptions of their past as crucial to their personal transformation in the present and the possibility of change in the future” (72).

Walker discovered Zora Neale Hurston’s literary works and her efforts to preserve the cultural heritage that the two shared provided the model Walker had been searching for. Walker’s anger at being deprived of appropriate models during the years she was growing into her art made her discover the works of Hurston. She was largely denied the aid of black literary models. Through excavation of Hurston’s works, the link between the past and the present was accomplished which became the means of achieving continuity of time. In Hurston, Walker found a kindred spirit with whom she shared a concern for the survival of black people and their culture. Though her genius was not recognized during her lifetime, it nurtured the “racial health: a sense of black people as complete, complex, undiminished human beings” (*ISOMG* 85).

*The Temple of My Familiar* revolves around the overlapping histories and conversations of three couples. Walker depicts three main relationships: Carlotta, a Latin American woman who had to flee her country, and Arveyda, a rock star; Lissie, a goddess who has lived hundreds of lives and Hal, her life-long companion; and Fanny, the free-

spirited African woman and Suwelo, a man who teaches American history. Throughout the narrative, these characters touch one another lives, directly or indirectly. As David Nicholson's summarizes:

There are several couples: Carlotta (daughter of a widowed Latin American refugee) and Arveyda (a musician reminiscent of the rock star Prince); Hal and Lissie, two older people originally from the South Carolina Sea Islands and now living in Baltimore; and Suwelo (a professor of American history who has adopted an African name) and Fanny, his former wife, a woman in search of herself. (3)

Walker's characters in *The Temple of My Familiar* have lost important parts of their past and they struggle to restore the past in order to become whole. Walker emphasizes that the past should not be past but it must be passed from generation to generation because it is the key to transformation and the key that unlocks the mystery and the source of being whole. The experiences of their kinship in the past are the key to the metamorphosis which makes the individual realize his or her own self. It is the key to existence. "Remembrance is the key to redemption," (*TMF* 334), the novel's epigraph, is an inscription on a World War II memorial and is the key note around which the characters are wound. The past is enormously important for only by knowing the past one can have a meaningful present. Lillie P. Howard states, "To achieve wholeness, they each must journey back through the past to pick up (i.e., retrieve) those pieces of themselves that they have lost" (142).

The themes of racism, sexism and most importantly the history of black race are effectively conveyed through Miss Lissie's centuries of reincarnation in *The Temple of My Familiar*. The novel is divided into six parts with animal imagery as peacock, serpent, owl, turtle and the lion. It has at least one hundred embedded stories, most of them retold from the

past. It moves from America, Europe, Africa and the primal worlds. The events are set around the globe and throughout human history –from Africa, both ancient and modern, to Latin America and the recent American past. The novel covers a 500,000 year period, transcending time, and space and place. Walker describes it as “a romance of the last 500,000 years” (*TMF Jacket Cover*). Along the way, there are visits with whites, blacks, men, women and animals, retelling the stories of mankind. The characters achieve a potential for growth through their experiences of listening to others’ stories that further on will reconnect them with other human beings and with their environment.

Walker creates the numerous-times incarnated Lissie, primary protagonist and resident of the African continent, who traces the history of oppression: the time she was raped and mutilated as a slave; the time she pleased old men as a harem resident; and the time she was burned at the stake as a witch. Miss Lissie’s subsequent past lives include a pygmy, a lion and a white male exiled because of his white skin. “Conversations between characters focus on spiritual connections past and present and a plea for people of African heritage to rediscover a lost spirituality and recognize its value” (Bates 103).

The novel opens with a description of how the white patriarchal urban world encroaches on the rural, matriarchal, native South American community where Carlotta’s mother Zedé grew up. It also reveals how the community’s culture had to withstand the dominant culture of the whites. Zedé’s mother makes a living sewing feather capes and headdresses that are worn by participants in “traditional village festivals” (*TMF* 3). When these festivals are forbidden, the elder Zedé makes the garments for a “cold, little gringa blonde” (4). Later, after the younger Zedé escapes to San Francisco, she continues to make the headdresses and capes, now for gays and artists of the 60’s.

#### **Artists as Messengers: Responsibility to Unite the World**

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Arveyda is named after “ a bar of soap from India.” Arveyda is an ancient Indian system of health that is concerned with the type of spiritual balance pursued by the characters in the novel. Arveyda also seems to have a head start over the other characters in his quest for enlightenment. His mother Katherine Degos, is a forceful, active woman, although she neglects him. Later, he receives guidance from a Jewish immigrant who helps nurture his love of music. Arveyda’s power as a musician is undeniable: “Arveyda and his music were medicine, and seeing or hearing him, people knew it” (24). Although music has brought him physical comfort and personal fulfillment, Arveyda seems to be thrown off his path when he finds himself attracted to Carlotta’s mother, Zedé. Arveyda is a sort of Shaman, whose music is “medicine.” People “flock to him as once they might have to priests” (24). To heal others, and help them for their communion, he should be whole himself and should be knowledgeable and acclimatized to his past. Consequently, Arveyda meets his aunt to know about his mother. Arveyda reflects that though the aunt gives such deleterious remarks about his mother that “each of her words against my mother struck me as a blow; as if I myself were still a child. But, oddly enough, as she raved, I felt closer and closer to my mother” (392).

Carlotta is a young and self-conscious woman, married to Arveyda, the singer. She finds that her husband has betrayed her. When Arveyda admits his affair with Zedé, Carlotta feels “emptied [. . .] of knowledge. Once again, as when she was a small child, she felt she knew nothing” (*TMF* 27). She takes up teaching women’s literature to support herself and her two children. She suffers disillusionment and hates men, but her anger does not nourish her. Through Arveyda, she eventually learns about her mother’s past—the identity of her father, the culture she is born into and the events that led them to be brought to America. Like the other characters in *The Temple of My Familiar*, Carlotta needs to know about her past—her mother and father’s past, to counter the imbalance in her life. Before this, she has to

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forgive both Arveyda and her mother. As long as she thinks they were disloyal to her, forgiveness is impossible. Only after forgiving Arveyda, and indeed all of mankind, could she begin to be at peace with herself.

Arveyda and Zedé, Carlotta's mother and Arveyda journey to South America to find Zedé's past. Eventually, Zedé stays on and becomes a priestess, but Arveyda knows he must return—not to help raise his children but to help bridge the gap between mother and daughter. He does this by singing about Carlotta's birthplace, her childhood and eventually, her mother's feelings of love and guilt. He realizes that "artists [...] were merely messengers. On them fell the responsibility for uniting the world" (*TMF* 124). Walker tries to emphasise that interdependency, growth and the realization of the self of the individual are possible when the bond between the mother and daughter is healthy. Walker clearly points out that her own ambitions and responsibility as a writer is "fostering stronger positive bonds between all mothers and daughters and between members of the larger community of women" (Worsham 118).

Meanwhile, Carlotta to subdue and compose herself, has an affair with Suwelo, Fanny's husband. She appears too feminine, wears "three-inch heels . . . and "sweaters that followed every curve of her luscious body...short skirts. Make up. Earrings. False eyelashes sometimes" (*TMF* 246). For him, she "just a body" (249). Carlotta feels too humiliated to share her pain of betrayal. But Suwelo drops Carlotta when Fanny, his wife comes back from Africa. Carlotta's wound caused by Arveyda is lacerated more by Suwelo. She feels, "He was an episode in my life . . .and he did drop me—I was so destroyed, I was angry enough to kill" (381).

After hearing Arveyda's song, Carlotta wears a necklace made from the red parrot feather earring her mother had given her, the red parrot feather which her father had in his ears which was passed on to Zedé for Carlotta along with the three pigeon- egg-size stones

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her father protected. “It was after she began wearing the new necklace that she started, for the first time in years, to dream” (200). Carlotta has rediscovered her creative roots. Through Arveyda, Carlotta comes to know about her father who an Indian slave was called as “Jesus.” He protected three stones sacred to the village which he believed should be “kept” (72). “He fully believed that if the stones were not kept, his people, the Krapokechuan or ‘human beings’ would remain dispersed forever, and never again find a home. Because where the stones were was their home” (72). The guards murdered him in a ghastly manner when they found him making love with Zedé and shut her in a hut along with the body of Jesus. She spent countless days and nights in the hut with the body of the man whom she slept with, screaming for help. One night the tribesmen of Jesus rescued her and she eventually fled to a school run by “gringos”. She escaped later to the United States with Carlotta with the help of a rich girl, Mary Ann Haverstock.

Arveyda fulfills his function as a Shaman by restoring the love between the mother and the daughter, reconciling and reconnecting them and making Carlotta whole. Through his influence, she swathes herself with her past rather than ignoring it. Forgiveness redeems and the past makes her revival whole. When she hears the story of her grandmother’s pipe and chimes, she decides to become a bell chime player. In Arveyda’s studio, she shows Suwelo her instruments—wind chimes of all shapes, sizes, colors and descriptions from all over the world, which she plays with a hardwood stick. She lives in Arveyda’s guest house, down a path and across a ravine from the main house, and she is as happy as she has ever been.

Carlotta and Arveyda have to return to the way of life of their ancestors, a way of life in which neither sex seeks domination over the other and one in which neither sex must surrender its spirituality to the other. The couple chooses to live apart—and free—in order to live in harmony. At the end of the novel, Carlotta and Arveyda are still married, yet maintaining separate residences.

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## Remembrance and Rememory of the Past

Miss Lissie is willing to remember and “remembers everything.” Re-memory brings the stories of her past. She is able to dream, imagine, remember or construct the past. For Walker, these memories and dream memory are implements to voice the world about history as remembered and lived in African American experiences. Her incarnations in different bodies and times have helped her to understand the existence of past, present and future, as she herself declares connectedness “to all three planes – past, present, future – of life” (*TMF* 196). “Miss Lissie’s memory allows her to recount the multiple stories of her successive pasts as white or black women or men that extend in a revisionary fashion through the whole history of mankind. Miss Lissie’s ever-present ancestor’s voice and memory extend to a distant past, where humans and animals lived in harmony as familiars” (qtd. in Gallo and Durán 118).

Miss Lissie, the ancestral storyteller emphasizes the importance of the past to the reconstruction of repressed cultural identity. Miss Lissie suffers from her own brand of racism. She boasts of the fact that in every one of her incarnations, she has been fortunate enough to have been a black woman. Winchell remarks:

Miss Lissie’s memory of past lives provides a convenient means of encapsulating in a single character centuries of the history of black womanhood. Miss Lissie’s soul in one incarnation survived the horrors of slaveship only to die on a Virginia plantation after losing a leg to a bear trap while trying to escape. In another, she was a mooress burned to the stake as a witch during the Spanish inquisition. In a another, she was fortunate enough to marry a man of her own choosing, but she was born without a hymen and there were no blood stained sheets to show the villagers after the marriage was

consummated, she was denounced publicly, forced into prostitution, and died of infection and exposure at the age of eighteen. (116)

Looking back over her collective past, Miss Lissie realizes that she can recall a few times when she was at peace. One such time was when she was a pygmy in Africa's ancient past. As a pygmy, she viewed the apes in the jungle as her cousins. The peace-loving and gentle apes are superior to their rather loud and contentious human counterparts. Family unity was an important element of simian life, while men and women were grouped and segregated in the human community. Miss Lissie remembers, "In those days of which I am speaking, people met other animals in much the same way people today meet each other. You were sharing the same neighbourhood, after all. You used the same water, You ate the same food, You sometimes found yourself peering out of the same cave waiting for a downpour to stop" (*TMF* 361). Santosh Kumari expounds upon Miss Lissie's ancient society: "Human society along with the animals, their familiars, constituted a sense of mutual trust. Fraternity and earnestness permeated all through their life, and harmony prevailed in the common coexistence. All were amicable and enjoyed solidarity and rejuvenation" (18). Miss Lissie is disillusioned with the change that comes over the present society with its sexual and racial discrimination and the avaricious men with their patriarchal system.

Miss Lissie remembers and recalls breaking with her tribe and taking up permanent residence among the apes because she and her mate chose to live together and as a couple, raise their children, a sort of cohabitation unheard of among human beings during this era, but one that gradually came into vogue for a time, as Miss Lissie explains to Suwelo: "It was this way of living that gradually took hold in all the groups of people living in the forest, at least for a very long time, until the idea of ownership. . . came into human arrangements" (*TMF* 86).

The pattern of freedom which Walker recommends is a system of living separately and not living together. When a man and woman live together, the man always wishes to own women and children. Men were stronger and women were weak from childbearing. Consequently, men wishes to dominate women and children and always have an urge to prove their control over them. Walker's history of the world as traced through both African and South American characters of the novel records this pattern of living with freedom. She distinguishes the times when men and women could and did live together in harmony and the times when they lived apart to maintain harmony. When men and women live together man needs to dominate woman and this recurs periodically in history whereas the two sexes enter a period of uneasy cohabitation.

Walker believes that the loss of ownership was the consequence of an early period when men and women had tried to live together. Walker holds the view that men and women should only visit each other and not live together. In her novel, *The Color Purple*, at the end she makes Albert and Celie live as friends and not as man and wife tied by the bond of marriage. Similarly, in this novel, Walker wants the couple Fanny and Suwelo to return to the old way of visiting and not living together. Men will not have the urge to prove their control when women live separately.

Miss Lissie is an embodiment of wisdom and knowledge of human history. Miss Lissie is probably the most memorable character possessing the unique power to incarnate successively, lifetime after lifetime . In Miss Lissie's memory most of the past events are quite vivid but some belonged to times so long past that she calls them "dream memories." In such a dream memory, she was not a woman, but a lion, a woman's familiar. Then man's jealousy and his need for dominion changes the pattern of freedom. The animals shared their warmth of the nightly fire with the women. They grew up together and shared the favourite spots in the forest. But this way of life was rapidly ending when she grew into a fully grown

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big lion and when the men's camp and women's had merged. Then they both lost their freedom. Then women were told what should and what should not be done and became emotionally dependent on the individual man "by whom man's law now decreed they must have all their children, lost their wildness, that quality of homey ease on the earth that they shared with the rest of the animals. . . .In the merger, the men asserted themselves, alone, as the familiars of women" (*TMF* 367).

Miss Lissie regrets the loss of the friendship that she, as a lion, had with women, pitying the poor women left alone with no fellow creatures but men. Still, she admits that she was relieved to escape the "eternity of strife" that men and women merged were fated to undergo. "In consorting with man, as he had become, woman was bound to lose her dignity, her integrity. It was a tragedy. But it was a fate lions were not prepared to share" (*TMF* 368).

Miss Lissie has kept this part of her past a secret from her husband Hal, because he has an irrational but debilitating fear of cats. Her many past lives were captured on film by a photographer. She appeared to be a different woman in every picture that he took, even to her height and skin colour. She destroyed a photograph which would reveal the truth she was trying to hide from Hal. In contrast, Miss Lissie never had to hide any part of her self or herself from Suwelo's uncle Rafe. She says, "He loved the total me. None of my selves was hidden from him, and he feared none of them." She concludes, "So, loving Rafe and being loved by Rafe was the experience of many a lifetime and very... loved me whole heartedly, as a goddess which I was" (*TMF* 372).

Rafe precedes Hal in death, and at her own death Miss Lissie leaves for Hal a clue to her hidden feline past in the form of five pictures of lions that she has painted. It remains for Suwelo to reveal to Hal the entirety of the woman who was Miss Lissie. Hal weeps to learn that Miss Lissie never felt she could be her whole self with him. He is almost blind by that

time. The marriage between Miss Lissie and Hal, in all of its unorthodoxy, is presented as the  
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closest to a fulfilling marriage that exists in the novel. What sustains their love is Hal's unwillingness to destroy in Miss Lissie the wildness of the lioness that he never knew, his understanding that she can never be emotionally dependent on any one man. As he watches the suffering she endures bearing their daughter, Lulu, he knows that never again would he cause her such pain. He is there to deliver each of her other children, but he does not father them. After Lulu's birth he never again makes love to Miss Lissie. Theirs is a union of spirit, however, so complete that bodily union becomes insignificant. When each gives Suwelo a self-portrait, the artists' signatures reveal that Hal has painted Miss Lissie's self-portrait and she, his. Such is the closeness of their souls. Walker expounds androgyny through the self-portraits. As Buncombe observes,

Walker uses androgyny as a metaphor for the 'wholeness,' the totality of the black experience as she sees it. This wholeness calls for a new look at traditional definitions of such terms as 'masculine,' 'feminine,' and 'lesbian' . . . Thus, by first examining traditional stereotypes that predetermine one's destiny and predict one's actions, by challenging old values which inhibit change; and finally, by proposing new definitions and new terminology which, hopefully, will lead to liberation and reconciliation, Alice Walker, attempts . . . to get at the truth and the total spectrum of the black experience in America.(421)

### **Suwelo: From spiritually void to valid**

Suwelo is a professor of American history who has never read a book by a woman; and although the first words from him are an admission that "[h]is generation of men had failed women" (*TMF* 28), he seems unable and uninterested in doing anything to rectify that situation. "He is also cut off from his personal history, even to the extent that he is

uncomfortable bringing a cart to the grocery store because it reminds him of his mother and grandmother” (165).

Suwelo goes to Baltimore to sell off the house his great uncle left him. During his stay, he meets his uncle’s friends Hal and Lissie. His lessons come from Hal, but even more so from Miss Lissie. “As an academic, a skeptic and a financially stable but spiritually vacant man, Suwelo is a sort of stand-in for the critical reader.” (Sol 396). Gradually, as he hears the stories that revise his personal history, as well as that of the world, Suwelo comes to a new understanding. First, interested in learning more about his Uncle Rafe, Suwelo quickly finds himself listening to stories from Lissie and her husband Hal about their own collective pasts and then to stories from Lissie about history back to the beginning of human history and about the domination of women by men and of Africans by Europeans. Miss Lissie’s posthumous letter to Suwelo tries to make him realize that he is one of the “terribly damaged human beings” (*TMF* 354). Miss Lissie awakes him to open the door which he has closed against memory, against the pain. She regrets for not having encouraged him to speak to her about his parents. She asks him to recognize whatever he remembers about the father and mother, ‘Marcia and Louis’, how they lived and died, about the accident that orphaned him, the car, the style of the car etc. Miss Lissie writes, “For really, Suwelo, if our parents are not present in us, consciously present, there is much, very much about ourselves we can never know . . . . And more important, the doors into the ancient past, the ancient self, the preancient current of life, remain closed” (355). Miss Lissie is a spiritual mother who is concerned about the growth of Suwelo and is keen to make him understand that such empathy for the fellow woman and the other woman is essential for his own personal growth.

In his affair with Carlotta, Suwelo is in all likelihood, shallow. Carlotta describes him as a mere figment of her imagination and Suwelo describes her as a being of ‘no substance.’

But for Fanny, Carlotta’s very substance is pain. Fanny tells Suwelo, “I don’t know what had

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happened in her life. I sometimes wondered whether you knew anything about her life at all. But each time I worked on her, I was amazed to feel the pain, like waves of ice meeting my hands, the pain of a body recently and repeatedly struck. A body cringing” (*TMF* 321). Fanny tells Suwelo that men should have mercy on women and that they should not exploit them as objects. It is his declaration of the power of words, “talking is the very afro-disiac of love” (322), that brings him to a partial reconciliation with Fanny.

Miss Lissie, however, makes him realize that he must ask Carlotta’s forgiveness, for “it is a sin to behave as if a person whose body you use is a being without substance. ‘Sin’ being denial of another’s reality of who and what she or she actually is. You can still go to her, as you must, for your own growth, and ask her forgiveness” (355). Walker believes that forgiveness redeems. Miss Lissie traces much of Suwelo’s own pain to the fact that he is a fragmented being, in spite of the fact that his name is the same as the “rune for wholeness”. Suwelo has tried to close doors to his past, close them against memory and pain. In his case, his parents wait behind that closed door. Miss Lissie tells him that it is the memory of his mother’s “abandoned and suffering face” (355) that has made him scared of knowing too much of women’s pain. She further tells that “blocking off what hurts us” (355) does not wall ourselves from pain. Instead the wall prevents growth, which “hurts us more than the pain . . . Walls remain. They grow moss. They are difficult barriers to cross, to get to others, to get to closed-down parts of ourselves” (355).

Pain deprives Suwelo of words, and he is unable to tell his own stories until the end of the novel. Finally, only with constant support and pressure from Lissie and Hal, Suwelo begins talking about his affair with Carlotta, the breaking of his marriage, and finally the terrible relationship of his parents and the horror of their death in a car accident. By coming to terms at last with whom his parents were and by ultimately forgiving their faults, as well as

by understanding his own mistakes and misconceptions, Suwelo realizes “one of his

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functions in assisting Creation in this life” (413) and finally returns some of the help he has received from Hal and Lissie. He even leaves his teaching job to take up carpentry. He is spiritually void and so he needs to hear the stories from the entire past. Miss Lissie’s stories prepare him to accept his imperfections and realize his personal history, that of his parents, his ancestors, that of Uncle Rafe. His redemption is gradual. When Suwelo goes in search of Carlotta for forgiveness, he finds that the female impersonator is most definitely gone. Carlotta knows about her past, forgives her mother and husband, knows her self and hence redeemed as well. Her hair is now that of a concentration camp survivor. Gone are her sexy clothes and even her voluptuous curves. Suwelo tells her that she doesn’t even look like a woman any more. “Obviously,” she retorts, “that is how a woman looks” (398).

At the end of the novel, Suwelo and Carlotta rejoin with an intimacy they never experienced when they approached each other merely as “blind flesh.” Theirs is now an intimacy of the spirit, and Suwelo undergoes a symbolic spiritual rebirth. As Carlotta, her disguises gone, discusses her mother Zedé, he feels that the doors that had barred his own mother from his memory opening a crack. When he is able to talk to Carlotta about his parents, his mother finally walks through that door. Suddenly, he recalls the incident he has shut out of his memory, the incident that has made him long to use woman’s bodies without having to confront the reality of women’s pain. He remembers looking down at the bodies of his parents as they lay in the funeral home after being killed in a car wreck, or as Suwelo calls it, a “people wreck” (401). Suwelo recalls being in the car time after time, with his drunken father speeding down the road and his mother begging him to let her and her son out. He recalls hating his mother for not trying to get out of their miserable marriage, but as he looks at her lifeless hands with their bloodied and broken nails, he realizes that this last time she at least tried to get out of the car and that his father crashed the car into a tree while trying to stop her.

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The image of his father that has always loomed large in Suwelo's memory is of a man who had been a World War II soldier and had returned having lost "half of one arm and all of his mind" (403). But after Suwelo tries to think about his parents, the image that is trying to get in to the doorway is that a younger man, one who is not old or drunk, but a handsome young man with two arms. He tells his son, "My name was once Suwelo, too" (404). Seeing his father young and whole once again allows Suwelo to collect some of the fragments of his own reality and let the door of his past swing open. In consequence, he steps towards 'surviving whole.'

Where Suwelo's affair with Carlotta is flawed by their tendency to view one another as "blind flesh," his relationship with his wife, Fanny, is disrupted by her disturbing habit of falling in love with spirits. Her spirit lover of the moment could be an Indian chef dead for a century or a spirit that does not even know why or what it is. When Suwelo tries to explain his problem to an impassive Jewish psychiatrist, he stops short of adding that Fanny's lover does not even have to be a human: "He thought he'd save Fanny's attachment to trees and whales until he could see further" (184). When Fanny and Suwelo make love, he is never quite sure who is there. "I'm certainly not, as far as she's concerned, though she claims otherwise" (185). Fanny's distractedness helps him to justify himself when he is unfaithful. When Suwelo compares Fanny with Miss Lissie, he tells Miss Lissie, "You are a spirit that has had many bodies, and you travel through time and space that way . . . Fanny is a body with many spirits shooting off to different realms everyday" (243). Like Suwelo, Fanny needs to open the locked doors inside of herself.

### **Fanny and Arveyda**

At the beginning of the novel, Fanny is trapped in an unsatisfying marriage but has access to spiritual nourishment through women in her life. Fanny has access to the spirit world and she describes her meeting with the spirits that "open doors inside me [...] I begin

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to feel the stirring in myself, the humming of the room and my heart starts to expand with the absolute feeling of bravery, or love, or audacity or commitment.[...] I radiate this expanded light, Happiness.” (185-186).

Fanny is the character who struggles most with racism. She suffers from nightmares where she tries to kill white people and seeks a therapist’s help to find a solution. “It had become like a scale or a web over her eyes. Everywhere she looked, she saw it. Racism turned her thoughts to violence. Violence made her sick” (294). She tells her therapist about the shining, gold-handled sword that is constantly not in her hand but in her look and about her visions of blond heads rolling into the gutter. Out of fear of the murderer who exists within her, Fanny withdraws as far as possible from human contact, preferring the safer company of her spirit lovers. When Fanny gives a massage to Carlotta, Fanny explains that she left academia to become a masseuse because she needed to touch the bodies of other people, people she might not like, in order to force herself to confront their bodily reality and also their pain. “Otherwise”, she says, “I am afraid I might start murdering them” (283). Fanny’s anger is not individualized, nor is it directed toward people of colour. Just like Fanny, many characters go through the stage in life when they are traumatized by racism and later try to exclude white people from their lives or suppress the memories. Through a line from “The Gospel According to Shug,” a booklet that gives answers to all the characters, the author says: “HELPED are those who strive to give up their anger; their reward will be that in any confrontation their first thoughts will never be of violence or of war” (288).

### **Knowledge of the Past Appeases Fanny’s Agitation**

When Fanny’s mother, Olivia, thinks that Fanny’s anger goes beyond control, she takes the agitated Fanny to Africa to meet the father that she has never known. The father, Ola, knows what it is to take white lives—he has done so in the name of revolution. So he knows firsthand that killing the oppressors does not free one psychologically. His advice to

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his daughter is, rather, to harmonize her own heart. He knows that she alone can find the means of doing that, and she does so when she is able no longer to deny the body but rather to let spirit and flesh come together in a mutually nourishing way. As Sol argues, “[Fanny’s] experiences and conversations with her father and also with her half-sister Nzinga connect Fanny to her personal history and culture and allows her to return home with a renewed sense of herself and her spiritual center” (397). Her anger against the whites is subdued and the stories harmonize her relationship with Suwelo. An inner peace pervades her and she chooses to be a masseuse. She attains her wholeness when Arveyda comes face to face with her and her own self.

Early in the novel, Suwelo plans to take Fanny to one of Arveyda’s concerts, because she listens to his music endlessly, moved by it to a state of ecstasy. At the last moment, Fanny finds herself suddenly paralyzed with fear at the prospect of meeting in the flesh a man, “who created the beauty that was so much what her soul hungered for it made her weep.... ‘Isn’t Arveyda old?’ She asked hopefully. ‘I’ll wait until he dies or until I do, and then.... I will see him” (*TMF* 129). Only at the end, when she finally meets Arveyda, Fanny understands her habit of falling in love with people whom she will never meet. She is giving him one of her famous massages when she looks down at his naked back and thinks, “Is this how people create gods,... she thinks she has always been walking just behind, a hundred to a thousand years behind, the people she has found to love and that she has been very careful that their backs were turned. “What would she do if one of them turned around?” (406)

When Arveyda does turn around, aroused by the motion of her hands on his body, their union with one another is a perfect blend of flesh and spirit. Fanny has learned not to deny flesh out of fear of what her anger might lead her to do, but rather to harmonize her own heart and thus to achieve through the union of body and soul psychological wholeness that

her thoughts of killing her oppressors would never bring. Arveyda is a fitting partner for her

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in that he, like the born-again Suwelo, is one of those rare men capable of understanding women's pains. Thus, Fanny is cured and redeemed from her fear and anger against her oppressors.

Fanny and Suwelo, are divorced, yet living together an hour's drive away. They are building a house modelled on the prehistoric ceremonial house of the Ababa tribe,

a house designed by the ancient matriarchal mind and the first heterosexual household ever created. It has two wings, each complete with its own bedroom, bath, study and kitchen; and in the center there is a 'body'—the ceremonial or common space. . . After thousands and thousands of years of women and men living apart, the Ababa had with great trepidation, experimented with the two tribes living, a couple to a household together. Each person must remain free, they said. That is the main thing. And so they had designed a dwelling shaped like a bird. (395)

Walker expounds that in the beginning of the world, all tribes were organized as matriarchies, where men and women lived separately. Zedé the elder says that women were the producers of the earth, goddesses, and therefore women were priests with great supernatural powers. To men, producing remained a mystery and whatever is mysterious and unfathomable is feared and worshipped. Zedé says, "What the mind doesn't understand, it worships or fears. I am speaking here of man's mind. The men both worshipped and feared the women" (49). Lissie also confirms that her mother was the "queen" of the tribe. Miss Lissie says, "I suppose she was what queens were originally, though: a wise woman, a healer, a woman of experience and vision, a woman superbly trained by her mother. A really good person, whose words were always heard by the clan" (360). Walker creates a similar pattern of freedom in *The Temple of My Familiar* where men and women live separately to harmonize their relationship.

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Women enjoyed close friendship with animals, including lions and apes, and lived a balanced peaceful life until men started to claim ownership over them and separated them from animals, their beloved familiars. In the same way, Fanny moves out of their bedroom and eventually out of their house like their distant African ancestors. However, Fanny and Suwelo find that separate spaces increase their harmony rather than disrupt it. When they visit each other as though meeting for the first time, their love-making has a freshness in it.

The minor characters reveal mysteries and practical survival techniques to the central figures: Ola, Fanny's father and a Mandela-like African playwright and activist; Fanny's half-sister Nzinga; Shug, the mother character (author of a series of anecdotes, 'The Gospel according to Shug'); Mary Jane Briden, the wealthy white woman who abandons her inheritance, saves Zedé from her imprisonment, and refuses her part in the hegemony to pursue a more fulfilling life. Each of the characters fills in the familial, cultural and historical backgrounds of the central characters and helps to guide them on their way.

The scene that gives the novel its title is Walker's warning against betrayal of one's own wild, untamed spirit. Miss Lissie tells Suwelo of a dream in which she shows him her temple. Rushing about underfoot is her *familiar*—part bird, part fish, part reptile. So distracting is it's slithering and skidding about that she entraps it under a clear glass bowl, which it breaks through to escape. When the glass bowl fails to contain the creature, she tries a heavier white one and finally, as a last resort, a metal wash tub. But with the power of a volcano, the familiar breaks the tub and rushes out into the open air. "It looked at me with pity as it passed. Then, using wings it had never used before, it flew away" (120). Miss Lissie realizes that out of pride and distraction she has betrayed the beautiful little familiar that had always been so loyal to her. She has betrayed her own spirit by trying to deny it the freedom of the cosmos.

### **Woman as a Source of Continuum of the Human Race**

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*The Temple of My Familiar* is didactic to the entire human race in that it conveys the message that the individual should not perceive oneself as independent human being but as part of a whole. All the characters in the novel suffer because they have lost important parts of their past, a loss typically represented by disrespect toward one's mother or mother earth "Africa" or the female part of creation. The female characters degrade themselves by disregarding their own mothers and their ancestral mothers. Men have been taught to consider women evil and vitiate the worth of women. In Lissie's words: "He has let himself be taught that his own mother is evil and has joined religions in which her only role, after nurturing and rearing him . . . is to shut up" (*TMF* 203). The exploitation and the misuse of Africa's resources become only possible when humans have forgotten or disremembered their roots.

Walker insists that the characters should remember the oppressive pasts of their foremothers, for instance, how they were raped and made prostitutes by their slave-holding father or lover. She suggests that by remembering history and the legacy of slavery, connections must be made between the past and the contemporary moment but only those usable elements of the past must be retained and remembered to ensure the wellness of the present and also the future. And it suffices not if the characters acknowledge their past, but they have to retell their stories to make their redemption complete. The exploring of the past, of their families, of their tribes, of their culture is important for the individual. The revelation of the past brings the characters to a new understanding of the world and their place in it. Each character has to go through reconciliation with the past, be it painful childhood memories or their own regrettable mistakes of the past; the betrayal of the loved ones, or the discrimination they faced. Adam Sol observes,

Fanny, Carlotta, Suwelo and Arveyda all need to come to terms with the stories of their parents; they seem to be adrift until they learn where their roots are. But more

important, they need to retell those stories: “Fanny to Suwelo in letters from Africa as well as to her therapist, Suwelo to Hal and Lissie, Carlotta to Fanny and Arveyda, and Arveyda in his music. (396)

### **Creating Art out of Pain**

*The Temple of My Familiar* is a novel that is concerned about how pain is relieved and healed by the remembrance of the past. Through creative work, the mood of violence and vengeance is diverted. By creating something divine and beautiful, the characters heal their pain and redeem themselves. Creativity cures the sickness of the heart, of the soul and henceforth art is redemptive. Creativity helps to overcome the humiliation, mortification and the degradation suffered by the body, mind and the soul. To Walker, writing is the creative work that saves her life. Walker, in her interview with Claudia Dreifus answers the question whether she has written the *The Temple of My Familiar* out of depression. Walker says that the act of creation itself heals:

. . .like in the Native American cultures, when you feel sick at heart, sick in soul, you do sand paintings...The thing is that you are focused on creating something. And while you're doing that, there's a kind of alchemy that happens and you turn that bad feeling into something that becomes a golden light . . . by the time you've finished the sand painting, you're well. The point is to heal yourself. (n. pag.)

Walker considers writers as priestesses and healers. She told David Bradley in 1984, “I think writing really help you heal yourself I think if you write long enough, you will be a healthy person. That is, if you write what you need to write, as opposed to what will make money, or what will make fame” (Bradley 96). Literature serves as a healing force by

steeping the writer into a past time and situation which can renew the creative process and  
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rejuvenate the whole aspect of survival. The writer steeps the reader into the phylogenetic past (race history) and helps them transform through their gift of memory as their characters do.

Walker's characters that are able to recall their past not only help the other characters heal and redeem, but also the readers. The characters are emotionally and spiritually healed because they understand better the relationship between the past and the present. The characters in *The Temple of My Familiar* are artists in some way and this is an important means for spiritual development. She the elder is a bell chemist and a sewing magician. Zedé sews feather capes and goods. Arveyda is a Shaman musician and Hal a painter. Miss Lissie is a painter and story-teller, Ola is a playwright, Nzinga's mother makes murals in the hut, while Fanny is a masseuse, Suwelo a carpenter, Carlotta like Zedé, a bell chemist. The creative artists not only develop themselves spiritually but also inspire others. Martikke states:

Zedé and Lissie are artist mediums, in Walker's sense, who enable people to look at the past as a model for a better future. These women are priestesses, healers and even goddesses in personal union. As such, they directly and indirectly guide the protagonists' search for their individual pasts as well as tying them to a collective frame work. (175)

Zedé, Carlotta's mother, creates art out of pain. In America, she makes and sells intricate traditional feathered capes and jewellery to the bohemians of San Francisco. Carlotta meets her future husband, the rock star Arveyda, through the purchase of one of these capes. When he later has an affair with Zedé, Carlotta turns her pain and passion to music made of chimes and bells. One of the art forms comes from culture, and the other from pain.

Hal is a painter. When he was a child, his father prevented him from creating anything artistic from fear of his son being thought of as a homosexual. He starts painting constantly after his father's decease, perhaps from his past pain. Miss Lissie is photographed in almost every period of her life and the most striking images are those of her with an expression of suffering in her eyes. Finally, Fanny falls in love with Arveyda's music, having never heard him. But, when Suwelo wished to take to her to the concert, she refuses to go because she fears to meet people instead thinks about waiting for Arveyda to die and become a spirit. His art gives her a complex feeling of both pain and pleasure.

Zedé remembers her experiences in a South American Indian village and redeems her youth, family and the stories which inspire her son-in-law and lover, Arveyda, to create music. Carlotta, remembers the tribal stones and sacred red parrot feathers which redeem her from her University post and enables her to assume her grandmother's occupation of crafting the bells and music which speaks her story.

Davenport calls *The Temple of My Familiar* "one of the most important books of the late eighties because of Walker's "messages," her possibility of "saving" a large number of us—or of enabling us to see and save ourselves, through an Afracentric vision" (13). Debra Walker King says, "*The Temple of My Familiar* is a collection of loosely related stories, a political platform, a sermon, and a stream of dreams and memories bound together by definition of (and explanation for) the present state of human affairs" (qtd. in Davidson 718). The six central characters coincide in modern time North Carolina, yet their stories span through thousands of years in human history. Each of the characters is searching for his or her true identity. Borrego observes, "Walker's *The Temple* challenges hegemonic history and memory in the very structure of the narrative as it confronts the importance of memory to personal and cultural identity" (12). Their past serves as both an obstacle and the key to

knowing their real place in history, society, and the world. Though each character derives a distinct feature, the state of oppression is the same. Either oppressed by race or sex, they all have to face the disdain, ignorance and violence from those around them.

The novel has an optimistic stance in that Suwelo manages to face the violent death of his parents and the abusive way his father treated his mother and Carlotta overcomes her anger at her mother and Arveyda's betrayal. Meanwhile, Suwelo, Carlotta and Hal can only achieve fulfillment through their understanding of the prodigies' powers and by coming to terms with their own painful pasts. As the critic Ikenna Dieke puts it: "Behind the insistent particularity of each individual story is a serious quest, albeit unconscious, for the demonstrable values of oneness, wholeness and unity as opposed to dialectical tension, exclusivity and separateness" (508). Madelyn Jablon reviews that *The Temple of My Familiar*, "shouts about the importance of recognizing one's past and listening to one's ancestors" (138). Alice Walker's characters become resilient, healthy and whole once they acknowledge their ancestors' voice. Recognizing one's past is recurrent in Walker's works. *In Search of Our Mother's Gardens*, Walker illustrates the prominence of ancestry and heritage to her work and life. She excavated the deliberately omitted works of Zora Neale Hurston and recognizes her as her literary foremother. Revealing a very personal account of her exciting view of ancestral presence, Walker depicts:

I gathered up the historical and psychological threads of the life my ancestors lived, and in the writing of it I felt joy and strength and my own continuity . . . that wonderful feeling writers get sometimes, not very often, of being with a great many people, ancient spirits, all very happy to see me consulting and acknowledging them and eager to let me know, through the joy of their presence, that indeed, I am not alone. (*ISOMG* 453)

Bonnie Braedlin remarks that *The Temple of My Familiar* was applauded for its development of ideas and themes which were introduced in her fiction and essays—“its castigation of white and male oppression, its valorization of African American and female identity, and its emphasis on the importance of community and female friendship” (47). He further remarks:

Her retelling of the past exposes the dark underbelly of white colonial history—the privileged and privileging narrative that scapegoats Others. Through horrific recollections of slavery in Zedé’s tales of her youth in South America and through Miss Lissie’s stories of the African slave trade and the diaspora, Temple offers eyewitness accounts of the deliberate and relentless enslavement and extermination of peoples of Color. (54)

*The Temple of My Familiar* establishes that recovery of the past, remembrance of the ancestors, reminisces of one’s predecessors, reconstructing the neglected matriarchal values, recovering origins, making connections to the past and present, knowing their ways of survival, and excavating the repressed history and tradition are ways to redemption that help the black people to learn about their origin and establish a new community of renewed freedom.

## Chapter V

### Spiritual Redemption through Communion with Nature in

#### *Now is the Time to Open Your Heart*

The earth does not belong to man, man belongs to the earth. All things are connected like the blood that unites us all. Man did not weave the web of life, he is merely a strand in it. Whatever he does to the web, he does to himself.

-Chief Seattle

Alice Walker's *Now is the Time to Open Your Heart* is a novel with autobiographical overtones, which resonates her personal experiences and their impact on her life. As a black woman, Walker discloses that she is no exception to the triple jeopardy of race, sex and class and through her writing, she attempts to heal the hurt, pain and humiliation she had suffered. The wound or the hurt is healed through several redemptive measures which are strategies for survival. Her novels invariably and recurrently expound the various ways of redemptions. Personally and professionally, she journeys through various phases of growth towards enlightenment and spiritual development. As a writer, she has grown in confidence by practising some sort of retreat, over the years.

Knowing one's roots, remembrance of the past, worshipping ancestors, sisterhood, love, forgiveness and nihilism are ways of redemption which her works of art elucidate elaborately. Her novels deal with the remedies to the multiple-oppression faced by black women in the white society. Gradually, in the course of life, as she evolves as a middle-aged woman writer, she understands that spiritual redemption culminates in communion with God. She swears on the necessity of cleansing the polluted body before consuming the

Grandmother medicine, Yagé and believes that the "continuous internal cleansing" will

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eventually lead to the purity of the soul—a prerequisite to reach God. She takes the medicine not only to cure herself but for the “highest good of all” (*NTOH* 64) humans of the planet, for the coming generations and for the animals and plants and rocks—for the “survival whole.” Once the medicine is taken, she gets the feeling that she would not turn back from any issues that would recur in her life, however hard it might be.

In her novel, *Now is the Time to Open Your Heart*, Walker acknowledges and expresses her gratitude to all “devas, angels and bodhisattvas who accompany, watch over, and protect explorers, pioneers and artists” (*NTOH* “Acknowledgements”). Walker introduces two epigraphs to substantiate the concept of the novel. Firstly, she quotes from Marlo Morgan’s *Mutant Message Down Under*, which is about an American woman’s four-month-long journey through the Outback with the Australian nomadic aboriginals that leads to the discovery that the world can be saved from destruction if the people live in natural harmony with the plants and animals and human lives can be filled with a great sense of purpose. Morgan says, “These people believe everything exists on the planet for a reason. Everything has a purpose. There are no freaks, misfits, or accidents. There are only misunderstandings and mysteries not yet revealed to mortal man . . . Everything in oneness has a purpose” (51). And secondly, Walker quotes Winnie Mandela’s, “So far, there’s no law against dreaming” (*NTOH*).

In her prefatory note, Walker pays her tribute to the paternal grandmother whose maiden name was Kate Nelson. Afterwards, she married Walker’s grandfather Henry Clay Walker and was murdered when Walker’s father was a boy of eleven. Walker says in her note, “This novel is a memorial to the psychic explorer she [her grandmother] might have become” (*NTOH*).

Walker in her interview with Patricia Gras, expounded that “

Her grandmother was obviously someone whom I never met and then . . . realized, I missed her terribly . . . I missed the woman that I was myself becoming . . . the elder feminine voice is suppressed in Western cultures, we are missing grandmother and added to that was the fact that the medicine that I was taking has as its primary spirit that of the grandmother. That spirit is the spirit that says, ‘Stop, don’t drop bombs. Stop, feed all the children. Stop do what’s really good for all’ . . . is clear grandmother voice. ([www.youtube.com](http://www.youtube.com)).

But Walker feels that these voices of the grandmothers’ were suppressed and killed by the Western society for over 500 years. She regrets that these voices which were ignored might be the voices of healers, wives and visionaries. Since they were suppressed, they were afraid to speak, to act and to be and to lead the posterity.

Walker elucidates that the title, *Now is the Time to Open Your Heart*, is a *icaros* healing song which is sung by the shaman who is trying to help those who go on the spiritual journey. When the experience of having the ancient indigenous medicine Ayahuasca scares the protagonist Kate, perhaps, she would feel vulnerable and would hold on to her closed heart. So the shaman sings “*Ya es el tiempo para abrir tu corazón,*” (*NTOH* 68) to soothe her and persuade her to open her closed heart.

The main character Kate, in *Now is the Time to Open Your Heart* is a renowned fifty-seven-year-old writer who has a fear of growing old. Though she thinks that she had escaped the apprehension for old age, she still has the fear of senescence, retirement and leisure. She is not happy about indulging in hobbies rather she wants to be “essential” in old age (*NTOH* 210). She feels that her life is changing and the creaking noise from her knees makes her unhappy because it trumpets the arrival of senescence. It is only during her spiritual sojourn, in her desperate search for Grandmother, she startlingly finds that she *was* the Grandmother.

Then the realization dawns in her that, “Grandmothers. We must acknowledge and reclaim

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our true size. Dignity is important. Self-respect. We cannot lead by pretending to be powerless. We're not. Age is power. Or it can be if it isn't distracted by shopping and cooking and trying to look nineteen or tripped up by Alzheimer's or buried in nursing homes" (*NTOH* 211).

Kate is the kind of woman who wants to resolve the present issues that hinder the growth of her own race and the entire world. Kate keeps on her home altar photographs of her deceased parents, as well as friends and strangers whom Kate believes are worthy of honour. In her home altar, she has deities from Virgen de Guadalupe to Che, from Jesus to her friend Sarah Jane, a poster of the goddess Quan Yin, and a Buddha. When she feels that her life was beginning to change, she dismantles her altar including the photographs of her parents. Kate is no longer concerned about the condition of her house. She does not care about the leak in the bathroom, the peeling paint or a door that remains ajar. For a reason unknown to her, she loses the inspiration to write and resorts to burning some of her work. She devalues money, burning several hundred-dollar bills "to demonstrate to her self that these items were not the God/Goddess of her life" (14). "Deeply inside, she feels psychologically prepared for coming spiritual renewal" (Lobodziec 39). She has a "dissolution she felt growing inside" (*NTOH* 11). Agnieszka Lobodziec describes Kate thus:

Fittingly, the main character in Alice Walker's novel undergoes self-discovery before discerning the paradoxes and dilemmas in the lives of others . . . the character Kate needs a change in her life although she is a widely published writer. She maintains an over orderly house, being particularly fastidious about its upkeep. She has gone through several unsuccessful marriages. Discomfort and pain draw Kate's attention to her self. She notices the aging of her body. . . . Aging initiates a need for transformation . . . . In addition, her

worldly, physical surroundings appear to be distant, unfamiliar, and uninspiring. (39)

Kate's search for meaning begins when she is haunted by a dream of a dry river. Kate recurrently dreams about dry rivers: "She began to dream each and every night that there was a river. But it was dry. There she'd be in the middle of an ancient forest searching for her life, i.e. the river, and she would find it after a long journey, and it would be sand" (*NTOH* 12). To dream about dry rivers persistently, is symbolic. As Agnieszka Lobodziec opines, "The dry river presumably signifies the decaying essence of life" (39).

In her interview with Patricia Gras, Walker says, "[Kate] she understands that she has to change her life so that she has flowing river in herself and she is a river and she is in the big river. She is herself a river." In the novel, Walker writes, "The savage rushing of the river seemed to be inside her head, inside her body" (*NTOH* 22). She is advised by friends in her inner psyche to find a real river in the world in order to forget the dry one in her dreams. They suggested one of the deepest, swiftest, and most challenging of all: the Colorado. So she decides to go to the Colorado River to find her Self and her destination. She joins an all-women's group rafting the Colorado. Her journey is with nine other women and only women. Walker believes that the women should go on spiritual journey alone or with people of their own sex, especially in the middle of life because that allows them the freedom to explore the world and their own inner self in order to find inner peace.

On her first day, she journeys with an African Eurasian friend, Avoa. She is on the river for nearly three weeks not knowing what she would be at the end of the journey. After experiencing her first rapids, she becomes ill and begins retching; it seemed to her that all the words she had said or imagined saying or had swallowed unsaid to her father, mother, husband, children and lovers which spread its virus of mental confusion were thrown up.

Agnieszka Lobodziec observes, “This act of regurgitation is a precondition for her spiritual advancement, allowing an investigation of her inner self. She realizes that painful words have latently resided within her” (40). She feels,

an internal roar as the sound of a massive accumulation of words, spoken all at once, but collected over a lifetime, now trying to leave her body. . . . All the words from decades of her life filled her throat. Words she had said or had imagined saying or had swallowed before saying to her father, dead these many years. All the words to her mother. To her husbands, children, lovers. The words shouted back at the television set, spreading its virus of mental confusion. (*NTOH* 23)

### **Regurgitation Purges the Body**

On this voyage, Kate regurgitates all the words from her life and all her memories of past marriages. Enlightenment requires regurgitation. She regurgitates the humiliation, sadness, anger and disillusionment that she has come across in life and the disappointment she had stuffed inside her when she received “a serving dish” as a gift for Valentine’s Day from her first husband and her daughter. Agnieszka Lobodziec perceives that, “the ritual promotes contemplation of her first marriage” (41). Kate remembers the moment that she decided to get out of the marriage. After she expressed her wish to be independent, Kate’s husband left her “alone” more than a hundred miles from home, without a car. When she returned home, he sexually assaulted and abandoned her.

Kate has passed many years with her husband and children and had seen her life become futile. Kate is reminded how she had been exploited under the institution—marriage. She realizes with regret how she had lived with the first husband for nine years carrying in her body two children of his, cooked thousands and thousands of breakfasts, lunches and

dinners, taken care when they were sick, shared her body whenever he wanted (not mindful of her likes), and have done all these things for the sake of the husband. But when she said she needed more of her own life, he was angry enough to want to kill her.

Walker tries to depict that the same plight is shared by almost all the wives throughout the world. Kate felt her kinship with the divorcees of the world when she wants to divorce herself from her first husband. She felt she had failed to live her life for herself. In the effort to satisfy the family's needs, she had failed to comprehend the needs of her inner self. She had almost forgotten that she has an identity of her own. Hence, through the separation, freedom is ensured. Kate felt as if she has come back into life from death. She felt proud as a queen when she thought about "how diligently she'd worked to free herself" (*NTOH* 29). This was the freedom she longed for because she felt "Without changing I will be doomed to stay my present self and I'm so weary of that!" (*NTOH* 30)

Kate had been suffering under the domineering husband with absolutely no recognition for the contribution she rendered to the family. She quickly reviews her life with her husband: "And to think how she had lain under him, night after night, dreaming of getting away; of being high on a hillside in the sun . . . that welcomed space, nothingness, in place of the domesticated, bourgeois life of a way that no longer fit" (*NTOH* 28). She regretfully thinks that her life had been a long drudgery and her husband had never honoured her and she certainly had never been offered a space she deserves.

Fortunately, Kate's recollection of her endurance of the tantrums of her husband gives her the impetus to sustain the hardships of the journey at Colorado rapids. The sustenance of the long years of the first marriage makes it easier "to remain seated the long hours necessary in the boat" (*NTOH* 36).

Kate had been married as many times as Elizabeth Taylor. Some marriages lasted for about a year. Other marriages in which she had borne children lasted longer. She recalled her “marriage” with Lolly, a woman who resembled her cousin. For a few months, Kate felt that there was a feeling of liberation in their married life. Lolly had a slight learning disability. She had the habit of getting whatever she wanted by cajoling and wheedling Kate. Lolly managed to get Kate’s golden earrings and diamond necklace given to her by a great-aunt in the same way. She had the habit of not rising until noon and she wanted freshly squeezed orange juice the moment she opened her eyes. Kate prepared it for her. When Lolly wanted Kate to sign over half of her house, Kate felt that she could not share half of her house with someone who didn’t work and didn’t rise until noon. Kate’s “marriages” only cripple her freedom and peace. Her disappointments open her mind to spirituality.

#### **‘Virginity’ to attain Spirituality**

She returns home to her blue house and male lover, African-American artist Yolo, determined to live “as a virgin” (i.e. to abstain from sex) so that she can continue her spiritual explorations. Kate chooses to be a virgin while she undergoes the journey to the river Amazon. Walker feels that it is important to step back from sexuality and focus on other aspects and possibilities for survival, as a species. Armando Juarez is a shaman that supervises Kate’s journey on the Amazon. His first words to the group of seven Medicine Seekers (five women, ages forty to sixty-five; and two men, a New Yorker and an older man, of forty-five, from Utah) were: no sex.

Kate thought that if “fucking” is used as a curse, the act is itself self-destructive to its participants. Though Kate believed that sexuality is healthy and succulent, she feels that she has to live as a virgin in order to attain spiritual redemption. Walker, in her interview with

Gras, says, “. . . Sex like so many things is wonderful. It is a spiritual path in itself . . . but it

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is over-emphasized. This overemphasis on sex keeps us from looking at the things that are really a lot more important like survival as a species . . . and now is a different time that it is rich with other possibilities . . . focus on youth. . .” (Gras). Walker emphasizes that the concentration of ‘human beings’ should be on other areas which are important for the growth of the human race.

### **Shamanic journey to the Amazon**

The trip to Colorado does not complete Kate’s spiritual journey. She wishes to continue her exploration for personal evolution. Her quest and the search for the inner self draws her into a further exploration to the Amazon. So, she travels to South America on another spiritual retreat of sorts. The Amazon rain forest is a greater challenge, requiring the need for even more regurgitation, and it is also the place where Kate comes into complete understanding of internal and external life. As Nicole Moses writes in his review, “Kate encounters celibates and lovers, shamans and snakes, memories of family disaster and marital discord, and emerges at a place where nothing remains but love . . . From the very beginning of the trip, Kate undergoes a literal purging as hidden memories and repressed emotions surface, forcing her to confront them and neutralize their negativity”

([www.januarymagazine.com](http://www.januarymagazine.com)).

The shaman Armando guides Kate to enlightenment through the careful dispensing of Grandmother Yagé, “a frothy medicinal herb beverage that the ancient indigenous South American people used to cleanse the physical body so that contact with the spirit of origins and endings could not be impeded” (Bates 164). The participants drink “a frothy liquid that tastes like soapsuds,” (*NTOH* 51-52) as preparation before swallowing the sacred Yagé. The herb is believed to inspire spiritual transformation and healing.

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Armando has expertise in transcendental spirituality which, Walker stresses, should be taught to the African American young men who are prone to become drug addicts. Armando assists Kate and the other journeyers. Reading many books about the rainforest, Kate had a longing to see it. She had thought it to be silent, but it was the loudest place she had been in. Every sound she heard was made by creatures of the forests. Armando sang *icaros*, healing songs which had come to him through countless generations. At the beginning of the journey, whenever Kate was distracted or apprehensive the song “*Ya es el tiempo para abrir tu corazón*” especially soothed and healed her. Anunu asks Kate and the journeyers about the purpose of the journey. Each journeyer has a wound to be healed with the shaman’s guidance.

In the Amazon, Kate has to take harsh purgatives until the shaman Armando determines whether she’s ready to encounter the universal Grandmother spirit, who is the plant-life embodiment of Mother Earth. Grandmother medicine tastes so ghastly that Kate’s throat muscles contract at the very thought of it. She is nauseated by the very sight of it in the shaman’s bottle. To Kate, the flavour of Grandmother Medicine was worse than any kind of excrement. Every time she takes the medicine she prays that she should be guided to knowledge of how to act in the world for the highest good of all and that the medicine should accept her and do no harm to her. She calls for the Grandmother Spirit to protect her. But still, people had taken the repugnant medicine for thousands of years. The continuous internal cleansing made them weak --nevertheless it purged them. Gerri Bates says, “Through consistent regurgitation, Kate’s body begins to cleanse itself, each emptying of her innards representing the casting off of past burdens, such as domestic abuse in her first marriage and the accidental death of her mother” (164).

They have been asked to drink half a gallon of the frothy liquid that tasted like soapsuds to provoke the vomiting and diarrhoea. A sacred medicine cannot be put into a polluted body and to cleanse the body, the process was adapted. Kate felt that she has learned to throw up well and elegantly. Kate also felt that all these discomforts of gut-wrenching nausea and diarrhoea would be over and that it was a passing phase. Kate thought that she got the sense of belonging only in the Amazon forest, and only with the Grandmother: “Nowhere else could I, this so-called Black person—African. European, Indio—exists. Only here. In Africa, there would have been no Europeans, no Native Americans. In Europe, no Africans and no Indians. Only here; only here” (*NTOH* 54).

Lalika, her co-journeyer to the Amazon, a black woman from Mississippi is a murderer. She is uncertain whether ‘Yagé’ would help her cure herself. Lalika wants to be her own true self again because she feels she has missed herself. They were told that pain should be felt to the core. Her sobs turned to wailing and it penetrated and reverberated through the jungle and roused the vegetation, the trees and bushes of the forest. Kate then felt that they weren’t alone but that they were in communion with the creators of the forests—in communion with Nature. Lalika, in her mid-thirties was an common, ordinary woman but she looked incredibly beautiful.

The medicine had ceased to work on Kate and it had left her unmoved. She is now in a state to help others and also help Armando. “She had become someone to whom the others turned, which surprised her” (*NTOH* 88). When they were discussing the past, Armando says that if a shaman treats a sick person based on his history and nationality, then he cannot become a *curandero*. Armando and his apprentice shaman Cosmi were busy with their songs and rattles and fans and *agua florida*. They handled everyone with tenderness. Each journeyer has their own life experiences, their own tragic tales to share—impactful incidents,

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bitter truths, horrific tales, crimes, rape, abuse, addiction, imprisonment, haunting dreams, victimization etc. Some journeyers consider themselves hard sinners beyond forgiveness and redemption. They earnestly wish to encounter the Grandmother and drink her healing medicine while sailing down the Amazon. The Grandmother medicine helps the journeyer to have an experience of the soul that is undistracted by desire.

When Yagé no longer worked on Kate, and she remembers how it had no effect on ‘Baba’ of India. If one has his mind fixed on God and is strongly spiritual, the herbs has no effect. Baba says, “Cleanse the mirror of your heart and you will see God” ([www.maharajji.com](http://www.maharajji.com)). Walker refers to the Hindu Guru, Neem Karoli Baba, also known as Maharaj-ji who is known outside India for being the guru of a number of Americans who travelled to India in the 1960s and 1970s, the most well-known being the spiritual teachers Ram Dass and Bhagavan Das. Ram Dass is an American contemporary spiritual teacher and the author of the seminal book *Be Here Now* (1971). In his memoir of Baba, Ram Dass recalls the anecdote of how even 1200 µg of yogi medicine had no effect on Baba and he subsequently said, “These medicines were used in Kulu Valley long ago. But yogis have lost that knowledge. They were used with fasting. Nobody knows now. To take them with no effect, your mind must be firmly fixed on God. Others would be afraid to take. Many saints would not take this.” (qtd. in [www.ramdass.org](http://www.ramdass.org))

### **Remembrance of the Past and ancestors**

During her journey into the Amazon rain forests, through her dreams, she contacts the spirit of her mother. Her mother is completely healed from the condition that she suffered in the process of dying. As an ancestor, her mother helps her to overcome the issues that burden her, allowing Kate to continue to exist in the physical world without obstacles in her path.

Kate is released from the horrendous memories of her mother's death and her disfigurement. Kate dreams about the crash which proved fatal to her father. Though she shudders to remember the crash, she felt she must remember it, linger over her response to it and how she caressed his lifeless toes. Only when she recalls and brings back the memory of the crash is Kate able to complete her journey. So she begins to write the story about a mother and a daughter. In *The Temple of My Familiar*, Suwelo refused to bring back memories of his parents and the accident because he is scared to bring it back, but only when he retrieves them and retells the story to Carlotta is he redeemed. Likewise, Kate begins to narrate the entire accident in Post-its. Only then is Kate able to attain redemption. Kate uses writing as therapy and creates art out of pain.

Walker continues to stress the concept of remembering the past, the ancestors and the parents in *Now is the Time to Open Your Heart*. Bates states,

Ancestor worship involves respect and reverence for deceased relatives, who are not only members of the spiritual world but also mediators into the lives of the living. Ancestors are influential in charting the correct course of action for their living relatives, often communicating with the living through dreams and visions. In the living relatives' dreams the ancestors appear healed from the afflictions that caused their demise from the physical world; these improved conditions enable them to be of assistance to the living. They are the connection between the past and the present, the material and the immaterial. Those who are alive make contact with the ancestors through contemplation, prayer, propitiation and supplication. (174)

### **Rectifying Ancestors' Wrongs: Redemption of Kate**

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Armando says it is worthwhile to remain in contact with the ancestors and stay loyal to the dead. These ancestors will guide them to right the wrongs and to heal by settling scores, just like the dead trees which after death decompose and become the soil for the other young trees coming up to grow. But if the trees are hauled off to a lumberyard, then that would be disastrous. Kate recalls how the clear-cuts (clear-cutting is a practice in which all trees in an area are uniformly cut down, which destroys natural habitats and contributes to climate change) along the Klamath River in northern California. She remembers how the once lush landscape is bare and desolate with no shade left to protect the younger trees from the blistering sun. The grandeur and the true nature of their parents and grandparents are not known to these young trees because they had been hauled off to the timberyard.

Kate is still disturbed by her ancestors who had both lived and died miserably. Her ancestors wanted Kate to rectify their wrongs. Among her ancestors was a man with no teeth and with a bloody mouth, who appeared in her dreams and in her wakeful visions. Though she feels that it is ghastly, she has to look and listen to his dreadful story because he chooses to tell it to her, though she did not want to relay messages from *L'otrolado*, the Other World or Ancestor territory. But he wanted her to know about how handsome he had been. He had been a slave not knowing his parentage, but he was pleased about his looks and he admired himself in the mirror of his mistress. The master who had enslaved him was ugly and had horrible rotten teeth that most Europeans had because of their bad food and poor dental hygiene. Armando says that though the physique is enslaved, the inner spirit remains the same way as it is born-free.

But Kate's ancestor, though an African slave had perfect teeth. The mistress praised his teeth and so the old master being both toothless and impotent, pulled out his white teeth one by one with the pliers they used for horses, without anesthesia. As she [Kate] said this,

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“she felt physically sick, her whole body went into shock, like a plant being pulled by the roots” (*NTOH* 95). Armando began to sing to heal Kate by holding her hand. Everyone in the camp listened to the song. They were able to intuitively feel that the soul of the song is “to ask mercy of the ancestors” (95). The song pleaded for forgiveness from the ancestors because the living is already burdened with enough miseries. Kate was weeping “as if Armando’s song pierced the heavy, water-logged region of her heart” (96). She was completely relieved of the congestion. Cosmi accompanied Armando a rattle and flute.

When Kate saw the flute, she was reminded of the poet Jane Stenbridge, a white woman (involved in the Black Freedom Movement in Mississippi) who was expelled by black activists from the Black Freedom Movement because some of them perceived her as a “mistress who’d caused them pain” (*NTOH* 93). Some black people perhaps, could not digest the fact that a white woman could be their supporter. The black people were so affected and tormented by their memories of the past that they were not able to forgive whites on the whole. When they looked at Jane, they saw their white mistresses. “Their memory of the unforgivable atrocities of slavery triggered their aversion to a white woman, because they associated with racist and merciless plantation mistress” (Lobodziec 41). Kate believes that these activists should have recognized that the poet’s “very Being, white and female and descended from slave owners though it was, might be a note of freedom” (*NTOH* 93). Kate felt exhausted and felt sleepy. Armando gave her a special medicine, Bobinsana, a pitcher full of an earth-coloured liquid which was a cure for her dreams of the ancestors. With the help of the medicine, she would be able to talk to her ancestor and express her love for him and the need to be free of the horror-filled dreams. Armando assures her that subsequently she would not have fear or guilt.

Kate, in her dream, was with her ancestor in the countryside and had a long talk with him. He said that his name is Remus, a common name for slaves. Remus called her ‘Mistress Kate’ as she was wearing shoes like the white mistresses of the slaves. He recalled about how he was shot through the heart and died instantly. But it was customary for the Night Riders, the ‘white fiends’ to chase the black man, torture and then kill him. Their ineptness in creating entertainment for themselves made them indulge in the sport of chasing the nigger who runs for life. In 1865, after the Civil War, some white people in the South decided to form a group to protect themselves and to terrorize black people. Black people, who had been slaves before and during the war, became free. Some white people, who previously had all the power and wealth, resented their losses and feared retaliation by the newly freed blacks. The people who organized this group called it the Ku Klux Klan (KKK). It lasted only a few years, disbanding in 1869. Later, in her dream, Kate persuades Uncle Remus to eat corn, even though he is toothless and has bleeding gums. Miraculously, the seeds of corn transform themselves into beautiful teeth.

### **Lalika’s wound**

Kate’s spiritual redemption allows her to experience inner peace. This inner peace radiates from her and appeals to others. She helps the other journeyers to find their Self and their inner peace. Kate shares Lalika’s grief. Lalika says that she would tonsure, if she survives this journey and wear the crocheted cap in which she has woven with many tears that she believes will be dried up by the sun. Kate as a mark of Sisterhood pressed her tear into Lalika’s crochet design and said, “There will be the tears of the two of us, then” (113).

Armando sings the song of forgiveness over and over again to heal Lalika’s wound.

Forgiveness would redeem Lalika from her wounds and her sins. Armando explains that

*icaros* means that it is the Self that feels much pain, which needs forgiving; it is the Self

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which is flying far away, which is running for its life into the arms of death, which could not return freely and gently as the rain, and the song assures them that they are the sweet little friends of the self, who would hold on to the Self and plead it to come back to Lalika:

Who is it that most needs forgiving?

Who is it that feels so much pain?

Who is it that would really like to fly

Far far away?

Who is it that can return

Free and gentle

Like the rain?

It is the Self, my love...

And we are holding

On to nothing

But the Self

And we are saying

Beloved

Come back(111).

Lalika had killed a man who raped her and was trying to rape her friend, Gloria. They had tried to escape, but the patrolmen captured and threw them, into small, windowless country jail cells. In the jail, the patrolmen battered them and they were raped repeatedly over several months, both by the jailers and inmates. They had been watched night and day through a surveillance camera in their cells. The brutal battering and the sexual assault were preserved on film and marketed by the jailers. Until some aid had come to them, they had not been allowed one moment of privacy.

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During their ordeal, Lalika and Gloria were let out of the cell into the yard for only fifteen minutes a day. They came across a *Jet* magazine issue in which there was the story of Saartjie Bartmann. After reading about Saartjie Bartman, both Lalika and Gloria began dreaming about Saartjie. They felt that her look of love was the love of a mother. From that time on, touched by the love of Saartjie they disappeared from the captors, they did not fight them, curse them. They designated her as a saint and were hopeful that they have found their saviour—a someone to pray to. They had a faith only through the saint some organization rescued them. They started calling each other ‘Saartjie’, “as if we were two expressions of that one loving and constant being, all of us with one name” (*NTOH* 123).

Saartjie Bartman was born in 1789 into the Griqua tribe of the eastern Cape, a subgroup of the Khoisan people Her family moved to a shack near Cape Town and, while working as a twenty-year-old servant to a local farmer, she attracted the attention of a visiting English ship’s surgeon, William Dunlop. Curious about her extraordinary genital, a peculiarity of Khoisan women of the time, Dunlop took her to England, promising to make her rich. She was put under anatomical scrutiny by scientists, who named her genital condition the 'Hottentot apron'. Contemporary descriptions of her shows at 225 Piccadilly, Bartholomew Fair and Haymarket in London, is an evidence that Baartman was made to parade unclothed along a stage like a wild beast. Even after her death she suffered indignity. Less than 24 hours after her death she was carved up by Baron Cuvier. He had her body cast in wax, dissected and her skeleton articulated. Her genitalia and brain were preserved and displayed at the Musee de l'Homme (Museum of Mankind). Nelson Mandela made a request to France in 1994 for her remains to be handed back and after years of negotiations, her return was allowed on March 6 2002 allowing for her return. Almost 200 years after she suffered indignity and hardship in Europe, a box containing Baartman's remains, draped in a

South African flag was wheeled into Cape Town airport in May 2002. Her burial ceremony was on August 9 2002, Women's Day.

Walker tries to express how the 'puny Europeans' would have felt inferior seeing her 'big' everything. Walker brings in the allusion of Saartjie Bartman to highlight the atrocities inflicted upon a black woman. Lalika says that she feels dead if she cannot be at one with herself or 'whole'. Those who rescued Lalika and her friend from jail wanted them to narrate their story to raise money for their legal expenses. Lalika and Gloria had to narrate their story to television and the newspapers of how the policeman tried to raped them, beat them and locked them up. They had to tell them about how they were raped by the jailers and inmates alike, how they filmed everything and sold the film all over the world. Lalika recalls how her grandmother, though old and sick, gave her "a real strong hit of *being there*ness (NTOH 158).

Walker exposes the resilience of African American rape survivors despite racial, sexual and class discriminations. Lalika's experiences are representations of the conditions of the black women in the white community and the sexual victimization of black women. Literary representations of the exploitation are found in Harriet Jacob's *Incident in the Life of a Slave Girl* and Toni Morrison's *Beloved*. Walker created the space to expose the sexual exploitation of the black women in her novel and attempted to eradicate the literary conspiracy of silence about rape.

### **Hugh Brentforth's Guilt as a Rancher**

Each journeyer had a treasured experience to share. Hugh Brentforth V from Utah is impressed by an old man's devotion to his ancestors. During the Reservation Period of 1871-1887, the United States removed tribes from their aboriginal lands onto reserved sections of

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land called reservations. The westerners became ranchers, clearing the Indians who inhabited the land generation after generation with the help of the U.S. Cavalry. Hugh is one such rancher whose ancestors homesteaded the Native Americans' lands.

Hugh says that in summer when the rivers appear to get dry, they go underground. So, the rivers are not really dry. Whereas whites would die of dehydration, thinking that there was no water, Indians would poke a reed into the ground and drink water from the underground of dry rivers. It is their land and so they know it completely. Kate is convinced that there are no dry rivers as she dreams. Hugh says, "They knew every river, every stream, every rock, every tree. And they could eat off the land too. Slugs and bugs and plants—even cactus. It must have been challenging starving them out" (*NTOH* 132). He also described about how the Australian aboriginals go on 'Walkabout'. Wherever they are, they go off for a while, whenever the land itself calls them. They hear the call and they drop everything and go on the Walkabout. Women might have gone in disguise to the Walkabout because rape of the aboriginal women was common. Merriam-Webster Online dictionary and Thesaurus identifies the noun "Walkabout" as a 1908 coinage referring to "a short period of wandering bush life engaged in by an Australian Aborigine as an occasional interruption of regular work" ([www.merriam-webster.com](http://www.merriam-webster.com)).

An old man, an Indian, is taken by Hugh to a place where there are a few cottonwood trees and a clump or two of white sage. The old man has a plastic jug of water that keeps bubbling and never gets dried up. As years go by, the old man comes with his son, a sullen, middle-aged Indian, who looks like Dennis Banks to Hugh and both of them go to the spring. The next time, the old man brings his grandson and Hugh tells him about the energy development company's intention to dig the area that summer. When the old man and his grandson come the next year, they find that instead of the spring there is a lake. And the

subsequent year, neither of them come but Hugh wished them to come because when the lake was dug by the energy development people, they discovered bones. Hugh said, “The bones of the old man’s people from thousands of years ago. Resting there forever with a huge body of water separating them from any disturbance, and with only a tiny, trickling spring to connect them with the living” (*NTOH* 138). The old man’s devotion to his ancestors, his faith in the belief that the ancestors connect them with him and his responsibility to pass his conviction to his successors brought a change in Hugh. It surprises Kate how such a precious thing as the bones of the ancestors could “be kept in that way across ten or thirty thousand years” (138). Kate textures the old man’s profundity of love, his gratefulness to his ancestors, his reverence of and his pride in acknowledging his oneness with his ancestors. “The old man has felt so grateful, said Kate. To be who he was, to have had those people before him, shaping him into who he was” (138).

After listening to Hugh’s story, Kate dreams about two burial grounds on Hugh’s property—an ancient one and a much less ancient one. The old man in Kate’s dream walked the perimeter of Hugh’s land, holding the jug of water in his hand “. . . he stood in the center of what had been the graveyard of his tribe and of people he and his more recent ancestors had known. He knelt to pray. After praying, he rose and sprinkled the water over the ground and over himself. He was trembling with exhaustion and sadness, but he was weeping with love” (*NTOH* 140).

“Hugh denounces the dishonouring of Native American sacred grounds by scientists in their endeavour to understand Native Americans (Lobodziec 43).” Hugh is touched. Even in his old age, when he is almost blind, the oldman wants his son and then his grandson to carry on the ritual of paying homage to the ancestors after his death. He teaches his grandson the procedure he has been adapting for years as an expression of homage to his ancestors. As

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Gerri Bates observes, “Hugh Brentforth V needs to learn the kind of devotion that he witnesses in the annual pilgrimage of the indigenous American who trespasses on his land to pay respect to the deceased at an Indian burial” (171).

### **Rick’s Confession of the Exploitation of Blacks**

Walker’s interview with Patricia Gras shows her concern for young men all over the world. She is anxious that so many youngsters die because of the drug abuse. She expresses that it is the responsibility of the elders and the government authorities to stop drugs from coming into the communities. Walker says that there were many levels of inspiration in writing the novel. She is interested in how the young are losing their way and how drug use devastated her own community—the African Americans. She wants to explore the traditional way indigenous cultures to guide and teach the youth through a spiritual transcendental experience to redeem them from the demoralizing addiction.

Rick, an Italian immigrant, has a ragged, feral look, glossy uneven teeth, wispy moustache with glints of gray. A youthful-appearing man, appeared tense and driven even in repose. He played a *charango* made of armadillo hide. Rick is afraid to make the journey but he cannot be excluded from the circle because “casting anyone out, no matter how bizarre their behavior, drained the energy of the circle” (*NTOH* 155). Rick confesses that his family’s wealth came from the sale of narcotics to black people. Since the black people always liked the immigrants, it was easy to sell dope to them. “Selling drugs to the oppressed people was our family business, for generations” (*NTOH* 159). But now they own hotels and restaurants, office buildings and elected officials. Rick is rich enough to build hospitals and schools and to feed and educate generations of children who ended up in prison. The Italians hooked the blacks to drugs but they did not get hooked up because then they would not be

able to “move up in American society” (*NTOH* 154). Kate ponders over questions such as,

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why it is necessary to be medicated on drugs, heroin or cocaine; what appeal it has on youngsters and whether do such drugs help them to fly away from troubles. Rick explains that consumption of drugs makes these youngsters feel normal and gives them a sense of belonging, “a sense of home within” (*NTOH* 154) and every time they consume the drug they get back to that home they find within. Walker expresses the concern that the overdose of the drugs causes death to young men. Drug consumption causes heart attack from crack cocaine and crack causes forgetfulness. Lalika says that “selling dope to blacks didn’t matter because blacks are animals” (*NTOH* 157). She tries to say that the white do not consider the black people as human beings, they are seen as animals.

Rick describes how his parents were shocked to know that he started dating a ‘woman of color.’ They started telling disheartening things about black people, about the drugs they use and the crimes they commit. His parents warned him about black neighbourhoods. Rick recounts that his parents, especially his father, were urging him to take more of everything: food, clothes, money. His father sounded imperial, “he looked just like those Roman emperors in the movies, setting off to conquer, to eat up, the earth. Devouring everything seems to be in our genes” (168).

The immigrants who have come to America, the ethnics, have dropped as much as they could of whatever heart, soul, or rhythm made them unique and they do not want ethnic studies to be taught in school. They want to imitate the Americans and be identified as Americans. Armando says that when a foreigner from a poor country visits America, he feels he is moving among shadows with teeth. Armando observes that in the olden days the powerful merged with the divine but now the powerful have merged with the shadow and become invisible so that it is difficult for even a shaman to see them. The Americans are

spreading this invisibility among others. The tears are the only medicine that cures this invisibility among the powerful.

### **Remedying Missy's Fear and Guilt**

Missy is an incest victim from birth, the perpetrator being her mother's father, Timmy Wimmins, who played the role of father and husband to Missy. Missy's father went off to the army and never came back and so her mother and herself lived with her grandfather. Her grandfather, a tiny man was a clown professionally. When her mother worked, the grandfather took care Missy, "his little Squiggly Wiggly" (*NTOH* 162). He took advantage of her when she was an infant. Until she was ten, she tried to stop playing with Timmy Wimmins and then only the mother found out what her father had done to Missy. She was not able to express this to anyone. They left her grandfather's house but "couldn't leave off feeling love for him" (162). Missy loved him and loved being with him, excluding his behaviour, "he was the greatest guy" (162). She missed him terribly though not the 'tingle.' When she started to feel it wrong, she observed none of her friends ever talked about such an experience. Consequently, she was so much afraid of sex that she suffers from an inability to establish healthy relationships with men. She took to marijuana, and then to every other drug trying to heal her "wound" caused by her grandfather: "After struggling to cope through pharmaceuticals and illegal drugs, she comes on the retreat to learn to achieve peace" (Bates 171).

Each one has their own hurt to be healed. To Kate, it is the dream of the ancestor Uncle Remus; to Hugh, it is the guilt of evacuating and swindling the land of the Native Americans; to Missy, it is the fear of being exploited; to Rick, it is the guilt of passing on the sin of exploiting young black men; and to Lalika, it is the guilt of murdering the rapist and

the fear of being sexually exploited. The purpose of the journey is to heal, redeem them from their sins, and fear or guilt, to help them find inner peace and discover their Self.

### **Interpretation of Dreams**

Gerri Bates says, “The interpretation of dreams is significant. In Walker’s novel, dreams always have meaning; there is no recreational dreaming. The characters’ dreams must be justified and the relevance to their lives examined and explicated” (170). Kate dreamt that she was back in the Grand Canyon, the place from where it is believed that the Hopi have come up into the fourth world. Kate sees the little finger print, the Hopi petroglyph which represents the *sipapu*, and the place where the Hopi emerged from the earth. The Hopi legend tells that the current earth is the Fourth World to be inhabited by the Almighty’s creations. The story essentially states that in each previous world, the people, though originally happy, became disobedient and lived contrary to God’s plan; they engaged in sexual promiscuity, fought one another and would not live in harmony. Thus, the most obedient and virtuous were led to the next higher world, with physical changes occurring both in the people in the course of their journey, and in the environment of the next world. In some stories, these former worlds were then destroyed along with their wicked inhabitants, whereas in others the good people were simply led away from the chaos which had been created by the actions of the wicked.

The Hopi man with a piece of rag around his head asks Kate if she is puzzled about how the Hopi could live and sustain themselves underground for so long and how they grew crops without the sun. He explains that the men and women never separate or leave each other. They never go anywhere without the seeds and carry them in a pot. When they came into the world, they chose to live on top of mesas and had their fields below. He says, “While

underground we climbed up to plant, above ground we climb down” (*NTOH* 201). Kate is

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herself the tiny seed inside the pot and grows into an astonishingly tall cornstalk with heavy ears of corn hanging. It means that every individual is a seed which is the source of an infinite number of seeds that would grow in this world for the cycle of life to continue.

When all the explorers finally let go the fear or the guilt from which they suffer, they see a dragon like the one in Michael Harner's *Way of the Shaman*, a classic resource and reference on Shamanism. Hugh sees humungous dragons that breathe fire. In his dream, Rick sees a dragon that breathed fire for a while and then water for a while and then streams of people poured out of its mouth—"our species, out of the depths of our own unconscious" (*NTOH 165*). He feels as if all of humanity was aimed at his head and that he died. Rick says that to be dead is profoundly peaceful. Missy sees two big snakes wrapped around each other. But Kate sees the huge side of a building with a beaded or jewelled window. After a full experience with Grandmother, these snakes or dragons will not be fearful, but will appear as cartoon figures.

Anunu, Armando's assistant is sixty-five but to Kate she looks like a woman of thirty-five with smooth vibrant skin, clear twinkling eyes and strong lithe body. She says to Kate that in every woman's life, there is a time when she realizes the Grandmother's absence. To some women, it will be expressed through dream of horses, or a dream of big black bulls. Some dream of water, vast expanses of water, while some will find themselves entering a unknown dance or a music impossible to follow. Some dream of rivers that are dry. Kate's "journey seemed to be more about emptying myself of the past . . . my past lives came up, literally, in vomiting, there in the depths of the canyon . . ." (*NTOH 108*).

Kate's dream of the last night of the retreat about the old woman who transformed the dull abode into a bouquet of flowers, brings her the revelation that "The old age is the ability

to visit what is ugly and to transform into beauty anything you touch" (*NTOH 175*). It  
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reveals that old age has the privilege of transforming the ugly into the beautiful, and there is beauty in truth.

### **Socio-political Status: Theology, Womanism, Racism and Humanism**

Walker describes how the black people have continued to be excluded and discriminated against both socially and economically. She knows that Black people are marginalized from majority American society. She thinks: “We are considered second and third class citizens of a country whose government never wanted us. Except as slaves. We understand by now the world will be blown to bits, doubtless by the same government, before people of color get their fair share” (*NTOH* 59). In spite of the fact that black people cannot afford any of the privileges the white relish, they want to be Black. The black are stubborn and never wanted to do anything the way the whites do, in order to be acknowledged by them. They like being brown, with hair such as nobody on the entire planet has. They take pride in their blackness, and their braided cornrow hair which Walker feels gives them the identity. They do not want to destroy it or camouflage it and lose their identity.

Walker uses the snake image to compare the outcast status of the black women. When Kate was in the Amazon, she noticed a little serpent in her hut. As she contemplated the snake, a revelation comes to her that like the snake, the black people has been cast outside the circle of goodwill for hundreds of years. Women “lived in cultures that despised and willfully obliterated the feminine, would never experience the connection to earth and to humanity that was their birthright. Pain had driven them to separate from their very selves” (*NTOH* 214). Religious indoctrination and mythological allusions have made everyone fear and loath the serpent. Walker expounds that banning of the serpent from the circle of goodwill was the beginning of discrimination, separation, humiliation, and the synonyms for hatred. It was the

model for all other banishments and resentments throughout the universe. It was the reason for outcast of black people outside the circle of goodwill into a world of ill will. The hostility and danger the snake is succumb to, makes them hide from human. Women, who are in the same plight, befriended the serpent such as Cleopatra who has “asps as pets” (214) and the priestesses who danced with snake in ancient times.

Walker’s notion is that anything humans do cannot cause destruction to Mother Earth. And that there is no potion or poison a human being can create to destroy the Earth. It will only rearrange the pattern. Even destruction is the part of the overall design by the Mother. It is impossible to kill one’s mother who has given birth. The ‘saving’ of the planet or the fate of the world rests on human beings. All they have to do is “everyone becomes as one mind” (NTOH 80). The diverse language which people have only forms divisions instead of unity. Walker feels, “There is no need to talk” (NTOH 80). Language has destroyed the human capability to read one another mind, feel one another and to know one another. The various peace talks that occur on a daily basis in every part of the world do not unite people but instead create more drift. The more these talks are held, the farther everyone is from peace. After these peace talks, these men return to the military bastion and give directions to blow up the enemies. Walker’s idea is that the killing of a human being would not occur if they “really see them” (81). Unfortunately, humans never wanted to “see” or smell anybody. They smell of fear and suffering –the smell of the enemy which only makes them so angry and so covetous to kill more people. Consequently, before the fear in the eyes of the enemy is felt deeply within himself, he blows the enemy. Walker felt that bombing is not a good idea and she felt it important to instill the idea in children and so she wrote a children’s book, *Why War is Never a Good Idea* (2007).

**Patenting Yagé Equal to Patenting Human being or Life**

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Armando and shamans of South America, from various jungles and mountains and plains of the countries comes there to the United States to object to the idea of patenting yagé. A pharmaceutical company is trying to patent their traditional medicine. They come to talk to the leaders of the United States and make them understand that Yagé is a sacred substance. Yagé is inseparable from spirit and inseparable from them who have lived and interacted with it for thousands of years. Kate feels that to patent yagé would be like patenting human being or life itself. They feel that these companies have stolen everything else that the indigenous people have developed for healing. The Shamans have come hoping to get a reference letter from Kate stating that she knew Armando and also the value of yagé. She feels privileged to write the letter.

### **Communion with Nature**

Walker believes that the company of Nature gives joy to the human heart and it exercises a healing influence on grief-stricken souls. Nature helps man to enter into communication with the life within. Whenever man has to live in a conflicting environment, his communion with nature helps him to draw the energy required to sustain life in this world. Nature is the last resort where he can heal and nurture. In the afterword, Walker gives a reference to the existence of plants as Grandmother Medicine, Yagé. She substantiates how there are plants which liberate the soul in *Plants of the Gods: Their Sacred, Healing and Hallucinogenic Powers*

The soul, thus untrammelled, liberates its owner for the realities of everyday life and introduces him to wondrous realms of what he considers reality and

permits him to communicate with his ancestors. The Kechua term for this

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inebriating drink—Ayahuasca (‘vine of the soul’)—refers to this freeing of the spirit. The plants involved are truly plants of the gods, for their power is laid to supernatural forces residing in their tissues, and they were divine gifts to the earliest Indians on earth. (*NTOH* 224)

In *Anything We Love Can Be Saved*, Alice Walker as a womanist reflects on how people view and worship God. She states: “All people deserve to worship a God who also worships them. A God that made them, and likes them. That is why Nature, Mother Earth, is such a good choice” (25). The author also cites the “magical intimacy [black people] felt with Creation” (17). They see Nature as beautiful, inspiring, and reassuring. Black people maintain a connectedness with Mother Earth.

Kate tells Yolo (Kate’s lover) about the amazing plant, Bobinsana that grows beside the river and whose roots, dissolved in water, she had drunk morning and night, and how she had begun to have dreams that diagnosed the illness of others. Through the guidance of the Shamans, his assistants, the hallucinogenic drinks as Ayahuasca, Bobinsana and Yagé she is redeemed of the various impacts the incidents in her life had caused and the ancestors’ images that haunted her through dreams. The cleansing of the body and the mind allows her to live in harmony with nature. Gerri Bates writes,

Under their wise protection and didactic guidance Kate advances in theory and practice in the spiritual and medicinal methodologies of the ancients. The result is acuity in observation, listening , and interpretation; oneness with Mother Nature in her earthy, vegetative, and animalistic variants; and a sensitized consciousness in communion with the Grandmother spirit, so that the student Kate ascends to the level of becoming shaman like, a *curandera*

capable of intermediary action on behalf of others in search of enlightenment.

(167)

Walker illustrates the ways to communion with nature and the means to find the plants that heals the hurt. Armando explains to Kate how the shamans knew the plants that would heal people. The plant themselves tell either in dreams or in meditations or by accident. Sometimes it might be serendipity where people will chew a leaf or a stem that might ease them. Armando gives Kate a pitcher of green water to pour over herself, from head to toe. The bits of leaves crushed should be left on her skin to dry and this would cleanse the skin so deeply that all the pores of the body would start breathing with the forest, with the environment. When Kate was suffering from diarrhoea, it was through serendipity that she found a yellow flower which cured her. Kate called it 'friend' because she could not recall its name. Later Sue who knew the names of plants and their medicinal purpose said that the yellow flower was called desert thistleweed. Thistleweed is a friend and likewise every other plant in nature favour, nurture and redeem the self. Walker tries to express that for every ailment, nature has extraordinary miraculous remedies.

As Armando had promised Bobinsana, the medicine probably gave Kate clarity about the mystery of her birth. Bobinsana makes her see things in her life in a different way. It makes her see through the plots of life. It gives her the clarity that she was not her father's biological child and that her birth was a result of her mother's affair. When the mystery of her life was unveiled , "she thought of the half-European children hundreds of thousands of black women had delivered into world, children forced on them through rape; children deliberately conceived in the bodies of the black women so they could be sold" (NTOH190).

Walker is concerned about the issues of deforestation. She predicts the devastation deforestation would bring to nature, to the world and eventually to the entire race. In Hawaii,

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the beauty of the island is destroyed by the disastrous forces. Alma tells Yolo of how the island was covered with sandalwood which they can smell far out to sea. The forests were exploited and the wood was taken to Asia, Europe, America and were made into incense, matchboxes and doodads.

Kate never seems to find her spiritual journey difficult or frustrating because she is virtuous. She had wise thoughts “she had an instinctive understanding, perhaps from birth, that people and plants were relatives” (*NTOH 71*). Ethnobotanists are people who study the human being’s relationship with the plants that grow around them. Kate from childhood was an ethnobotanist who spent hours talking to, caressing, sitting in, kissing and otherwise trying to communicate with trees which reflects New Age thought. She was convinced that trees had mouths and that she would find a mouth on a tree when she grew tall enough and searched. She changed her last name from Kate Nelson to Kate Talkingtree which shows her love for trees and nature.

### **Music as a Healer purges the soul**

Kate listens to music which heals her. The music of Haydn, Beethoven, the Beatles, Robbie Robertson, Sade and Al Green cleanses her soul, heals her and prepares her towards the spiritual journey. She listens to their music always and for endless hours “because they know how to love” (*NTOH 16*). Kate’s body, mind and the soul were prepared towards this journey because it is believed that, “you can never put a sacred medicine in a polluted body” (*NTOH 53*). The love for music prepares her towards the shamanic songs which help in healing and purging the soul towards spiritual enlightenment. The *icaros*, healing songs of Armando and Cosmi’s reed flute were so lovely that they made Kate weep and these ‘healing songs’ purge the soul.

## **Spiritual Emptiness**

People are lost into a world which is technically advanced but devoid of the qualities of being humane. For the quest for power, they willingly give up the values of humanity. Armando distinguishes between existence and living. He thinks that consumerism and materialism has led people to a spiritual emptiness—an emptiness where people merely exist, but do not truly live. He states: “ When you are caught up in the world that you did not design as support for your life and the life of earth and people, it is like being caught in someone else’s dream or nightmare. Many people exist in their lives in this way. I say exist because it is not really living” (*NTOH* 142-43).

## **Yolo’s Voyage of Self-discovery**

The novel is about the interpersonal conflict the characters Kate and Yolo Day suffer, They also interact with other characters who have also suffered their own interpersonal disharmony. With parallel quests, the two major characters decide to resolve their conflicts through their parallel journeys to the Amazon and Hawaii, one a River and another island and receive lessons from their respective parallel circles.

Yolo Day is an artist, whom Kate admires for his lively paintings. He was trim and cute, had Frederick Douglass kind of hair, wiry and energetic and looked a bit like him, because his ancestry was the same. He is the kind of person who thinks about himself. “His mind was like this. Running on a lot of the time about himself. He tried to hide this from Kate but she only laughed. Most people are like that, she said. We are our most interesting subject” (*NTOH* 58). He makes his trip to Hawaii because he thinks that making a parallel journey to that of Kate’s would not make him lose her. Gerri Bates describes Yolo:

Kate's live-in younger lover, Yolo, is a complex character but not the antagonist; he is more like a parallel protagonist. Changing his name from Henry to Yolo a Poewin Indian name meaning 'a place in the river where wild rushes grow,' he feels his name is more suitable to his personality; he thus has in common with Kate the changing of names. . . A charismatic, handsome, monogamous, sincere individual who embraces feminism, Yolo is an independent, self-sufficient successful artist. He enjoys the middle-class lifestyle of freedom, mobility, options, and choice. His flaws are unworthy of serious attention, but Walker's creative impulse makes him a little less than perfect (165).

Kate had admired Yolo's paintings, especially the one of the desert. Yolo's first meeting with Kate ensues when she calls him in the middle of the night to discuss about his painting which impressed her. She was some years older than him but she made no pretense of being younger. As an artist would be enchanted only by the real, "however odd or singular it might be" (*NTOH* 18), Yolo loved the reality of her being. She was odd, her hair graying, with her adequate cushion of estrogen fat on tummy and hips, her full breasts, and sparkling eyes. She felt humiliated to dye her hair as that would eradicate some part of 'hard-won existence' and felt that by trying to look younger she would 'miss part of her life' (*NTOH* 18). When she later elaborated one of his paintings that her bird nature became so activated the she felt she could fly, Yolo was so moved and he thought how he had not known that there were women who talked as Kate. He shuddered at the thought that she is a woman of New Age. Kate's absence conspicuously distracts his inner peace, causing him to contemplate change. Yolo's quest for search of life begins, for in Kate's absence he realizes the importance of her presence in his life. Yolo wondered about Kate's skill of housekeeping.

In contrast to Kate, Yolo is the kind of person who keeps things forever and his house is filled with clutter. Each year for Kwanza, Kate gifts him a book *Clear Your Clutter with Feng Shui*. Kwanzaa is a week-long celebration, observed from December 26 to January 1, held in the United States and also celebrated by the Western African Diaspora in other nations of the Americas. It was established as a means to honour and help African Americans reconnect with their African cultural and historical heritage by uniting in meditation and study of African traditions, culminating in a feast and gift-giving. Inspired by the book, reading all the ill effects of clutter, he would want to have his house clutter-free but the thought of letting things go made him sad because he felt that this clutter represented times in his life. The exercise bike reminds him of his affair. Back issues of *Prevention* and *Utne Reader*, chipped dishes, several clocks represent stories from his life. The clutter also included a twelve-year-tall stack of *Ms. Magazine*. A bluish painting of *Shakti* in the first issue made him realize that he had never known a thing about women his whole life. Yolo is a contrasting character to Suwelo, a man who says he had never read a book written by woman in *The Temple of My Familiar*.

Bates compares the dilemma Yolo suffers from, which is similar to that of Kate. Bates observes, “He, too, has physical and spiritual life issues that require resolution, such as his addiction to tobacco and his disintegrating relationship with Kate. In Kate’s empty house, Yolo finds himself wandering about like a winding, twisting river” (NTOH165). After Kate leaves, Yolo feels lonely and misses her. In despair and disappointment, he falls asleep and dreams of a green hobbit-like creature and wakes realizing that their relationship “isn’t over”; and he suddenly understands water. He dreams as she had dreamed, and upon waking he has a spiritual awakening, realizing that he is now part of her journey and will be part of her forever. Also in her absence, Yolo thinks about death—whether people would die of viruses,

infections, fratricide, genocide or hatred intensified over decades, centuries until the entire peoples, races and continents get devastated. He enquires to himself if passion and joy would be expressed in acts of hate, as how sex is expressed in acts of violence instead of treating 'sex as a path by itself to spirituality' (Gras). Yolo intuitively empathizes with Kate's compassionate yearnings and adopts a tone of self-analysis to preserve their relationship. Since Yolo is very considerate to her about her journey and is prepared to accept her with the change that might hopefully come over her after the journey, Kate felt free and happy to return home. Walker uses bird imagery to signify Kate's freedom to return home and return to Yolo, "She saw herself flying home, swooping in through a window, a large black bird" (NTOH 30).

Parallel to Kate's journey, Yolo is undergoing his own spiritual metamorphosis though his was not an intended spiritual journey as Kate's. His trip to Hawaii, originally expected to be a regular vacation, unexpectedly instill a higher and more valuable lesson than Yolo expected. Yolo had gathered all details about the island—about surfing, volcanoes, etc. While he was relaxing on the beach, a Hawaiian, named Jerry asked for a favour. He wants Yolo to stay with a dead body which needed to be protected on the deserted beach meant for the locals. Yolo was wondering whether the dead man was shot, strangled or drowned. Later he describes him with anguish to Kate, "He'd died of an overdose of a drug they call ice...he was so beautiful" (195). He felt that the knowledge he had about Hawaii was different from what he really experienced. His vacation in Hawaii, in which he had hoped to do the beach routine and read voraciously, was distracted. Yolo's mind drifted and he could not forget the face of the dead young man besides whose body he had sat. He drove his red car to a small, breezy village and he continued to drive when he found himself at a small green church in which there was a funeral procession. He recognized Jerry among the crowd and stopped the

car. Yolo surmised that it was the funeral of the young man Marshall, Alma son, whose body he had sat protected. Alma is a Hawaiian woman, an old lover of Yolo. She is now overweighted and grieved on the loss of her son, died due to overdose of crystal methamphetamine, a drug that swamped the island. Walker accentuates the importance of remembrance and reverence of the ancestors through Alma. Alma was wearing her father's jacket and explains the reason: "It's my ceremonial gear, she said, Like a tuxedo . . . I wear it for all special occasions where it is important that my father's influence is acknowledged" (NTOH 116).

Jerry draws him into the circle of friends and relatives, and this becomes Yolo's initiation into ancient Hawaiian practices. The brother of the deceased, Poi is part of the circle. Yolo's absorbs the history of the Hawaiian island and its rule thousands of years ago by Hawaiian Queen Lili'uokalani. Alma describes how the Americans made it illegal for the Hawaiians to speak their own language. They placed the Queen under house arrest and threatened war if she did not resign. Hawaii is halfway between the US and Japan, and these countries were fighting over the island though not for its people. American sabotaged, arrested and dislodged Queen Lili'uokalani. The Queen knew that the Hawaiians would fight for her but she did not want them to be killed in war. The Hawaiians were 'annexed' to the Americans like a small room to a big room.

Aunty Pearlua, a cross-dressing Mahu, is the keeper of knowledge of the traditional ways. "Like an African griot, Aunty Pearlua articulates the knowledge of the old to the younger generations" (Bates 171). Mahus were found among Polynesian cultures from New Zealand to Hawaii. They wore women's clothing and were feminized men. Mahus believe that they have been given a very special charge of living out their lives as women though they were born as males. Aunty Pearlua taught the traditional hula dance to all the young women.

Aunty says that there was a time when only women ruled. Mother rule was the dominant way of life, not only in Hawaii but everywhere. To the Mahus, the overthrow of women from their throne of power, the enslavement of woman and the ruination of all the women and children was so distressing that the Mahus decided to live “her” (women’s life) until women were restored to their rightful place. For this to happen, they felt they had to take care of the children who form the future generation. The Mahus have made a sacred vow to take care of the children.

Aunty Pearlua is of the opinion that it was right time for men to take another hard-to-keep vow in favour of children. She wants men to resign from participation in any sort of addiction, even from drinking coffee and black tea. “No drugs, no alcohol, no ‘recreational’ sex, no caffeine, and no tobacco. She asked the men in the gathering to make this vow” (NTOH 179). Every man had a question of how it was possible for them to keep the vow and how they could refrain from consuming the things to which they are addicted to. When Aunty Pearlua observes that the men were depressed about taking an oath to forego their addictions, she motivates them to give up or to make a ‘not going to have it’ vow. She explains that Mahus conduct their lives as women to know about the humiliation and enslavement woman and children undergo in their community. She expounds that this vowing is a strategy for survival. She insists that we should have control over our bodies and be exemplary in showing the young people the importance of health and well-being.

Do you think it’s been easy for Mahus to conduct their lives as women, all this time? She asked. Don’t you think from time to time we’ve wanted to cut off our hair and let our toenails grow long? She laughed. Ah, anyone can be a man, that is the problem. It takes much more to be a woman. But we have managed it. And why? Because we could see the plan men were laying out for

woman and her children, a plan that enslaved and humiliated them before eradicating the divine in them entirely. (*NTOH* 180)

The energy of 'if only' the Queen Lili'uokalani had made her people to eat poi and taro leaves instead of white bread, mayonnaise, beer, pig and pasta salad; if only Hawaiian people had known about addiction; such devastation to the entire community would not have occurred. Aunty Alma says that Aunty Pearlua has taught generations of Hawaiian women the true hula dance of the traditions and of the soul. Aunty Alma taught the cleanliness of the earth temple, the human body. She says that it is the time to clean up as in John Lennon's song 'Cleanup Time'. Now is the time to clean up not only for the people on the islands but all over the world. Since health is the culture of the Hawaiians, they should not eat the slops the whites have brought and left and they "must learn to let go." Eating bad food will lead to bad feelings and bad food "is the easiest slippery slope to an early grave" (*NTOH* 183).

Two young Australian aborigines are also among the members of the circle to reaffirm their declining sense of identity. They both were addicted to petrol sniffing. They represent comeback from drug addiction. And they are worried about the young men of this world, of their country, of their own community. The shorter of the two aborigines spoke to people in a circle, "In our country too, for many generations now, we have watched our young men die of despair. Not to knowing how to stop them from hurting themselves, not knowing why they can't pull themselves out of the depression they're in; not knowing what to do exhibit an example of life" (*NTOH* 142). They also cite instances of young men found dead on the beach. The youngsters sniff petrol to avoid the anxiety of the loss of intimacy with one's own motherland; to forget that they were one with the land and the sea. A blond Aborigine had hair like James Brown, one of the founding fathers of funk music. He said that all measures have been tried to make the young see the truth that they have lost their future.

The young who sniffed petrol feel that “That they are, poor, discarded by the society that has slaughtered their people and taken their land” (*NTOH* 144). Thus, addiction only rescues them from their barren environment.

### **Sessions with Grandmother: A Revelation**

Grandmother says that mankind must live in space for at least two years. “Space is where we have always lived.” Grandmother says, “You are born into space, out of space, space is your home forever. Earth is like a dust mote in the cosmos. An interesting, even fascinating, dust mote. But a dust mote. It is like a raft on a river and the river is space” (*NTOH* 172). But to reach space, it is not necessary to travel through air.

### **Happy Reunion**

After Yolo and Kate return from their relevant journeys, they share their experiences. Some experiences, especially the one’s which she had with Grandmother is put into writing by Kate. She writes whatever she could remember of what Grandmother Yagé taught her in those seven hours. Since she is a writer, she wants to manifest the experience and wish to see those experiences as art. She feels that she had learnt then more than what she had in her whole life. It was both a different way of learning and a different way of teaching. Kate describes the Grandmother to Yolo, “She was so loving... patient, brisk. No nonsense about her... It really was like sitting in the lap of a gigantic tree, breathing together, and accessing a knowing that would never happen...” (*NTOH* 209).

Yolo tells Kate that he had taken a vow with a few other brothers of the world in Hawaii under the guidance of Aunt Pearlua, to stop smoking. But when Yolo vulnerably fails to keep up his vow, Kate consoles him by quoting Oscar Wilde’s view on temptation: “The only way to get rid of temptation is to yield to it. . . I can resist everything but temptation”

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([www.goodreads.com](http://www.goodreads.com)). She convinces him that while smoking symbolized oneness 'Being of one mind'. The material and spiritual mingle together as air and smoke bringing in peace.

Yolo thinks that Kate is very brave, but she is not an exception to feeling apprehensive about old age. He expounds that it is quite natural because she lives in a culture where people are afraid of old age and are very particular to hide the symptoms of ageing.

The first time when Yolo and Kate discussed about living together, she made it clear that she is not interested in marriage because of the bitterness and trauma she had undergone through her previous marriages. In fact, she loved Yolo more than she loved any of her other partners. But she does not want to get into marriage and defile the space and the peaceful privacy of her life. Nonetheless, now both Kate and Yolo felt mutually safe with each other. All the insecurity, emptiness and sadness he experienced during Kate's departure to shamanic journey have vanished. Kate also felt that their different journeys and their different experiences of their journey would bring them to mutual understanding of each other. The necessary compatibility to live with harmony and peace is attained by both Kate and Yolo. They accept each other's infirmities and find solace in each other's compassionate words. The solo journeys of Kate and Yolo congeal their bond. Therefore, they decide to continue their life's journeying together and they decided to wed, but not by conventional style since they have outgrown actual marriage. The long gowns and veil reminded Kate of woman's captivity. For the marriage feast, both Yolo and Kate think of inviting their respective acquaintances during their journey.

The venue for the wedding would be near a river. When Kate invites her co-journeyers to the wedding, Lalika promises to bring her boyfriend and her mother. Alma with her namesake, Aunty Pearlua, Jerry and Poi were coming too. Kate also invites Armando for their wedding. Armando promises to send a 'spirit to take his place' for the wedding.

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*Now is the Time to Open Your Heart* is a confluence of the themes recurrent in Walker's works and the prevalent issues of the contemporary world. Walker broadens her concern about the young men not only in America or in her own community but throughout the world who are addicted to drugs. She insists that it is the responsibility of the elders to rescue them from the fatal habit and guide them through transcendental spirituality. She asserts that the culture of the different regions of the world should be treasured and preserved for the young men to perceive their significance. As an activist, she has contributed much in bettering her community and society. The social concern "if art doesn't make us better, then what on earth is it for?" is very explicit in *Now is the Time to Open Your Heart*. Predominantly, she has focused on the necessity of living in harmony with nature, living in oneness with Nature—the communion with Nature as a necessary prerequisite for redemption. The novel illustrates and exhibits her rich worldly experience and her maturity of mind. Her vast exposure to worldly affairs is illustrated in the allusions to the Hopi, Saartjie Baartman, evacuation of Native Americans in the US, Australian aborigines, Shamanism, hallucinogenic herbs, doping by drugs and the Mahus of Hawaii.

A pattern of progressive steps in the path of redemption can be traced in Walker's novels. Various streams of redemption described in the previous novels have their confluence in the life-giving river of spirituality as evinced in *Now is the Time to Open Your Heart*. The novel can be viewed as the product of a calm and mature mind that subsides after a turbulent stormy agitation against the oppressors of both white and black patriarchy. The novel can be viewed as the acme of Walker's redemption of Self and her attainment of survival wholeness.

## Chapter VI

### Summing Up

All sacrifice and suffering is redemptive. It is used to either teach the individual or to help others. Nothing is by chance.

-Arthur J. Russell

African American women writers have produced a residue of shared experiences and memories that have recorded the African American women's moral, intellectual and psychological strength; their capacity to endure the horrors of slavery and to develop and maintain a strong sense of self-respect and self-determination; and their extra-ordinary survival skills, and their assertion of black women's humanity. Black women are disadvantaged in several ways—as black, they, with their men are victims of a white patriarchal culture; as women they are victimized by black men; and as black women they are also victimized on racial, sexual and class grounds by white men. They are victims of both black patriarchy and white patriarchy. So, black women writers cannot limit themselves to issues of femaleness but must extend their vision to issues raised by their humanity.

Walker, as an African American woman writer, produces works that contribute to the transformation of society and address the cultural and spiritual needs of her community. Her works reconcile and reinstate the black women's identity in a society where they are estranged and alienated. She as a writer commits herself to the expression of the black women's strife in order to revive them from their marginalized state. As an intellectual, refuses to accept unquestioningly the violence and oppression inflicted upon a particular sect of people; as a believer, she is of the opinion that every woman's responsibility towards her life is to live through contradictions; as a Womanist, venerates the philosophy that the search

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for freedom is beneficial to the entire race and the entire humanity; as an activist, she supports people throughout the world during moments of crisis. Walker scrutinizes and deconstructs American literary traditions in an attempt to visualize a harmonious and interdependent community.

Her women characters progress toward wholeness through redemption of self. Walker has discussed her writing as both a means of survival and as a way of healing herself. So her characters are also in search of healing and wholeness. Walker's female characters "achieve psychological wholeness when they are able to fight oppression," whereas her male characters "achieve psychological health and wholeness only when they are able to acknowledge women's pain and their role in it" (Winchell x).

In *The Third Life of Grange Copeland*, the protagonist suffers under the sharecropping system and is in need of redemption from the oppressive state. His enslavement makes him vulnerable and his powerlessness gives him the notion that in order to prove his power as a man in the patriarchal culture, he should dominate his women and children in the family. Barbara Christian writes in *Black Women Writers*: "Grange Copeland hates himself because he is powerless, as opposed to powerful, the definition of maleness for him. His reaction is to prove his power by inflicting violence on the women around him." (qtd. in Washington, J. Charles).

The cyclical nature of this phenomenon is seen in the life of Grange's son Brownfield, perhaps the most disreputable character, who brutalizes his children and his wife and then murders her. But, this loveless act does not help them to appease their anger and the culpability makes them more helpless. Their resentment towards the oppressor spreads to the women and children of the family. It leads to self-hatred which culminates in causing death to the women through either a suicide or a murder. Copeland, forlorn, abandons his family and

goes to the North, unable to ‘right the wrong’ of customarily making the women the scapegoat of their subservience and powerlessness.

Margaret fails in her attempt to attain self-realization because she fails to forgive Grange and opts to avenge him by reiterating the practices of her husband. She exemplifies the state of suspended woman –the kind of passive and submissive woman who cannot continue to fight life after the husband deserts her. Mem, on the other hand, is a self-possessed woman, who, in spite of the various obstacles Brownfield lays on her path moves steadfastly towards her goal of establishing a secure future for her and her children. Ruth is the woman in whom Walker invests all her hope to ‘survive whole’ rather than merely existing. Grange as a changed being --a “reborn man,” helps her to live by sacrificing his own life.

The brutal emotional outlet Grange and eventually Brownfield exercise in their respective families sustain them through the brokenness of their lives in the sharecropping system. In a despairingly fruitless state of enslavement, the men are stony- heartedly mete out undeserved punishments to their wives and show themselves incapable of offering an explanation. They react to their sufferings by readdressing whatever abuse they received undeservingly from white men. By battering their wives, they disgrace themselves.

Brownfield unlike Grange Copeland never understands the power of love. His male ego and the inferiority he develops from his childhood experiences shatter his attempts to wrest control over his life from his circumstances, whereas Grange Copeland can fathom the profundity of love and so he can groom and tailors Ruth towards the possibility of ‘surviving whole’. A surge of love helps him regain his self and help Ruth. Grange Copeland is redeemed when he understands that hatred should be converted to love. When he loves her grand-daughter, love redeems her, allows her to grow and helps her escape from the suppressing Brownfield, she redeems.

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Grange learns another important lesson that forgiveness is essential to move on toward redemption of the self. Forgiving instead of fearing the white people helps in the healing process. The emancipation of women is complete when Grange nurtures Ruth and defends her independence at the cost of his life. Grange is redeemed when he accepts his culpability and regrets for the wrong he had done to his wife and his son, Brownfield. Grange's life is an atonement of his redeemable sins.

Brownfield is deprived and incapable of determining the meaning and purpose of life. Brownfield is more aggressive and abusive than his father because he is marginalized and deprived by his own father. He feels equally powerless and inept to determine his future. Grange Copeland's constrained life has influence over his family. It limits the possibility of a meaningful existence for Margaret and Brownfield. Like Grange, he commits dreadful sins against the people he is supposed to love and also commits a violent and despicable murder. He justifies his behaviour towards his family by thinking that his father has reacted in the same pattern under the sharecropping system. Cochran observes, "Walker intimates that both Grange and Brownfield abuse their wives in order to feel less subjugated themselves" (83).

Grange Copeland's three lives signify the transitional stages where he realizes, repents, changes and grows. Grange feels responsible for the horrific life his family lead and he shares the culpability. More than the pain and humiliation that he personally suffers, he is wounded by the contemptible and pathetic life his family leads. When Grange has no hope of revival from this enslaved state, all his guilt is passed on to his wife and son. His life in the first phase is under a domineering and dehumanizing socio-economic sharecropping system. His desperation about the persistent enslavement to the whites and his failure to fight against such a system drives him to torment and desertion of his family. His legacy of struggle and failure, hate and violence is passed onto his son.

Walker believes that a journey leads to self-discovery and hence Copeland's journey to the North aggravates his hatred for white men. His accidental meeting of a pregnant woman deserted by a soldier gives him the feeling of empathy for the white people for the first time ever. The incident makes him recognize the deeper part of himself and he feels a sense of freedom from his life of subservience. He is rid of the fear for the whites and he begins to prove his fearlessness by fighting and shouting slogans against the whites. He gets the feeling that no force can control him or his race unless he believes in the possibility. He frees himself from the thought that the white men control his life.

When again he moves back to the South, he begins reclaiming his life. He mellows and tries to atone for his past sins. Love moves him towards redemption and inward peace pervades him when he accepts his unjust treatment to his family. He regains his selfhood and manhood when he acknowledges his guilt and decides to direct his life towards constructive purpose. His repentance for the brutality to which he subjected his wife and his denial of protection to Margaret and Brownfield is compensated by his efforts to create a peaceful and protected life to Ruth, his granddaughter. From a man of violence, he transforms into a man of composed nature. Through Grange Copeland, Walker explicates the possibility of change in an individual in an oppressive society.

Walker's men are capable of changing from their negative images. Though the men indulge in vicious activities to compensate for the losses, there is absolute transformation which gives them the new identity with positive qualities. Copeland's transformation from his "first life" to the "third life" is phenomenal and it occurs through the process of realization and repentance of his acts.

*The Color Purple* focuses on movement of Celie's and Albert towards such wholeness. As Marc-A Christophe opines, "Alice Walker's *The Color Purple* is a song of joy

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and triumph: triumph of one woman's struggle against racism, sexism and social determinism to ultimately blossom into the wholeness of her being" (66). When Celie has achieved her own identity, she is in harmony with the natural world, and her last letter is addressed not merely to God, but to the entire "Creation." Celie emerges from silence into language which claims her autonomy; she emerges whole. "Celie, in *The Color Purple*, leads a life so restricted as to preclude empowering visions of an alternate reality until Shug Avery becomes a presence in her life" (Walker, Nancy 127).

Celie's redemption of self becomes possible only through her connection with the other women characters that have gone through the process of self-reclamation. Her life is quilted by the various women as Shug, Sofia and her own sister Nettie. Sisterhood connects her with other women as she herself is like a "messed up curtain" which needs to be sewn in layers. The quilt which she makes with Sofia is a metaphor of Celie's redemption. She battles against sexism and racism and regenerates from complete dissoluteness and unwholesomeness to wholeness. Walker expresses the opinion that the women should realize that the entire black community's outlook towards women needs to be revised. The camaraderie of sisterhood helps the women to help each other and re-define black womanhood. Shug, the woman who has already realized her identity through her career as a blues singer, helps Celie and Mary Agnes to find their individual sparks of creativity and expose it to the world.

Celie's empowerment would not be complete if Albert has not transformed to such an extent as to accept Celie as his equal, as his wife, as a woman with whom he could share his thoughts and emotions. Shug's sisterly love transforms Celie, makes her understand her body, mind and soul and prepares her to retaliate, get angry, and to rebel against brutality instead of submitting passively which is a step towards reclamation. Such an anger expressed makes

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Albert realize that though Celie may be ugly, she may be pore, but she is not a “nothing.” (186). She is a woman, a black woman and a human being who deserves respect and self-esteem. And when she leaves him, it is a revolutionary step since it leads both to the self-realization of Celie and to his regret for the shameful way he has treated her. He regrets and gets redeemed from guilt only when he ‘rights’ the wrong he has done to his wife. He wishes to marry her again and treat her right. He listens to her and they both “make idle conversation” (CP 258) and he treats her as his equal.

Celie’s self-expression gives her economic independence. Shug helps her to discover her creativity and eventually this gives her the courage not to seek Albert’s help and be in servitude to him. Sofia’s boldness and her love makes Harpo change traditional gender roles the way he feels comfortable. This reversal makes them live harmony and love.

Walker insists on the possibility of black woman’s empowerment through a community of sisters. She liberates herself, she comes to value herself through the sensuous bond she shares with her husband’s mistress, her appreciation of her sister-in-law Sophie’s resistant spirit and the letters from her sister Nettie which the husband had hidden from her many years. In Walker’s novels, women emancipate themselves through literature –mental, physical and spiritual emancipation happens through letters in *The Color Purple*. Celie experiences a spiritual coming of age, a freedom from oppression, through sisterly bonding. The intimate friendship between Celie and Shug and the sisterly ties between Celie and Nettie sustains her through the period of transition from her husband. Both the sisters preserved their love though the long period of rift which Mr. \_\_\_\_ creates to destroy the closeness between them. The blues singer Shug reveals sensualities that play a vital role in awakening Celie and moving her towards a greater understanding of self. She opens the door to the spiritual world and provides opportunities for the social and psychological growth of the

individual. She initiates Celie in to the process of learning to live and finding her own identity.

Among the Black women writers who are reluctant to expose black males' need for transformation, Walker reveals the major role that black men play in the oppression of black women. She feels that this deficiency has to be rectified in order to emancipate women. She insists on the need for recuperation to stop the victimization of women for the dehumanization men suffer under the white men.

It is important that men treat their women with dignity and allow them the freedom for which they as black men crusade against the white men. She wishes that the precarious situation would end and men would stop inflicting the same pain on their women. The situation should not be exacerbated because only when black men and women live in harmony and peace, would they be able to reclaim their rights in the white society. The men should empathize with black women's suffering due to sexism and should acknowledge women's struggle. Walker emphasizes that as long as the black men levy the same oppression on the women of their race and as long as women remain passive without retaliating the wrong done to them, the 'dream' of liberation will not come true.

Celie's growth from passivity to self-actualization is possible because the courage and the impetus to grow are within her. These qualities eventually become the means of her revitalization and re-humanization. Celie learns to love people and the world around her only after she learns to live and respect herself. Walker expresses the belief that one can achieve 'wholeness' when reconciling with one's past. Once Celie finds her rightful place in her community, she helps others like Albert and Mary Agnes to redeem the self. Love is completely absent in Celie's life until Shug comes. On her arrival, a surge of love fills her life and redeems her. Her sisterly bonding with the women around her empowers her and allows

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her to survive “whole”. Nettie has gifted Celie the ability to read and write apart from the unconditional love. These women offer her the strength to redeem her selfhood. Walker explores the development of the black female self through the protagonist Celie as she grows toward sisterhood. “Walker, however, sees the possibility of empowerment for black women if they create a community of sisters which can alter the present-day unnatural definitions of woman and man” (Pryse and Spillers 243).

In *The Temple of My Familiar*, Walker tries to connect herself to the past through storytelling. She believes that the individual has to discover and know about his past, remember it and tell reveal it to others. Only in telling the stories do they attain redemption. Lissie is able to remember “everything” and is able to resist the gender and the racial oppression through storytelling. She tries to liberate herself through remembering and retelling the stories but not through violence. Walker’s characters get liberated through the magical redemptive power of narration.

Lissie’s contentment in living her life proves her existence and resistance to white patriarchy. She is successful at living a satisfactory life not trapping herself in thoughts of being superior or inferior to others. Walker proposes that even though the struggle for liberation may not be over, the pleasure of living can be found within oneself and within one’s relationships with the environment and fellow beings and in the satisfaction of participating in the march of existence. Her own acknowledgement at the end of the novel supports this idea: “I thank the Universe for my participation in Existence. It is a pleasure to have always been present” (*TMF*).

Lissie’s stories impact Suwelo enough for him to understand Fanny’s discovery of self. He decides that “we must, all of us, turn toward whatever it is that we do want, in our

lives, in our loves, on the planet, and whatever we don’t want, just have sense enough to  
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leave alone” (*TMF* 279). Storytelling heals the wounds and redeems. As an artist, Walker is dedicated to trying to transforming the minds and hearts of people and tells magical stories that promote social change. Each character in the novel either remembers past lives or learns the significance of remembering their past lives. Fanny and Arveyda are prodigies of the spirit. Fanny remembers past lives so clearly that she often does not realize when she is in the real world, and she frequently “falls in love with spirits” (*TMF* 182). Among the characters, Lissie, Arveyda and Fanny achieve an awareness of their place in existence.

Lissie is one who remembers everything. She recalls her incarnations at the beginning of human history. Miss Lissie manages to change Suwelo’s perspective of life and women when she tells him about her lives in the pre-historic times. As David Nicholson opines, “Walker’s theme appears to be the difficulty of love, the pain men and women must pass through to find themselves and each other, for each of these couples must confront and overcome some internal crisis” (3). Carlotta goes through pain when she has endured the hurt of learning that her husband, Arveyda is in love with her mother, Zede. Through Zede’s revelation, she realizes that she shares Miss Lissie’s matriarchal roots and also the history of pain produced by man’s jealousy of woman and his resulting need to dethrone her. Carlotta gets massages from Fanny when she wanted to relieve herself from her broken marriage. When Suwelo reveals to Carlotta his family’s past, Carlotta reveals to him her family’s present. Past or remembrance of the ancestors in the case of Suwelo and Carlotta help them to realize their self and prepare them toward living in harmony with their partners. Knowing their past and telling the stories heals their wounded self and redeems them.

Walker is alarmed about the way the world is strolling toward destruction. She is concerned about the planet and about the redemption of the earth. She creates cognizance among people on the inevitability to live in communion with nature. Her anxiety to save the

earth from destructive forces makes her to write about her encounter with the Universal  
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Grandmother, a large tree. The Grandmother advises against interplanetary travel, tells her about the life-forms from outer space that fled to earth and “hid in everything” (*NTOH* 213). She preaches about integrity and oneness of life. Interplanetary travel will cause the loss of integrity. Yolo undergoes a parallel journey to Hawaii and returns home with important lessons from the natives on how to honour the indigenous culture and the ancestral food which were uncontaminated by white pollutants as sugar, tobacco and coffee. Both Kate and Yolo, with their respective experiences finally plans to live together making resolutions for the future, purged of the earlier misconceptions.

Kate, the main protagonist, is fearful of aging and is unhappy about the religious preaching that she hears. She dreams of rivers until she is on explorative journeys to real rivers—the Colorado and the Amazon. On this voyage, Kate regurgitates all the words from her life, all her memories of past marriages, then returns home to her blue house and male lover, African-American artist Yolo, determined to live as a virgin so that she can continue her spiritual explorations. Then she navigates down the Amazon with a group of seekers who share all have their experiences to share about rape, abuse, addiction as they seek to encounter the Grandmother and drink her healing medicine. Kate has to take harsh purgatives until the guide determines that she is ready to encounter the Universal Grandmother.

Kate acknowledges the existence of Mother Earth and her healing power. Cleansing the body through intake of Grandmother Medicine becomes essential for the journeyer. Regurgitation symbolically denotes the throwing-up of the bitter words, hurt and experiences through her marriage with her first husband and her other marriages. Kate finds that the herb allows her to reveal her innermost secrets and puts her in touch with the elders. Her fear about senile decay and aging is healed by nature when she understands the necessity of living in harmony with nature. Yolo’s idea to travel makes him feel that the parting from Kate can

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be made up he goes on a parallel journey. So Yolo spends a vacation in Hawaii, and there his encounter with the Hawaiian transsexual Polynesian shaman or Mahu charges him with the mission of giving up addictive substances which to him is smoking. Yolo promises to give it up smoking.

Kate's journey to the Colorado ends her search for enlightenment. It resolves the perplexities of her life and also makes her understand that she is the 'Grandmother' she has been searching for. She accepts the truth that ageing process is an integral part of the progression of human life. She understands that aging and death are as inevitable as breath. Kate finds growing intimacy among a group of disparate souls who unburden themselves of their pasts under the influence of Yagé, a South American medicinal herb. Kate in her restlessness in finding a new sense of meaning in her life, leaves Yolo and goes on a journey advised by a Shaman. It gives her a transformative experience. She undergoes a difficult process of purging which consists of continuous retching and intense diarrhoea. Walker expresses her reverence towards for healing plants, serpents, moths and bats. Kate spends her time with people who have experienced pain or injustice of some kind: rape, imprisonment, incest, bulimia, drug addiction. Walker asserts in a firm black and female perspective that the time is ripe to reassess and realign the self and redeem the world which is steeped in trouble.

As Yolo describes her, Kate is a New Age woman who embarks on a journey on the Colorado. Her journey with strangers helps her to distance herself from the knowledge she already has and concentrate more on her own thoughts. It provides her the opportunity to make connections with Mother Earth which is an important step towards spiritual transcendence and enlightenment. Kate helps the other journeyers to transform themselves into newer human beings who are purged off their sins and are finally redeemed. Yolo also undergoes his spiritual transformation through his valuable experiences with the Mahu of

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Hawaii. He learns about the importance and reverence placed upon land and nature by the Hawaiian people.

Walker's novels are about the journey of black women toward wholeness. The female characters grow as they progress from positions of vulnerability to positions of relative strength. That the characters' perception of their past which is crucial to their personal transformation in the present and the possibility of change in the future, is very much stressed by Walker and considered for attaining wholeness. Walker's male characters achieve psychological health and wholeness only when they are able to acknowledge women's pains and their role in it.

Her works comprise of individuals who are in search of self-expression leading to self-empowerment. Walker, in her personal life, moved towards wholeness from an eight-year-old girl with a scar in her right eye to an young teenager faced with an early abortion, beset with suicidal thoughts, and then to life as an active participant in the Civil Rights Movement and marriage to a white Jew, search for identity in her mother's gardens, her broadening vision, her womanistic attitudes and her personal growth as a poet and as a writer who speaks of the emergent woman in her.

The researcher traces a pattern of redemption in Walker's works starting from the redemption through forgiveness and love in *The Third Life of Grange Copeland* to redemption through sisterhood and self-expression in *The Color Purple*, redemption through remembrance of the past in *The Temple of My Familiar* and finally redemption through spiritually in *Now is the Time to Open Our Heart*. The female characters in the novels have evolved from intimidated and passive women to rebellious emancipated women and then to self-realized spiritual women at peace with themselves and the world.

In the novels under study, the author is seen to progress from the social, intellectual and emotional planes towards spirituality, her works reflecting her life-stages from youth to middle age. As seen earlier, writing, a form of self-expression and self-exploration has cleansing and healing properties for the author, and, in consequence, for the reader. Walker finds ways of redemption gradually; she believes that forgiveness, love, sisterhood and remembrance of the past have the power to redeem women from oppression. The mothers and grandmothers of black women have kept the spark of creativity alive, and the women of today have to carry on the tradition. To Walker, who feels that it is only through self-expression that artists are redeemed, "Writing is the art or craft of survival." Her exemplary works displays the phenomenal growth and success she has achieved as a black women writer.

Walker's conviction is that if women are to be emancipated, it is important that men should undergo transformation. Walker's men mellow and transform from violent and cruel individuals to mature human beings who understand that women should be given their rightful place. Suwelo grows along with Carlotta-- he takes the initiative to discover his past which Miss Lissie thinks a prerequisite for his transformation. Arveyda helps his female counterpart to discover her past and to redeem her self. Fanny and Arveyda make themselves fit for a life together. Like Albert proves himself capable of living with Celie through a process of inner transformation.

Walker's novels culminate in the redemption of protagonists. Each major character achieves redemption in his or her own way, given differences in circumstances and social environments. Ruth is saved by the redemptive power of her grandfather's love. Celie regains her identity and dignity through the redemptive power of sisterhood. Suwelo and Fanny, and Arveyda and Carlotta transform into compatible couples whose lives are harmonized by their

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'rememory', retelling and remembrance of their past. Kate and Yolo through their parallel journeys, discover their selfhood and attain spiritual redemption. Walker recapitulates the tormenting effects of slavery, violence and discrimination confronted by the black women in the history of African Americans, but always ends her novels with a note of affirmation and hope for the future of the black woman community. Walker's world-view is profoundly optimistic; she believes in the possibility of a progressive, healthy change in self and in society. Her novels end on a note of unprecedented hope despite the undercurrents of deep and abiding racism and discrimination prevalent in the setting. Their reflection of repression and strong message of redemption have a universal appeal and assures their relevance to the victims of oppression throughout the world.

### **Scope for Future Study**

Alice Walker's literary works guarantees scope for extensive research as she is a living author writing actively. Marginalization and Victimization is a perpetual field of research as people throughout the world are marginalized and discriminated on the basis of race, religion, sex, class and caste. There are writers who are equally concerned and serious about the issues of the people of their region, religion, race, gender and social status as Alice Walker. Their works reflect the plight of their people with the motif of relieving them from the oppressed state. A comparative study of Dalit literature and African American literature can be made by comparing Alice Walker with distinguished Dalit women novelists as Sivakami, Bama, Baby Kamble and other. Alice Walker's works can be compared to any literary work that depicts the persecution of ethnic minorities and the prejudices pervading a social system.

A study of Walker's use of narrative techniques such as the epistolary form and magic realism can be the subject for research. An analysis, from a womanist perspective, of her other works such as non-fiction prose, poetry, short stories and other novels can be made.

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An eco-womanist analysis of Walker's vision of environmental issues as a resolution for 'survival wholeness' can be made. A comparative study of black heritage and folk tradition with the Indian heritage and folk tradition can be made. Research on the theme of redemption may also be may also be extended to all the entire novels of Walker.

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## **Morphosyntactic Analysis of Noun Phrase in Manipuri**

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### **Abstract**

Morphosyntactic is a term in linguistics used to refer to grammatical categories or properties for whose definition the criteria of morphology and syntax both apply, as in describing the characteristics of words.

Manipuri is a morphologically rich agglutinative language, in which words are inflected with various grammatical functions. The language has no watertight compartment between morphology and syntax: the concept of subject is not so distinct (in other words, subject can be deleted or understood) and different word classes are formed by affixation of the respective markers.

**Key words:** Manipuri language, morphosyntactic analysis, agglutinative, subject, affixation

### **Introduction**

Noun phrase (NP) is a prototypical part of every sentence and a vital topic in any natural language processing task. The description of NP is implicitly based on the idea that constituents are built up of a continuous sequence of words.

A formal representation of noun phrase based on speaker's syntactic knowledge includes:

- A. Morpheme identification.
- B. Aspects of syntactic analysis are explicitly represented:
  - i. Hierarchical structure of the syntactic category in a tree diagram.
  - ii. The syntactic structure into sequences of syntactic categories or classes established on the basis of syntactic relationships linguistic items have with other items in a construction.

## Analysis of Noun Phrase - Morphosyntax

Morphosyntactic information are represented not only for the target noun phrase contexts but for the whole sentence.

### 1. Head Noun (HN) Identification

jon- gi      əŋaŋbə    layrik  
John-GEN    red        book  
'John's red book'.

Here in [NP[N John][Case[NOM gi]][A əŋaŋbə]][NP [N layrik]]

- The HN is layrik 'book'.
- Proper names precede HN.
- Adjective əŋaŋbə 'red' can either precede or follow HN.
- Case is used to indicate the link between noun phrases.

### 2. Case in NP

əy- gi      layrik  
I-GEN      book  
'My book'.

Here in [NP[PRO əy][Case[GEN gi]][NP[N layrik]],

- Genitive case linked two NPs.
- Possessive pronouns precede HN

### 3. Headless Noun Phrase

This is context sensitive and is possible only when the context is understood both by the speaker and the hearer and there is enough referent capable of standing for the deleted head noun.

The different types of constructions that lacks a head noun, that is noun phrase with only modifying words are drawn as below:

- 3.i. əmubə ədu pi-rək-u  
black DET give-DTC-CMD  
'Give that black one'.

Here in [NP[A əmubə][DET ədu]][VP pi-rək-u]

- NP and VP can occur interchangeably.
- NP without HNs, when context understood both by the speaker and the hearer.
- the adjective əmubə 'black' is enough referent that can stand for the deleted HN.

3.ii. Adjective occurs with a possessive (which is also possible when the adjective is modifying a noun) and determiner.

- nəŋ gi əŋaŋbə ədu set-lu  
you-GEN red DET wear-CMD  
'Wear that red one of yours'.

[NP[N[PRO nəŋ]][DET gi][A əŋaŋbə][DET ədu]][VP set-lu]

3.iii. Adjective occur with numeral, determiner and a verb form with a command suffix.

p<sup>h</sup>əjəbə      əni      du      pʊrək-u  
beautiful      two      DET      bring-CMD  
'Bring the two beautiful ones'.

[NP[<sub>A</sub> p<sup>h</sup>əjəbə]][<sub>NML</sub> əni]][<sub>DET</sub> du]][<sub>VP</sub> pʊrək-u]

3.iv. NP consists of an adjective, determiner and a coordinate conjunction.

əwəŋbə      du      gə      unə-rək-i  
tall      DET      CONJ      meet-DTC-ASP  
'I met with the tall one'.

[NP[<sub>A</sub> əwəŋbə]][<sub>DET</sub> du] [<sub>CONJ</sub> gə]][<sub>VP</sub> unə-rək-i]

#### 4. NP Modified by Relative Clause

əŋaŋ    p<sup>h</sup>urit    əŋaŋbə    gə    iskət    əmubə    gə    setpə    du    ca    t<sup>h</sup>ək-i  
child    shirt    red-CONJ    skirt    black-CONJ    wear    DET    tea    drink-PRG  
'The child wearing red shirt and black skirt is having tea.'

Here in [NP [N əŋaŋ] [RC p<sup>h</sup>urit əŋaŋbə gə iskət əmubə gə setpə] [DET du]] [NP[N ca]] [VP t<sup>h</sup>ək-i]

- The subject head noun əŋaŋ ‘child’ is modified by the relative clause p<sup>h</sup>urit əŋaŋbəgə iskət əmubə gə setpə ‘wearing red shirt and black skirt’.
- RC can either precede or follow the HN.

### 5. Relativized NP with Quantifying Words

ərakpə əŋaŋ k<sup>h</sup>udiŋmæk tu layrik pi  
 come child QTF DET book give  
 ‘Every child that came were given books’.

Here in [NP[A ərakpə][N əŋaŋ][QTF k<sup>h</sup>udiŋmæk][EMP tə]][NP[N layrik]][VP pi]

- Head noun is əŋaŋ ‘child’.
- The head noun əŋaŋ ‘child’ can either precede or follow the derived noun.
- The occurrence of quantifier is fixed; it can only follow the head noun.
- The head noun can also be deleted when there is sufficient referent capable of standing for the deleted head noun; this is context sensitive. Here, the quantifying word k<sup>h</sup>udiŋmæk ‘all/every’ is enough referent capable of standing for the deleted head noun.

### 6. Relativized NP Formed Derived Noun

manə ləy-rək-pə p<sup>h</sup>urit ədu məcanupa nə ləw-k<sup>h</sup>re  
 he-NOM buy-DTC-NZR shirt DET son-NOM take-ASP  
 ‘The son took the shirt that he bought’

[NP[RC[NP[PRO ma][CASE[NOM nə]][DN ləyrəkpə]][N p<sup>h</sup>urit][DET ədu]][NP[N məcanupa][CASE[NOM nə]]][VP ləwk<sup>h</sup>re]

- Here, the noun ‘p<sup>h</sup>urit’ shirt can either precede or follow the relative clause ‘manə ləyrəkpə’ that he bought.
- The NP ‘məcanupa nə’ by the son can either precede or follow the relativized noun phrase ‘manə ləyrəkpə p<sup>h</sup>urit ədu’ the shirt that he bought.
- An instance of headless RC can also be drawn;
  - (i) This is possible when the context is understood both by the hearer and the speaker, i.e., context sensitive.
  - (ii) When there is sufficient referent for the deleted head noun.
  - (iii) Here, the derived noun ləyrəkpə ‘bought’ is a sufficient referent capable of standing for the deleted HN.

## 7. Ambiguous Noun Phrase

p<sup>h</sup>əjəbə ləy yonbə dukan du yəw-re  
 beautiful flower sell shop DET reach-ASP  
 ‘( ) reached the shop that sells beautiful flowers’.

Here in [NP[A p<sup>h</sup>əjəbə][N ləy][V yonbə] [N dukan] [DET du]][VP yəw-re]

- There is no clear indication as to whether the adjective p<sup>h</sup>əjəbə ‘beautiful’ modifies the noun ləy ‘flower’ or the HN dukan ‘shop’.
- This may sometimes create ambiguity in the implied meaning. It could either mean ‘a beautiful shop that sells flowers’ or ‘a shop that sells beautiful flowers’.
- Several interpretations can be drawn:
  - i. ləy p<sup>h</sup>əjəbə yonbə dukan du  
It only means ‘the shop that sells beautiful flowers’.
  - ii. dukan p<sup>h</sup>əjəbə ləy yonbə du  
It could either mean ‘the beautiful shop that sells flowers’ or ‘the shop that sells beautiful flowers.’
  - iii. p<sup>h</sup>əjəbə dukan ləy yonbə du .  
It only means ‘the beautiful shop that sells flowers’.

## Conclusion

The NP structure analysed as above is a clear indication that an exhaustive morphosyntactic analysis of Manipuri noun phrase can be envisioned. It will be possible to devise an NP model of the language by knowing the pattern of NP in Manipuri. The NP pattern may be used to envisage or relate various NP constructions.

An attempt has been made to conceptualize the NP morphosyntax as fundamental element in the construction of Manipuri sentences. The present paper provides possible linguistic cues and a detailed examination could be managed to come up with some categorization.

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## Abbreviations

A	-	Adjective
ASP	-	Aspect
CMD	-	Command
CONJ	-	Conjunction
DET	-	Determiner
DN	-	Derived Noun
DTC	-	Deictic
EMP	-	Emphatic

GEN	-	Genitive
HN	-	Head noun
N	-	Noun
NML	-	Numeral
NOM	-	Nominative
NP	-	Noun phrase
NZR	-	Nominalizer
PRO	-	Pronoun
RC	-	Relative clause
V	-	Verb
VP	-	Verb phrase

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## Voice Onset Time across Gender and Different Vowel Contexts in Telugu

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### Abstract

This study was aimed at measuring voice onset time across vowel contexts and gender in Telugu (one of the south Indian languages) speaking young adults. *Considering* twelve participants, group I consisted of six adult males in the age range of 19–26 years and Group II consisted of six adult females in the age range of 19-25 years. A set of 18 CV syllables with plosives /p/,/t/,/k/ and their voiced cognates /b/ /d/,/g/ in different vowel contexts /a/,/i/,/u/ were considered. VOT measurements were made using PRAAT (version 5.3.17) software program. Considering vowel context, the current study results showed least VOT in the context of /a/ when compared to /i/ or /u/ vowel context. Another observation on comparison of VOT across gender revealed *no significant difference*. This finding augments our understanding on the physiology of speech production and also variation in sub phonemic features of plosives such as VOT with varying vowel contexts in Telugu.

**Key words: Voice onset time (VOT), Vowel context, Gender, Telugu language, Voiced and voiceless plosives.**

### 1. Introduction

Speech is a system of verbal communication and is distinct to human beings. Stetson (1928) believed that “speech is movement made audible”. Simple, audible sounds are produced by the effort of vocal folds which is further altered by the articulators (tongue, lips) to generate speech. The analysis of speech sounds in terms of temporal and spectral aspects is called acoustic analysis. It allows the speech pathologists to infer a great deal about the movement and

placement of the articulators during the production of both normal and abnormal speech. Speech sounds comprise of vowels and consonants. Among consonants, Stops are abundantly represented in all the world's languages and are produced by the complete occlusion of the oral cavity by articulators. Acoustic characteristics of stops include closure duration, voice onset time (VOT), release burst and formant transition. Voice onset time (VOT) is measured as the time interval between the release burst and the first quasi periodicity in the acoustic signal (Lisker & Abramson, 1964; Keating, 1984; Klatt, 1975). VOT is a strong cue to voicing differences between stops (Lisker & Abramson 1964, 1970).

Studies in English have revealed that voiceless plosives /p/, /t/, /k/ have longer positive VOT in the range of 30 to 100 milliseconds and voiced plosives /b/, /d/, /g/ showed shorter positive VOT in the range of 0-25 milliseconds or negative VOT in the range of -100 to 0 milliseconds (Docherty, 1992; Klatt, 1975; Lisker & Abramson, 1964, 1967). VOT values differ according to the place of articulation and voicing. For example, velar plosives show the longest VOT among the three primary (bilabial, alveolar, velar) places of articulation, and VOT is longer in a high vowel context than in a low vowel context (Smith, 1978). Docherty (1992) reported in the language of British English that, the VOTs of the voiceless plosives were shorter for the bilabial plosive /p/ than the alveolar plosive /t/ and velar plosive /k/, with no significant differences among /t/ and /k/ VOTs. He also found that /k/ had longer VOTs in the context of high vowel /i/ and /t/ in some of the back vowel contexts.

Morris, McCrea, and Herring (2008) studied VOT with respect to gender in isolated syllable utterances. They found no significant difference between the VOTs across gender, but significant VOT differences occurred across vowel contexts, with shorter VOTs in /a/ context than /i/ or /u/. In addition, they also stated that VOT varies with the place of production with longer VOT values for alveolar and velar plosives than bilabial plosives. Some of the earlier findings on VOT in American English and British English (Higgins, Netsell & Schulte, 1998; Klatt, 1975; Smith, 1978; Docherty, 1992) stated that VOT was shorter in the context of vowel /a/. Klatt (1975) said that voiceless plosives typically had longer VOTs when followed by high, close vowels and had shorter VOTs when followed by low, open vowels.

Morris, McCrea, and Herring (2008) studied the effect of gender on VOT measurement and they concluded that, no significant difference between the VOTs of males and females in either of the voiced or voiceless syllables. But a slightly longer VOT values were observed among females than males for voiceless plosives. A maximum difference of approximately 10 milliseconds was observed for dental stop /t/ while the other stops had a lesser variation of around 5 milliseconds. Allen, Millerand and DeSteno (2003) observed no gender difference in VOT when they adjusted the speech tempo/rate. In isolated words, individual differences in VOTs were observed even after speaking rate was controlled with females showing longer VOTs and reduction in rate of speech. VOT differences across gender in English speaking individuals had mixed results. Most of these studies point out that, females produce longer VOTs than males for voiceless consonants (Koenig, 2000; Swartz, 1992; Robb, Gilbert & Lerman, 2005; Whiteside & Irving, 1997; Whiteside & Marshall, 2001).

The above literature suggests that studies on VOT are by and large in English. Voice onset time varies with gender, vowel context, utterance type and also with languages. There are no well documented literature in Telugu language (a south Indian Dravidian language) reporting the effect of vowel context and gender on VOT. Hence, the present study aimed at measuring voice onset time across three vowel contexts (/a/, /i/ and /u/) and across gender in Telugu speaking young adults.

## **2. Method**

### **2.1. Participants**

A total of 12 participants were considered in the study divided into two groups. Group I consisted of six adult males in the age range of 19–26 years with a mean age of 22.83 years and Group II consisted of seven adult females in the age range of 19-25 years with a mean age of 21.85 years. All the participants were native speakers of Telugu and had no history of any structural and functional abnormalities of the oral mechanism and had no speech, language or any neurological impairment.

Telugu is one of the Dravidian languages (Krishnamurti, Bh. 2003) and is the second most widely spoken language in India (Hussain, Durrani & Gul, 2005). Telugu language is one

of the 22 official languages in India as recognized by Indian Constitution in Article 343 (Wikimedia Foundation, 2008a). It is widely spoken in the states of Andhra Pradesh and Telangana, India.

## 2.2. Material

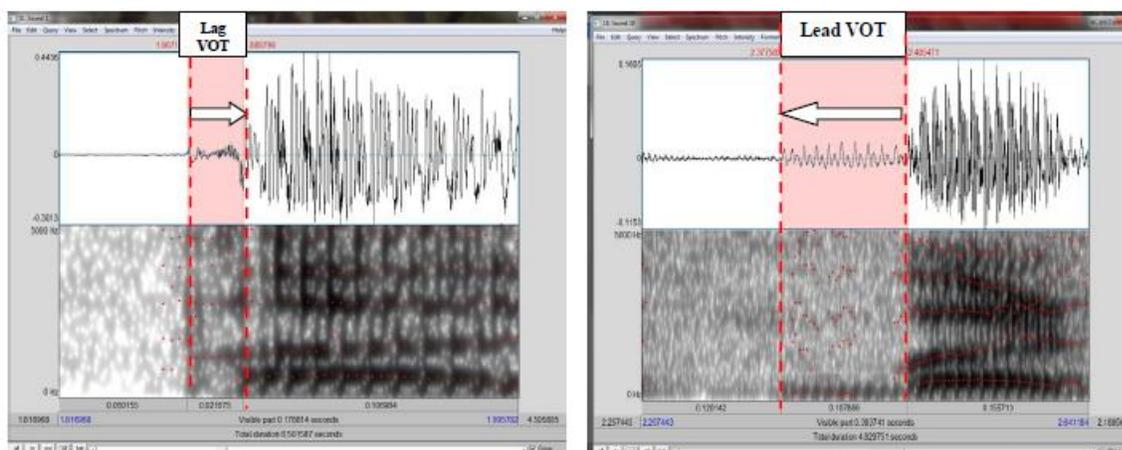
A set of 18 CV syllables with plosives /p/,/t/,/k/ and their voiced cognates /b/,/d/,/g/ in different vowel contexts /a/,/i/,/u/ were considered (e.g. /pa/, /pi/, /pu/, /ba/, /bi/,/ bu/ etc) as the material. Thus, each participant was made to produce a these 18 CV syllables. A total of 216 tokens were recorded from the 12 participants.

## 2.3. Recording Procedure

Initially the participants were familiarized with the test stimuli and were instructed to utter the stimuli CV tokens at a comfortable loudness level and pitch. Participants were seated comfortably and the recordings were carried out in a quiet room using a high-quality Microphone (iBall i342MV). The microphone was kept at a constant distance of 10 cm from the mouth of the speaker.

## 2.4. Data analysis

The recorded samples were fed to a SAMSUNG RVS509 laptop loaded with PRAAT (version 5.3.17) software program for acoustic analysis of the stimuli recorded. VOT measurements were made directly from the spectrograms by measuring the distance between the release of the plosive to the onset of voicing of the following vowel in each syllable. Figure 1 shows the screen display of the analyzed VOT in the token /pa/ and /ba/. Voiceless plosive /pa/ was measured as the interval between articulatory release and onset of voicing. Here voicing lags the articulatory release. Hence, lag VOT or positive VOT. Voiced plosive /ba/ was measured as the interval between the burst of noise signaling articulatory release to the onset of voicing. Here voicing leads the articulatory release. Hence, lead VOT or negative VOT.



### 3. Statistical Analysis

Statistical Package for Social Sciences (SPSS) version 20.0 (SPSS Inc., Chicago, IL) was implemented to perform the statistical analysis. Mean and standard deviation (SD) of VOT values for all the syllables were obtained from the descriptive statistics. Level of significance was set to 0.05. Gender served as the independent variable and the stimuli including syllables in varied vowel context served as the dependent variable. Independent sample t-test was carried out to assess the gender effect. Mixed ANOVA was also performed.

### 4. Results

The study was aimed to analyze the VOT of plosives across different vowel contexts and gender in 12 adult speakers of Telugu. The mean and standard deviation of VOT of the stop consonants in different vowel contexts /a/, /i/ and /u/ are presented in Table 1.

Table 1 Shows the Mean and Standard deviation of VOT values for stops in syllables across vowel contexts

Gender	Plosives	/a/	/i/	/u/	Combined mean
		Mean	Mean	Mean	
Males	/p/	18.58 (8.74)	19.63 (4.34)	26.80 (13.52)	21.67 (8.87)
	/t̪/	20.2 (6.31)	34.68 (8.40)	30.56 (8.86)	28.48 (7.86)
	/k/	41.50 (8.65)	58.45 (18.02)	65.33 (24.26)	55.09 (16.98)
Females	/p/	17.23 (5.11)	14.93 (4.43)	28.46 (6.02)	20.20 (5.19)
	/t̪/	18.70 (1.68)	22.13 (4.38)	21.66 (4.02)	20.83 (3.36)
Males	/k/	31.98 (2.49)	58.96 (6.51)	52.35 (15.07)	47.76 (8.02)
	/b/	126.33 (27.80)	143.40 (34.93)	123.91 (25.09)	131.21 (29.27)
	/d̪/	101.81 (19.71)	134.76 (19.21)	107.13 (25.24)	114.56 (21.39)
Females	/g/	101.51 (35.13)	113.71 (26.78)	116.30 (39.14)	110.50 (33.68)
	/b/	113.18 (27.40)	122.70 (24.19)	117.16 (26.74)	117.68 (26.11)
	/d̪/	104.40 (15.33)	116.71 (33.75)	110.61 (23.01)	110.57 (24.03)
	/g/	90.55 (15.86)	107.01 (20.86)	114.31 (19.10)	103.95 (18.61)

VOT of Plosives

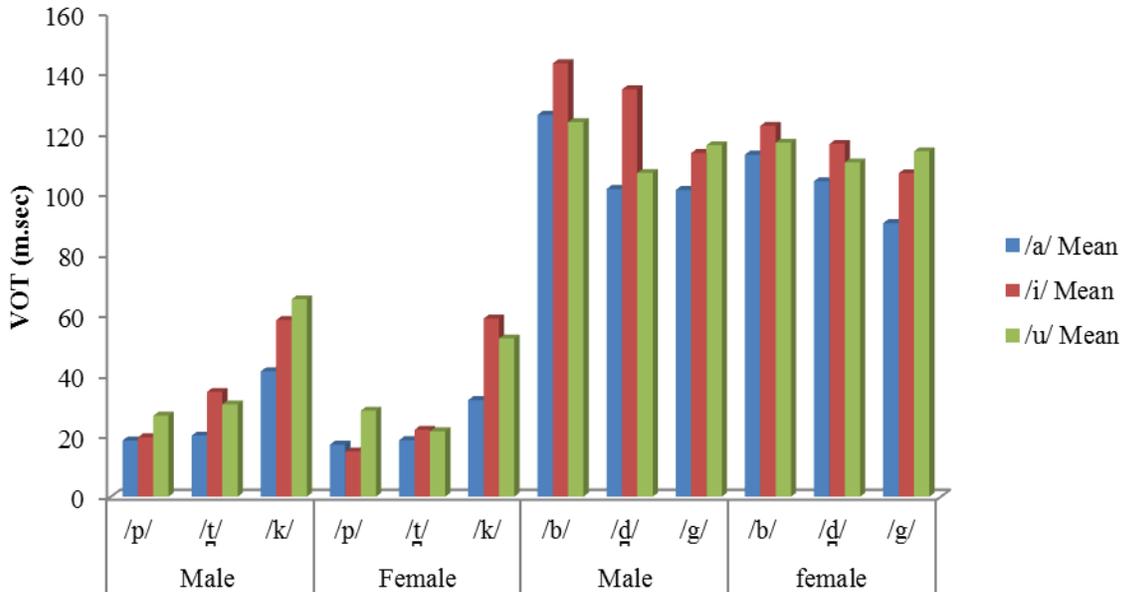


Figure 2. Shows the Mean VOT values for plosives across gender and across different vowel contexts

#### 4.1. Vowel Context

From Table 1, it can be said that, VOTs are higher in the context of /i/ and /u/ when compared to /a/. Considering the place of articulation, the mean VOTs were longer for the dental plosive /t/ and velar plosive /k/ than bilabial plosive /p/. In the context of /a/ and /i/, VOT of voiceless plosives show an increasing pattern as the place of articulation moves backwards (from bilabial to velar), whereas, VOT of voiced plosives showed a decreasing pattern as the place of articulation moves backwards (from bilabial to velar). Present results are in consistent to the views of Docherty (1992) who stated that voiceless plosive /k/ had longer VOTs in the context of /i/. Further, all voiceless plosives /p/, /t/, /k/ and voiced plosives /d/, /g/ showed significant difference ( $p < 0.05$ ) across vowel contexts except for voiced bilabial plosive /b/. Pair wise comparison of plosives in different vowel contexts showed that voiceless bilabial plosive /p/ and /k/ showed significant difference ( $p < 0.05$ ) from /a/ to /i/ and /i/ to /u/ contexts. But, for dental plosives /t/ and /d/ significant difference was present for only across /a/ and /i/ contexts. A significant difference of  $p < 0.05$  was also observed for voiced velar plosive /g/ from /a/ to /u/ contexts.

#### 4.2. Gender Difference

Combined mean values of voiced and voiceless plosives are shown in Table 1. It is apparent from Table 1 that, although males had higher mean VOT than and females in both voiceless and voiced plosives, there was no significant difference ( $p > 0.05$ ) observed across gender. Only the voiceless dental plosive /t/ [ $F(1, 10) = 18.68, p < 0.05$ ] showed significant difference across gender, which was higher in males. Using Independent sample t-test to assess the effect of vowel context across gender, results revealed that, there was no significant difference between vowel contexts and gender except for plosives /t/ and /k/. Voiceless dental plosive /t/ in the context of /i/ [ $t(1, 10) = 3.24, p < 0.05$ ] and /u/ [ $t(1, 10) = 2.23, p < 0.05$ ] exhibited the gender difference. Likewise, the voiceless velar plosive /k/ in the context of /a/ showed a statistical difference [ $t(1, 10) = 2.58, p < 0.05$ ] across gender.

#### 5. Discussion

The present study was aimed to find the effect of vowel context and gender on VOT in Telugu. Considering vowel context, the current study showed least VOT in the context of /a/

when compared to /i/ or /u/ vowel context. This is consistent with the results of Morris et al (2008) that VOT was least in the context of /a/ compared to /i/ or /u/ contexts in English. Other earlier findings for American English syllables (Higgins et al., 1998; Klatt, 1975; Smith, 1978) and British English syllables (Docherty, 1992) also stated that VOT was shorter in the vowel context of /a/. Higgins, Netsell, and Schulte, (1998) reasoned out the differences in VOT across /a/ and other vowel contexts. They opined that high vowels have lower peak oral airflows and as a result, the pressure drop in the supra glottal space will take place slowly and lengthen the VOT. The other reason is an anterior, upright pull on the vocal folds that would enhance glottal resistance preceding high vowel production. Thus, the phonation threshold pressure will be more and need additional sub glottal pressure to be developed for the onset of voicing. These justifications were consistent with Docherty's (1992) discussion of aerodynamic factors in the variability of VOT. Klatt (1975) also stated that voiceless plosives typically had longer VOTs when followed by high, close vowels and had shorter VOTs when followed by low, open vowels.

In the present study, pair wise comparison of syllables showed there was a significant difference from /a/ to /u/ contexts in voiceless plosives. Similar results were noticed by Morris et,al (2008) for voiceless plosives that mean VOT of plosives /p/ and /t/ were shortest in the context of /a/ and longest in the context of /u/. However, for /k/ the mean VOT was longest in /i/ context. Likewise, in voiced plosives the present study showed there was no significant difference in terms of vowel contexts for voiced bilabial plosive. This finding is contradicting to the view of Morris et. al (2008) that VOTs of voiced bilabials /ba/ and /bi/ were similar; with the mean VOT for /bu/ being longer compared to /ba/ and /bi/. Voiced dental plosives and velar plosives /ɖa / and /ga/ showed shorter VOT than /di/ and /gi/. On gender viewpoint, the present study revealed no significant difference for VOT across gender except for plosives /t/and /k/. These results are consistent with the view of Morris et. al (2008) stating that there was no significant difference in voiced or voiceless plosives across gender. To conclude, it can be said that VOT varies with vowel contexts, and not across gender in Telugu language. This finding augments our understanding on the physiology of speech production and also variation in sub phonemic features of plosives such as VOT with varying vowel contexts.

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## Appendix 1

List of stimuli words used in the study

/pəlli/	/pilli/	/pull/
/ʧəttə/	/ʧittu/	/ʧummu/
/kəkku/	/kIkku/	/kukkə/
/bədi/	/biddə/	/buddI/
/d̪əggu/	/d̪ittə/	/d̪uddu/
/gəddI/	/gudI/	/gIrI/

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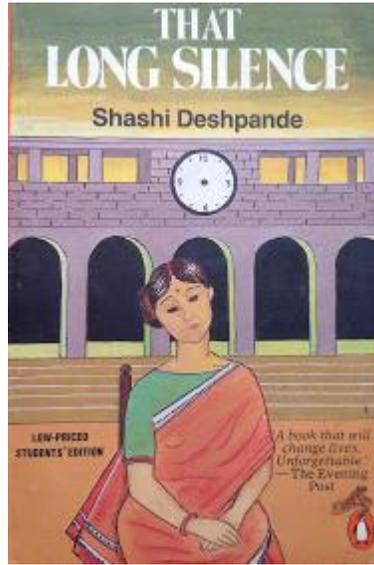
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## Resonance of the Silence in Shashi Deshpande's *That Long Silence*

S. Mariammal, M.A., M.Phil.

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### Abstract

Shashi Deshpande occupies a prominent place among the Indian English Novelists through her vivid portrayal of middle class Indian women and their sufferings. She focuses mainly on the career women and their quest for identity in the male chauvinistic Indian social set up. *That Long silence* is not an exception to this.

Jaya, the protagonist of this novel, goes in search of individuality, but feels helpless within the family itself which excludes her. Though she is an educated woman, she is not exempted from patriarchal domination. She leads a life of a victim after her marriage. Her marital life also places her in the narrow space where she is swiftly caught in the trap. Eventually she prepares herself to face life as it is. In the novel *That Long Silence*, we see how Deshpande skillfully depicts Indian middle-class educated women with a note of realism and optimism. The novel also implies a vital symbolic suggestion that the silence is not in the inner mind, but within

one's own conscience. This paper attempts to look deep into the problems of educated Indian women of the middle-class, especially as presented by Deshpande.

**Key words: career women, male chauvinistic, patriarchal domination, feminism, Long Silence**

### **Literature – Art, Morality and Social Reform**

Literature is a truthful expression of life through the medium of language. Its success lies in blending both art and morality in such a beautiful way that art, in the long run, becomes the thought. It reflects not only social reality, but also shapes the complex ways in which men and women organize themselves and their perception of the socio-cultural reality.

Over the centuries, literature has been used as a social forum in which gender based discriminations in the society and the torture inflicted on women in general are expressed. The writers who have expressed such problems of suffering women are, Kamala Markandeya, Ruth Jhabvala, Kiran Desai and Shashi Deshpande. These women writers constitute a major segment of contemporary Indian Writing in English and most of them have used fiction as a medium of expression to present the plight of women.

### **Feminism and Feminist Literary Criticism**

The term *Feminism* was first used by the French novelist-dramatist, Alexandre Dumas, in the nineteenth century in a pamphlet 'L' Homme Femme' to designate the then emerging movement for women's rights. It emerged to be a worldwide cultural movement for women's right to secure a complete equality with men in the enjoyment of all human rights - moral, religious, social, political, educational, legal, economic, and so on.

The feminist's literary criticism has developed as a part of the women's movement and its effect has brought about a revolution in literary studies. The objective of feminism is to wake up the female gender and it is the right time to come out of the shadows. As a part of feminism, the concept of 'new woman' came into existence. The 'New Woman' is primarily a woman of awareness, who is conscious of her low position in the family and society.

### **Shashi Deshpande's Novels**

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Unlike other writers, Shashi Deshpande shows variations in her novels. She does not want to decorate the unreal happenings. The main motive of Shashi Deshpande is to bring out the sufferings of middle-class women by probing deep into the understanding of their known and unknown problems. She has shown the differentiation in a clear manner. Through her novels, she deliberately insists freedom for the Indian women within the Indian socio-cultural value system and institutions. Her feminism doesn't uproot the woman from her background but tries to expose the different ideological elements that shape her. The protagonists of Shashi Deshpande's novels are modern, educated, independent women, and aged between thirty and thirty-five. They search for freedom and self-identity. All her novels follow an identical structure. Her focus point is mainly on the woman within the marital and domestic relationship.

Shashi Deshpande is one of the renowned novelists writing in English in the sub-continent. She has added a new dimension to the Indian novel in English by expressing the inner reality of women. She is the second daughter of the famous Kannada dramatist and writer, Shiranga. She was born in 1938 in Karnataka and was educated in Bombay and Bangalore. Her first collection of short stories was published in 1978, and her first novel is **The Dark Holds No Terrors** in 1980. Almost all her novels deal with a crisis in the heroine's life - Saru (**The Dark Holds No Terrors**, 1980), Indu (**Roots and Shadows**, 1983), Jaya (**That Long Silence**, 1988), Urmi (**The Binding Vine**, 1993), Sumi (**A Matter Of Time**, 1996), Madhu (**Small Remedies**, 2000), and Manjari (**The Moving On**, 2004). She maintains a unique position among her contemporaries through her vivid portrayal of characters and their inner conflicts.

### **Focus on Women**

Deshpande has won the Sahitya Akademi Award, for her novel *That Long Silence*. Her works also include children's books. Her novels present a social world of many complex relationships. In her novels, many men and women live together though they belong to different age groups, classes and they perform different roles. Her attention is mainly on the Indian Woman, her routine role in the household and society. Deshpande firmly believes that a change will take place in the mind of women to fight against the domination of men. In depicting Indian middle class educated women, Deshpande shows a note of realism and optimism.

### **Focus on Female Psyche**

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Shashi Deshpande, has emerged as a writer possessing deep insight into the female psyche. Focusing on marital relationships, she seeks to expose the tradition by which a woman is trained to play her dumb role in the family. She writes about the situation of women and their failures in the fast changing socio-economic atmosphere of India. She writes about the conflict between tradition and modernity in relation to women in middle class society. She portrays modern, educated and career-oriented middle class women, who are quite sensitive to the eternally changing time and situations. Deshpande's protagonists plan to assert their identity from patriarchal society. Shashi Deshpande, through her novels, shows women willing to take their share of the blame for their problems and courageously face the situation. Most of her women characters are able to transcend their identity crisis by analyzing their childhood and the process of their upbringing.

### **Socialization of Indian Girls**

In the Indian social set up, the 'socialization' of a girl for her future part as wife and mother begins in early childhood. This process has been imposed on women through myth, legends, folklores and rituals. Women are forced to accept the patriarchal domination from their childhood to death. This imposition of power becomes more powerful after marriage. A woman is supposed to break up all the ties between herself and her family. She cannot claim her right over the family property in reality, as it is a traditional practice of the family to make its male members inherit its property and enjoy it. The reason is that the property should not go outside of the family. This sort of ideal thought was shown in the early novels of Shashi Deshpande. The girl child was asked to practice the household activities, do all the chores, whereas the boys were free to do as they pleased. The story of Deshpande's protagonists always start at the critical point where despite 'total' freedom and total surrender to the expectations of their husbands, they stay disconnected and are made unhappy. They wish to fine-tune themselves. They are in the need of a change. Shashi Deshpande wants her character to give expression to her mind and self. Her characters are not mouthpieces of her, but emerge as real women. It is worthy to note that Indian women are also voicing their desire to emancipate, to get rid of the restrictions imposed on them and the prevailing discriminations against them. She is the one of the contemporary writers who concentrates more on the dual oppression experienced by career-women.

## Focus on Modern Indian Women in *That Long Silence*

Shashi Deshpande's *That Long Silence* is mainly concerned with the state of the modern Indian woman who is constantly trying to know herself. The silence of an Indian housewife is the major concern in this novel. The inner conflict in Jaya is expressed in the novel, at the same time there is a quest for identity. Shashi Deshpande's success lies in her representation of real life experiences. Jaya is a well-educated and cultured woman. She leads a quiet life. The novel is about a married couple, Jaya and Mohan. Jaya is the heroine as well as hero of the novel.

*That Long Silence* could be read as crystallization of memory and catharsis. It is an autobiographical narrative of Jaya. Jaya's stream of consciousness forms the novel. Jaya is in a crucial point, when the novel begins. Her husband Mohan suspected of business malpractice, has withdrawn with her to a small suburban flat in Bombay. Despite her marriage to Mohan and subsequently becoming the mother of two children, she was lonely. Her husband could not understand her feelings as a result of which she was torn from within. She describes her marriage as a "a pair of bullocks yoked together... A man and woman married for seventeen years." (*That Long Silence*, 8)

### Jaya's Life-story

When Jaya begins her married life, she strives hard to bind herself into the traditional mold. (*Akther*, 53) Shashi Deshpande shows Jaya assume two different roles to represent her real self and assumed personality. After marriage, Jaya looks very different. Even her name is changed to Suhasini. Jaya has been leading a fancy and luxurious life with Mohan. They were a good couple with two children. Jaya was a good wife for her husband. Jaya is a bold young woman before and after marriage. Mohan and Jaya set family in Church Gate, the fashionable square. Mohan is forced to make certain compromises with his superiors to further his career. But his main ambition for all career adjustment is the happy success of his family. Mohan puts the blame on Jaya for all his difficulties. Jaya is flummoxed by his reaction. Jaya's knowledge of Mohan's crisis makes her wonder about their future.

There is vagueness. Jaya and Mohan have sent their children for a family tour. The children are unaware of the family's crisis. Jaya's son Rahul is missing from the family. He has

run away somewhere. Jaya is deeply in worry about the school after vacation. Jaya becomes terribly ill. She recovers by friendly nursing by her servant. Jaya also remembers the many happy moments with her family as well as ancient members. She recollects her nice blending with Mohan in her married life. Jaya is fair to her family. She is an ideal wife in her environment. At the height of her troubles, she receives news that Rahul is back and gets a telegram stating 'All's Well' from her husband Mohan.

'Two bullocks yoked together –that was how I saw the two of us the day we came here. I have always thought – there's only one life, no chances of a reprieve, no second chance'. (*That Long Silence*, 191-92)

### **Marriage – Almost an Enslaving Institution**

Marriage becomes almost an institution enslaving women to a lifetime of male dominion- "marriages never end, they cannot – they are a state of being" (*That Long Silence*, 127). Jaya was deeply distressed to know that the writer in her could not come to the light because of her husband. She says: "I had known then that it hadn't mattered to Mohan that I had written a good story." When she writes a true story, her husband protests: "Jaya how could you, how could you have done it? They will all know now, all those people who read this and know us, they will know us, and they will know that these two persons are us." (*That Long Silence*, 143-44)

### **Waiting in Silence**

Therefore, she quits writing. Jaya had taught herself to wait in silence, to accept her husband's desires mutely. After this mental inactivity, she feels bewildered when faced with the challenge to be herself: "To know what you want I have been denied that .... Even now I do not know what I want." (*That Long Silence*, 25) Jaya's creativity provides her an outlet for her frustration. Mohan also takes pride in his writer wife, but wants her to write non-controversial neutrals only. The thought of failing as a writer had enfeebled her, but she blames it on the restrictions imposed on her creativity by Mohan. Suppression of creativity frustrates her. She is not able to go beyond the social conditioning and somehow believes that a woman's choice, independent of that of her husband, should not have a significant role in her life. Her thwarted

creativity and attempts to acquiesce to Mohan's desires generate a feeling of guilt in her, which makes her social poise, somewhat artificial.

"We don't change overnight. It's possible that we may not change even over long periods of time. But we can always hope. Without that, life would be impossible. And if there is anything to know now it is this: life has always to be made possible." (*That Long Silence*, 193)

### **Consequence of Repression of Anger**

Psychologically speaking, when repression of anger continues for a long time, ego-self crisis reaches its climactic point (i.e., ego's identification, with self is at its climax) and there is a danger of extinction. Encounter with death is the possibility. It may sometimes lead one to suicide. This stage may also result in the re-orientation of the total personality. A new consciousness may emerge. In psychological terms, a fresh relationship between ego and self may be established.

### **A Victim of Ego-inflation**

Jaya in *That Long Silence* is a victim of "ego-inflation" on account of the lenient way her parents in brought her up. She is a convent-educated girl with a sense of being unique and extraordinary. In her childhood, there was her father's commitment to her demands and encouragement to her as a privileged daughter, on the one hand; and on the other, the traditional archetypes of Sita, Gandhari and Maitreyee, which reside in her unconscious mind, having been indoctrinated as a growing girl by mother and others, clash with her other self. This creates tensions in her married life. She feels let down by her family and by her husband. Jaya undergoes the same experience when Mohan angrily leaves the house. She feels deserted. An utter loneliness darkens her life and she is miserable. Silence fails to be the protective shield and there is close contact with the idea of death. But she is conscious of Kusum, her alter ego whose madness led her to death. Jaya escapes suicide but goes hysteric: "I must not laugh. I must not laugh." (*That Long Silence*, 122) It is at this stage that the tension formed out of two disparate selves, dissolves. Out of her anguish, her long suppressed anger, she goes out of her house and in an unconscious state walk aimlessly in the streets of Bombay. But her hysteria as a defense

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mechanism fails and ends in futility. "Finally totally exhausted, I'd gone back home." (*That Long Silence*, 191)

### **Education of Freedom of Action**

Being a convent-educated, English-speaking girl, encouraged to be a free person by a loving father, she feels suffocated and trapped in the traditional Sita role, defined in the patriarchal society. The transformation of a shrewd and creative woman like Jaya is a great loss to society as her innate talents are confined to the kitchen and household chores where she becomes "a soft smiling, placid motherly woman. A woman who coped", (*That Long Silence*, 15-16) the role suggested by the mellifluous name "Suhasini" given to her by her husband Mohan at the time of her marriage. She refuses to surrender her name Jaya (victory) for Suhasini (*Tamanna*, 622). However, she cannot afford to insist on that for long because, quite at an early age, she was taught that her husband is a tree of protection, a security, and the master. Jaya, therefore, shuts her door from outside darkness and disaster and confines herself in the straight-jacketed role of a traditional wife, repressing her disappointment and resentment.

### **"Bandaged My Eyes Tightly"**

In Jaya's case, expression of anger is not a direct outburst as it is with Saru and Indu. Her first and the only outburst with Mohan, soon after she had bandaged her eyes earlier, to become blind like her husband. She says: "I bandaged my eyes tightly. I didn't want to know anything. It was enough for me that we moved to Bombay, that we could send Rahul and Rati to good schools, we could have the things we needed". (*That Long Silence*, 61-62)

### **Rebellion and Anger in Silence**

But all her rebellion against things is done in silence. The difference in their outlooks, and upbringing fails them in understanding each other and the lack of communication damages their relationship. Jaya suffers silently. She would not express her feeling, lest it spoil her relationship with her husband. She had been brought up with love and care: "she was a child who used to get angry very soon. But after her marriage she tempered down her anger. She realized that to Mohan anger made a woman 'unwomanly'." (*That Long Silence*, 83) When Kamat points out

lack of anger in her writings, she replies: "Because no woman can be angry. Have you ever heard of an angry young woman?" (*That Long Silence*, 147)

Expression of anger in silence is best evident in an incident when Mohan accuses her for no fault of hers. She wants to burst out in anger. But she fails to break her silence: "I was full of a sense of angry confusion. What was he charging me with? And, oh God, why couldn't I speak? Why couldn't I say something? I felt foolishly inadequate having nothing to offer him in exchange for all the charges he was pouring on to me. ... I could say nothing. I sat in my place, pinned to it by his anger, a monstrously huge spear that grandfather - and here is father, and then us - Laxman, Vasu and me. And here are the boys - Shridhar, Jaanu, Dinkar, Ravi." Jaya questions this patriarchal tree: "I'm not here!" Ramukaka gets irritated and says: "How, can you be here? You don't belong to this family. You have no place here". (*That Long Silence*, 142- 43) The loss of place in the family tree is symbolically the loss of identity, which wounds her. She wants to find a place in Mohan's family and heal up her wound. To her surprise, she finds that she is taken for granted and Mohan fails to be a "sheltering tree".

### **Inner Voice of Self-assertion in Long Silence**

During this period of long silence she has articulated the inner voice of self-assertion. She has progressed a long journey in silence to find the real spark in her. Her mind is clear and she has come out of her fears, her doubts, and all that she had suppressed during the seventeen years of her married life. She pours out her experiences in words and then she decides not to be passive and silent thereafter. She has come out of the cocoon and feels the free air around her. She has to act as she wishes. Her expression will be true without thinking of the expectations of Mohan. Jaya's decision to erase the silence which had defined and distorted her communication with her husband should be interpreted as the harbinger of a new hope. A woman's desire to succeed like an individual is not incompatible with the desire for love and the small pleasures of domesticity. If marriage or love without independence dissipates a woman's personality into nothingness, independence without love also exhausts her sensitivity in a constant tussle with the self and the society.

### **Sensitive to the Emotional Needs of Husband**

Jaya's awareness of her own incompleteness makes her more sensitive to the emotional needs of her husband. She realizes that her failure to establish normal reciprocal relationship with her husband had enhanced her self-alienation. Negation alone can never lead a woman towards selfhood. A wife's relation with her husband must take form within the totality of her life as a woman; only then it can lead to a harmonious existence. In her search for a positive response from her life and surroundings to obtain a self-actualized individuality in a world of pre-fixed norms and standardized behaviour, Jaya concludes that a holistic approach towards life is essential and one must be resilient in approach. That Long Silence is very close to real life experience and achieves its credibility from the fact that the protagonist Jaya is a well-educated person possessing a literary sensitivity corresponding with her fictional role.

### **Focus on the Root-cause of the Fragmentation**

The novel ends with her resolve to speak, to break the long silence. Therefore, Deshpande's major concern as a creative writer is her women characters, their plight, their suffering, and their own solutions to the problems created by the world. She knows that the silence has been too long, but somebody has to break it. Her characters have positive attitudes towards life, though the world around them is sometimes unfriendly towards them. They help others, but without sacrificing their own values. Shashi Deshpande's concern is to explore the root-cause of the fragmentation and the dichotomy of her characters and explore what happens in the psyche of these heroines in the process of individuation. Thus, Deshpande has been successful in creating strong women protagonists who refuse to get crushed under the weight of their personal tragedies and face life with great courage and strength.

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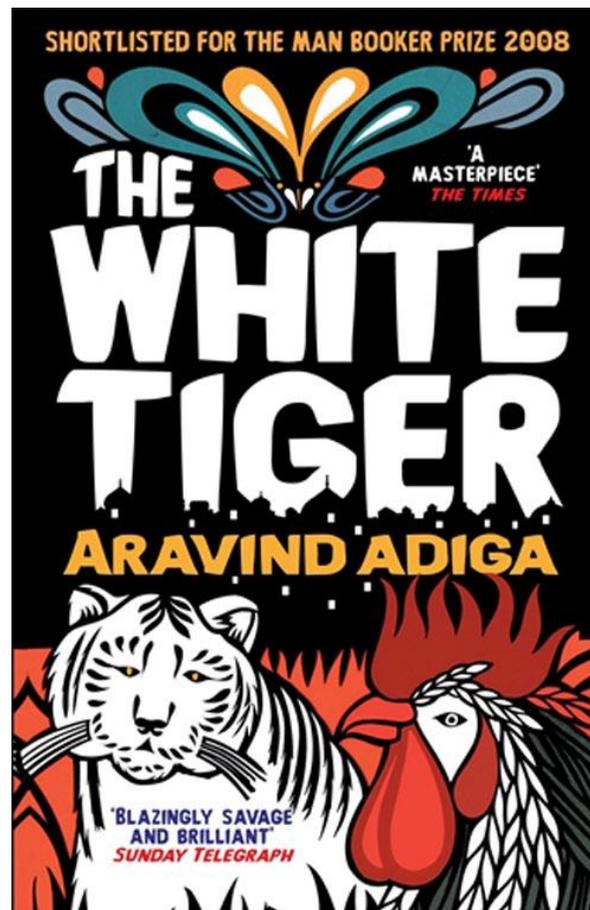
Resonance of the Silence in Shashi Deshpande's *That Long Silence*

## A Critical Analysis of Aravind Adiga's *The White Tiger*: A Socio-Political Perspective

Prateek Deswal, M.A. (English)

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### Abstract

Aravind Adiga's *The White Tiger* is the story of a man named Balram Halwai and his journey of redemption from regression and suppression. The writer paints a sardonic and dark picture of India and this article is an endeavour to bring out the truth behind his representation of the nation. Adiga views India as being infested with servitude and swath, where a man born in a poor family finds his chances of progress being limited and the conditions prevailing in India are such that propel the self of an economically deprived individual to justify a crime like murder,

and become a legal as well as social criminal. Adiga has raised many issues in his work and it is a fact beyond contestation that India is being confronted by most of the issues put forth by him. But what concludes his work as an unacceptable representation of India is that he has increased the magnitude of the problems manifold, so that they seem to be the dominant factor in Indian society. It cannot be argued that his work is devoid of reality, but it is indeed the exaggeration of reality, which makes his work liable to criticism and splenetic reactions. My paper would critically examine and bring about clarity between Adiga's India and the real India.

**Key words:** Aravind Adiga, *White Tiger*, Light, Darkness, Servitude, Defunct.

### **Indian Diversity and Indian Writing in English**

The worst of times usually brings about the best in nations. And India throughout its glorious history, has encountered its fair share of adversities, whether they be in the form of invasions, slavery or famines and so on. Each part of history is unique, in its own way and the consciousness of the nation has always found an effective medium to express itself through the writers of the age. Same is the case with modern-day India in which the Chetan Bhagats, Vikram Seths, Amitav Ghoshes have become the voice of the nation. However, the new age writers of India will probably find the task more difficult than their predecessors, primarily because of India's diversity and divisions existing in its social, economic and cultural areas. India one of the most diverse nations in the world is almost incomprehensible and cannot be limited within the realms of a single book. Its facets are just too many, to be amalgamated into one single work. That is why Chetan Bhagat has more or less focused on college students' life, mainly that of engineering students in his novels. In the same manner, a far too dangerous endeavour was undertaken by Aravind Adiga in his work "The White Tiger", that was to become the voice of the poor, downtrodden, the colossal underclass of the world's biggest democracy.

### ***White Tiger* – A Riveting Tale of the Realistic Anti-hero**

Aravind Adiga, an Indian born, Australian educated writer, shot to fame with his very first work "The White Tiger", which went on to win the Man Booker prize in 2008, defeating stiff competition from the likes of Salman Rushdie. Mr. Portillo the chairman of Booker prize panel 2008 stated that he was looking for something that would "blow his socks off" and singled

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out *THE WHITE TIGER* by **Aravind Adiga**. The writer presents a riveting tale of the realistic anti-hero Balram Halwai, who although born in the most humble surrounding, harbours a marlowesque ambition to rise above his predetermined fate to be born and die in “the darkness” and achieves it through his ruthless planning of the murder of his master Ashok.

### **An Epistolary Novel**

Through this epistolary novel written in a series of seven letters over seven nights, addressed to the Chinese Premier Wen Jiabao, the writer paints a cynical, supercilious and unromanticized picture of India where education system is defunct, elections are rigged, poverty is rampant, almost ubiquitous and the poor have to face appalling regression at the hands of the elites as the writer divides the nation in two distinct zones –

“India is two countries in one: an India of light and an India of darkness. The ocean brings light to my country. But [the Ganges] river brings darkness to India - the black river”. (14, *The White Tiger*)

The western world took the novel to be a mirror of India. However the Indian audience decried it due to the bleak depiction of Indian society. Amardeep Singh dismissed it as fundamentally fake and freelance editor Anjali Kapoor declared-

“Adiga is the same [as Naipaul] focusing on everything that is bad and corrupt” (*The Telegraph*, Oct. 18 2008)

### **Two Contrasting Visions of India – Mirror of India versus Bleak Description of India**

Existence of these two contrasting versions is primarily due to the fact that India as a concept has always intrigued the west. Some consider it to be the library of ancient knowledge as depicted in Robin Sharma’s *The Monk Who Sold His Ferrari*, while others consider it as floundering in poverty, hunger, naked bodies and hungry bellies. Some believe it to be the storehouse of intellectual knowledge while others can only view Adiga’s “glistening lines of sewage”. But among these one thing is pretty certain- India will always continue to be an intricate puzzle for the west because it is probably none of these and even more possibly both of

them. This in fact is a matter which needs its own deep and detailed exposition. However, the question here is how realistic is Adiga's representation of India.

### ***"I am Tomorrow"***

In the very initial stage of the story Balram Halwai declares - "I am tomorrow" (4). Here he represents not just himself but Adiga's "colossal underclass". He is the rickshaw puller, coolie, beggar, worker, and each one in India who has a small belly as the writer propounds that it is a country with only two castes –

"Men with big bellies and men with small bellies". (64, *The White Tiger*)

But here we are listening to the voice of an exception that belongs to none of these, but experiences both. However, as we go further our omniscient narrator ceases to remain the impartial executioner of Indian society, as meant to be, but becomes the mouthpiece of the author. Because none who was born like Balram, would ever be able to understand such unenviable difficulties as he does. The clarity with which he views his incapacities denies him the right to be the one facing them.

### **A Glaring Error of Distinct Zones of Darkness and Light**

A glaring error in Adiga's novel is that he has divided India into two distinct zones- Darkness and Light. As the protagonist initially informs the Premier -

"I am in light now, but I was born and raised in darkness". (14, *The White Tiger*)

Adiga has tried to draw a distinct line between darkness and light. When Balram is in Laxmangarh he is residing in darkness, but in Bangalore and Delhi he comes to Light. Everything is supposed to be perfect just like 'mini-America', with its big hotels, cloud reaching buildings, call centers, malls, high tech areas indeed "A small bit of America in India" (204). But Adiga's own description of the city diminishes the thin line between the two. As he consciously begins to try to find his self identity and the justifications for his future heinous action, he stumbles upon a slum in Delhi and finds himself facing a line of men defecating, trying to construct a wall between darkness and light. He also witnesses thousands of people living on the

side of the roads in the city with their thin bodies and filthy faces, becoming a particular problem for the drivers.

### **Co-existence of Darkness and Light**

Thus we can witness the co-existence of ‘Darkness’ and ‘Light’ in Delhi, living harmoniously and moving forward step by step, hand in hand for the progress of the propagators of ‘India Shining’. The division between the two classes is definitely not regional as reproduced but economic and may possibly be social. Adiga’s protagonist is the living example in his story of the fact that you can be in light and still be enduring the same conditions as darkness. So, India probably the most diverse nation in the world just cannot be divided on the basis of economic disparity and Adiga fails immaturely in his endeavour to divide India between the haves and have-nots on regional basis.

### **Another Glaring Error: Only Elites versus Poor**

Another glaring error in Adiga’s visualization of India’s masses is that he confines the boundaries of his work up to the elites and the poor, completely ignoring India’s burgeoning middle class which does’nt find an iota of mention in it. Although it is the artistic liberty of a writer, whether he wishes to deal with other aspects of society or not, but if Adiga takes his novel to be a vivid representation of India then the bridge between ‘Darkness and ‘Light’ which is filled with the middle class just cannot be avoided, which he has done most comfortably. How can a work which does’nt mentions a major part of a country’s population be taken to be its realistic representation?

### **Little Space to Grow**

Even his characters seem to be left with little space to grow. All the elites have been presented as callous, corrupt and ensconced deeply in an illusionary self esteem. They seem to be devoid of any kind of feeling towards the poor. As is proved when the mongoose (Mukesh), brother of Ashok decides to read the letter of Balram’s grandmother in front of him and justifies his action by saying-“He won’t mind [me reading his letter], he [Balram] has no sense of privacy.”(189, *The White Tiger*)

It explicitly refers to the complete desensitization of the rich. The working class on the other hand is filled with vulgar, crude and rustic individuals who degrade their masters in conversations with each other and cheat them, as Balram siphons of the gas of the car and takes it to corrupt mechanics hand-in-glove with him and uses the car as taxi only to gain money and satisfy his sexual fantasies. Immorality has been portrayed at both top and bottom without a single positive character. Although mostly this is the very case, but there are always more than a few exceptions which cannot be veiled.

### **Possible Primary Motive**

A primary motive of Adiga while writing his masterpiece seems to be to bring forth the unbridled corruption and confront the society of servitude existing in our country. And he seems to have succeeded remarkably through the exquisite and almost unique employment of animal imagery. Balram views the whole nation as a kind of zoo, in which everyone has his own boundaries and limitations. Eventually it were these boundaries which kept our nation civilized, but with the dawn of independence these boundaries were pulled down, as according to him in 1947 when the Britishers left “only a moron would think that we became free then”. Our nation did not become independent but became a jungle - -

“See this country, in its days of greatness, when it was the richest nation was like a zoo. ... And then, thanks to all those politicians in Delhi, on fifteenth of August 1947, the day the Britishers left- the cages had been let open; and the animals had attacked and ripped each other apart and jungle law replaced zoo law”. (63, *The White Tiger*)

And now the whole nation was not being ruled by leaders but the ferocious embodiments of corruption who preyed on lesser meek animals. The Stork collected taxes (without any legal powers) from the fishermen and boaters. The wild Boar ruled (without any kingship) over agricultural lands, the buffalo owns (without buying) the rickshaws and the Raven charges (without right) the goatherds. Balram was himself nicknamed the white tiger by an inspecting officer, who was impressed by his knowledge. And his master Ashok was tagged

by him as the Lamb only because he returned from America a humble and sensitive human. It must be acknowledged that Adiga remains true to the jungle law in his work as ultimately the tiger (Balram) devours the lamb (Ashok). Indeed through the mouthpiece of Balram he eloquently puts forth his philosophy- “Let animals live like animals; let humans live like humans. That’s my whole philosophy in a sentence”. (237, *The White Tiger*)

But this philosophy is rarely practiced in reality in this nation where animals are worshipped god-like. As we see how the dogs cuddle and puddle are leading a luxurious life while the simple villagers are being ruthlessly exploited. Similarly our protagonist considers it a badge of honour to have” got more attention than the water buffalo” (72) after returning home in a driver’s uniform.

### **Indian Education System – Another Jungle**

Indeed, Adiga has through the employment of animal imagery piercingly exposed the corrupt roots of India. He even makes use of it in order to expose the frailties of the Indian education system, which Adiga found to be defunct and again to him, it resembled a jungle, another jungle, probably a smaller analogy to the nation. Our education system in the ‘Darkness’ is made up of schools where a teacher’s primary focus is not to teach, but earn money through dishonest means. Balram’s teacher, a paan chew and throw man spits in the classroom, drinks, dozes off and sells the uniforms and food meant for the students in the market but then - “The teacher had a legitimate excuse to steal the money- he said he had’nt been paid his salary in six months”. (33, *The White Tiger*)

Indeed the whole system seems to have been corrupted in a manner so as to make sure that the poor stay in darkness. No doubt Balram received better education in the tea shop than in school.

### **The Centric Role of Lizard**

Of all the animals, Balram was particularly afraid of the lizard. He ran away from school after seeing one. The lizard here represents path, which a person living in ‘Darkness’ has to take

so as to travel to 'Light'. Like the millions who are simply existing and not living in "Perpetual servitude", Balram was afraid to walk on the path. His father took him back to school and killed the lizard so as to pave the way for him to reach "Light". Because he felt -"My whole life, I have been treated like a donkey. All I want is that one son of mine – at least one- should live like a man". (30, *The White Tiger*).

However, family compulsions disallowed him to carry on his education. But years later, the lizard came back and confronted him again. His master Ashok was carrying a bag full of seven hundred thousand rupees to bribe a minister. Life once again offered him a chance to walk on the path and this time Balram overcame his cowardice and took the chance. He murdered his master to enter and be part of "light" becoming his [Ashok] namesake.

### **Elections as Another Feature of Darkness**

Apart from the education system Adiga also viewed the elections in the 'Darkness' with bigoted eyes as a disease inflicted upon the nation. Indeed, it were the elections that actually gave Balram his birth date, because his employer had sold off his vote to the great socialist and he was supposed to turn eighteen immaturity, to be able practice adult franchise. His father had seen through twelve elections, voted all twelve times but not himself. Elections in the 'Darkness' have been portrayed as a kind of nostalgia, a fervour where everyone was discussing them, but they only resembled "eunuchs discussing Kamasutra". (98), which is proved to be true, when a mad but brave rickshaw-puller decided to cast his vote and was ruthlessly murdered by Vijay and his companions. The elections were a time to celebrate not the democracy but its elimination from the nation as we witness biryani (a traditional Indian food, rice cooked with meat or vegetables) being distributed in front of a temple and free booze in abundance for all. Actually a primary difference between 'Light' and 'Darkness' is that in 'Light', people are free, cast their own vote and in 'Darkness' people are again free to cast their own vote, but not by themselves as Balram declares:

"I am India's most faithful voter and I still have not seen the inside of a voting booth".  
(102, *The White Tiger*)

But Adiga's views regarding the fake elections are not just hypocritical but also myopic. With regard to his generalizations about elections, he ceases to be an impartial presenter of India's woes, instead he becomes a biased observer. India might be facing a lot of problems and probably more adversely than Adiga's picturization, but its democracy has always stood firm only because elections in India have always been largely free and fair, most of the time, whether they be in light or in grey or darkness.

### **Depiction of Social Life – Ridicule of Indian Marriage**

Even the social life of India has not escaped Adiga's sting. He has explicitly and truthfully portrayed how caste and religion can be immensely important factors in shaping the life of an individual in the 'Darkness'. When Balram was asked about his caste before being employed as a driver, he instantly knew it would bias the decision of his masters. He quickly responded by saying that he was a halwai by caste and was capable of making sweets and got the job. Similarly, he grasped the opportunity to go Delhi as the driver of Honda city by unearthing the fact that the other driver was a Muslim and not a Hindu.

However, the most critical aspect that has been ridiculed about the social life of India is the institution of marriage. Marriage, which is supposed to be a celebration, a union has transformed into a social stigma. When Balram's cousin Reena got engaged, his family arranged for a big wedding by their standards and also gave a huge dowry. For all these expenses, they had taken a loan from the Stork and due to the inability to pay it back, the Stork now owned them as his slaves. Balram also had to leave school and labour for him. So, we see how an able and talented student was deprived of his education and a whole family became a bunch of slaves just because of a marriage.

### **Living in the Light But Taking Decisions in the Darkness**

However, a more severe division existing in India is not based on religious or social structure, but on economic lines. Men with small bellies are born to get 'eaten up' by those possessing big bellies. A rich man can easily get his own way by twisting the rules with his financial muscle power. The Stork has nothing to fear about his illegal mining activity, because he has the capacity to bribe the politicians living in light and taking decisions of darkness. In a

similar way when Balram had money power in Bangalore, he had an easy access to police, who in collaboration with him caught all the drivers of a company who used to take call center workers to their homes at night and he was able to set himself as an entrepreneur. Indian political system, judiciary, police, administrative officers, political leaders all have different standards for the elite and different ones for the economically deprived.

### **Indians Caged in Coop**

According to Adiga this deplorable situation does not exist either due to social, religious or economic differences, but due to the mental slavery that is inflicted upon the Indians in Darkness. The writer employs the “rooster coop” analogy to his vision of enslaved Indian masses. He compares them with roosters in old Delhi, behind Jama Masjid where they are stuffed tightly in wire-mesh cages and,

“The roosters smell blood from above. They see the organs of their brothers lying around them. They know they’re next. Yet, they do not rebel. They do not try to get out of the coop”. (173, *The White Tiger*)

The same situation exists with human beings in this country. They are enslaved in their own minds and consider it their birth right to live and die for their masters in “Perpetual servitude”. When Balram’s mistress Pinky madam ran over a child, his masters wanted him to take the blame and lead the rest of his life behind bars. But Balram did not rebel, he consented with their demand and his grandmother Kusum would have been particularly proud that her grandson had foregone his life for his masters. This mindset is because they are all in the rooster coop and Balram had yet not broken out of it. So, millions have been trapped in the same manner, not physically but mentally and the Indian masses have been trained by a meager number of individuals, who might be as well-equipped and talented to exist in perpetual “So strong that you can put the key of emancipation in a man’s hand and he will throw it back at you with a curse”. (176, *The White Tiger*)

### **Detest This Lesson from Adiga**

But Balram accepted the key and murdered his master. He took away the money which opened the doors of liberation from perpetual servitude for him. However, the rest are not so courageous; chauffeurs do not carry off the bag containing millions in their back seat, no one loots the train carrying diamonds worth millions from Surat, as Adiga probably expects them to do in order to escape the society of servitude and overcome the mental barrier.

But just imagine what the consequences would be if everyone learnt the lesson which Adiga is teaching. Will our society exist if everyone thought as Balram did, servants murdering their masters, looting, killing and so on. Would we survive as a nation then, at all? The key, the way that Adiga is showing does not open the doors to emancipation, but only leads to destruction. The way out of 'Darkness' that he is suggesting might be, romantically appealing, but is definitely not practically sustainable.

Indeed after a complete analysis of Adiga's novel, it can be confidently affirmed that he has taken a view too narrow and painted a picture too dark. Andrew Holgate has rightly commented that hardly anything in this book that escapes scathing comment. Whatever in this nation is considered as divine he views as savage, whatever is taken to be devotional, he considers sacrilege. In his work, filled with sarcasm, deception, and exploitations he seems to be a writer who not only experiences, but is bent upon seeing only that which is detestable in India. The reason behind it can be unearthed by viewing the comment of Sir Simon Jenkins, former chairman of Booker prize jury:

"Indian writers in English face a peculiar problem - they write about India but their readership is mostly in other countries. Because of this paradox they create an image of India that is exotic and doesn't show the real India. I worry about this." (Sunday Times of India, Oct 19, 2008)

### **Exotic vs. Real**

*The White Tiger* is suffering from the same dilemma, where the exotic picture has replaced the real picture. And this is the reason, it has disturbed so many of the Indian intellectuals, some of whom like the author and playwright Manjula Padmanabhan described it as

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‘a tedious, unfunny slog’ and folk expert Ritu Sethi felt that the book ‘took us back three decades’. Aravind Adiga himself confessed that, he came to know what Balram would have felt while going to a city like Delhi by experiencing the same feeling when he went to cities like New York and Sydney. This fact clearly puts his mouthpiece Balram Halwai as an ‘outsider’. Because while going to Delhi the feelings, the emotions that Balram Halwai is dealing with are not the ones which a person would have felt while moving from one part of the country to another, (and yet we have observed the feelings of a rural Indian when he visits Delhi would be much like an outsider’s awe, amazement and fear at times), but they seem to be the ones which a person would have felt while going to Australia or America. This fact itself lays the foundation of partial observance by a detached Indian. However, Adiga has justified his criticism in an interview to Stuart Jeffries by saying-

“At a time when India is going through great changes and with China is likely to inherit the world from the west, it is important that writers like me try to highlight the brutal injustices of society. It is not an attack on the country but, it is about the great process of self- examination. That’s what writers like Flaubert, Balzac, Dickens did in the 19<sup>th</sup> century and as a result, England and France are better societies. That’s what I am trying to do.” (The Guardian, 15 Oct. 2008)

If Adiga’s motive, behind the severe criticism of his parent country was to lash out at its evils and reform the society, then it is not only his right but also his duty. None can deny the claims of servitude and injustices put forth by him. India is definitely inflicted by the problems he has brought to the world’s notice. Indian education system has a weak base in the rural region. The levels and quality of education being imparted deteriorates as we move from cities to villages. In our social life we stand divided on the basis of caste and religion. No doubt an institution as sacred as marriage has been maligned in India by the convention of dowry. Corruption has weakened the roots of the nation and exists at all levels. Economic disparity has reached alarming levels and continues to do so. And this economic disparity results in social inequality also. The economically poor, that is Adiga’s ‘colossal underclass’ has to face partiality and is mistreated. All these problems are definitely confronting India, but the criticism of *The*

*White Tiger* is due to the most excoriating manner through which he has reproduced them, which stings the Indian national pride.

### **Provocative?**

However Adiga has justified the severity of work in his book in one of his interviews by declaring that -

“Provocation is one of the legitimate goals of literature”. (The Indian Express, Oct 18 2008)

But the term ‘Provocation’ can itself have multiple meanings as well as multiple effects. Adiga claims to provoke in his work the society of servitude and its sustainers, but does he do so in order to please the western readers or to cleanse the Indian society and thus transforming it into a purer place to live in, thus providing a way out of the destitution and deprivation to the whole nation? This answer can only be provided by Adiga, but he definitely does not show a way out to move forward towards a better society and a better nation. Instead he paints a very dark and bleak picture of the nation, where the economically poor have only one option to break the cage of mental slavery and that is through criminal activities amounting to murder, which is the most disturbing aspect of the novel. Hopefully, he does not intend to provoke the Indian masses to such reactionary tactics.

Similarly the term ‘Legitimate’ can also have its own parameters according to individual inferences. Adiga claims to have legitimately exposed the omnipresent exploitation of the poor. But he does not seem to understand the humans undergoing the suffering. It seems to him a universal law, that the poor are always crude, helpless, suffering and appalled. But he fails to understand that they might be deprived, but not necessarily desperate. However, Adiga’s emphasis that in this desperation it is legitimate enough for them to murder their masters, may be questioned and rejected. But it is unimaginable that something which is termed legitimate by him can provoke someone to an act like murder, which doesn’t qualify as a legitimate action in any country or region whether it be in light or darkness.

Adiga has all the right and under it has projected the problems existing in India in the most piercing and stinging manner. But the fallacy in his work is the fact that he has increased the problems, disparities, insecurities, suppression manifold so that the problems do not just get represented in his work but India comes to be represented by the problems. There is a huge gap, between, pointing to servitude existing in society and portraying a society of servitude. The latter points to servitude as the dominant factor in society. Can America or Australia be considered as a racist country just because of the existence of racism in those nations? Similarly should India be represented as a society of servitude just because of the presence of servitude in the nation? Almost everything that Adiga has written stands true but the manner in which he has represented it in his book is both fallacious and misleading. He seems to view a wound as the whole body, a wrong convention as the whole society and a problem as a whole nation. Adiga's novel is a unique work as far as observing the problems afflicting India is considered, but to view it as a realistic representation of India will be an error of judgment. India is a nation too diverse to be represented realistically in a single book and all that Adiga does is represent the problems existing in India in "The White Tiger". But then one may also raise the question whether an author has the need to represent the whole nation in his book!

Curiously, however, behind Adiga's savage representation of India lies the unpalatable truth of the suffering Indian masses, entailed by the corrupt, lopsided Indian administrative and social system, firmly tilted in favor of the elite. His description may not be truly realistic, but his courageous endeavour to expose the plight of the poor who remain obliquely hidden in Indian democratic system is highly commendable. His work is of paramount importance to realize the invisible boundaries laid upon the progress of the poor and working towards liberating them to the new horizon of equality, education and prosperity.

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## **Arabic in India: Past, Present & Future**

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### **Abstract:**

India has been one of the most well-known non-Arab states where Arabic language grew and developed through the different periods; despite the fact it had never been an official language. A thorough study of Indian history suggests that India's first substantial contact with the Arabic language came when the Arab Muslims settled in the western Indian province of Sind. Subsequently, the Arabic language continued to flourish further under the patronage of the Mughal rulers in India. In the Islamic epochs, the usage of Arabic was liturgical. But after the independence of India, non-sacred Arabic gained momentum. Departments of Arabic have been established in many central and state universities considering the demand of the language in different government as well as private sectors in today's globalized world. This paper has made an attempt to analyse the processes and extent of development of Arabic in India since its arrival, indicating career prospects in the days to come.

**Key words:** Arabic language, Arab Muslims, Sind, liturgical Arabic, development of Arabic, Mughal rulers

### **Arrival of Arabic in India and Its Development**

#### **Early Trade Relations and People Contacts**

Though the political relations between India and the Arab world were first established in the seventh century after Christ, the trade relations between them date back to the ancient times or perhaps pre-historic times. Trade relations flourished and persisted between them because "two of the three routes by which trade was carried on in ancient times between India and the West, passed through Arabia. The first route ran from the mouth of the Indus and up to the Euphrates, at the point where the road branches off to Antioch and the Levantine ports. The second route, more important than the first, lay from the Indian coast to that of Yaman

and Hadramawt and from there, passing along the Red Sea coast, to Syria and thence to Europe, either directly from the Syrian coast or via Egypt and Alexandria'’. (Ahmad 1968, p. 3).

Thus the entire Arab world was strategically situated in terms of trade playing a vital role in strengthening relations between India and the Arab world. Though historians are not sure about the starting point of the contacts between India and Arab world, but it is certain that the trade relations between them had been well established in pre-Islamic times, perhaps as far in the past as 50 CE, before Arabic was attested as a distinct language in the Arabian Peninsula in the third century. Through Arab traders, Indians may have learned some words of the Arabic language during the early trade. But after birth of Islam in the Arabian Peninsula in seventh century, and conquest of western Indian province of Sind in 711 CE by Muhammad b. al-Qasim al-Thaqafi, India came in first substantial and sustained contact with both the religion of Islam and the Arabic language because Arabic had religious prestige being the language of Islamic scripture, and familiarity with the Arabic Qur'an was deemed necessary for the correct ritual practice of Islam. (Qutbuddin 2007, p.315-16) Subsequently, learning and teaching of Arabic started in substantial way under the patronage of Muslim rulers which continued to flourish further with the passage of time.

### **Arab Rule**

The scanty information that has come down to us regarding the history of the Arab occupation of Sind and Multan, the first provinces of India to be conquered by the Arabs, is silent about any literary activities. But according to some authority, Abu Hafsa, the Muhaddis of Basra, went to Sind in the early days of the conquests. Being a tab‘tabi‘in (Companion of the companions of the Prophets’s Companians), he must have been the fountainhead of the narration of the Hadith. So, we may, with some probability assume that Mansurah, Daybul and Multan were the first towns in India to become seats of Islamic learning. (Ahmad 1968)

### **Ghaznawids**

The Arabs were followed by the Ghaznawids (998-1186 AD). Their great leader Mahmud was a champion of learning and culture and extended his patronage to some of the most distinguished scholars from remote Asiatic countries which flocked to his Court. He was interested chiefly in Persian, but his knowledge of Arabic was by no means slight. He also

wrote a book on Fiqh entitled *Al-Farid fi'l-furu'*. It was during his reign that Al-Biruni came to India to study Hindu culture and learning and to collect material for his famous book, *Kitabul Hind*. During the short-lived Ghurid dynasty (1186-1206 AD), we find a number of great Arabic scholars. The most important of them are Fakhruddin al-Razi (d. 1210 AD), the author of *Al-Tafsir Al-Kabir*, Muinuddin Chishti (d. 1236 AD) and his disciple Qutbuddin Bakhtiyar Kaki. (d. 1235 AD) (Ahmad 1968).

### **Delhi Sultanate**

The Arabic language continued to flourish further under the patronage of the Muslim rulers of the Mamluk dynasty (1206–90), the Khilji dynasty (1290–1320), the Tughlaq dynasty (1320–1414), the Sayyid dynasty (1414–51), and the Afghan Lodi dynasty (1451–1526) in Delhi, the Bahmanis (1347-1527) and Adil-Shahis (1490-1686) in the Deccan, the Shah-Mirs in Kashmir (1339-1561), the Sultans in Gujarat (1391-1583), and the Ilyas-Shahis in Bengal (1342-1415). The rulers of these dynasties continued to patronize scholars of Arabic and Islamic studies for religious purposes though the language of their court was one of the Indian languages or Persian.

So, we may find hundreds of renowned scholars who made considerable contribution to the Arabic language in different genres. The people whose names maybe mentioned here are: the eminent Muhaddith Hasan al-Saghani al-Lahuri (1181-1252) who wrote *al-Ubab al-Zakhir wa al-Lubab al-Fakhir* (an encyclopaedia of Arabic) in twenty volumes and *Mashareq al-Anwar al-Nabiwiya fi Sehad al-Akhbar al-Mustafawiya* (in hadith), Nizamuddin Auliya (d. 1325) who is famous for his valuable speech in Arabic, his renowned disciple Amir Khusru who used to compose poems in Arabic, Persian, Turkish and Hindi, Sheikh Safiyyuddin Hindi (d.1315) who went to Yamen and Egypt for higher studies and became a great scholar of theology and jurisprudence and has several books in Arabic to his credit including *al-Fayeq fi Usool al-Deen* and *Al-Risalat al-Tis'iniyah fi al-Usool al-Deeniah*, Husamuddin Dehlawi the author of *Biharuz zakhira*, Abdul Muqtadir the great poet who is famous for the poem entitled *Qasidah Lamiyah*, Ahmad Thanasari who composed his famous poem *Qasidah Daliyah*. These are some examples from the list of great scholars from the period of the Sultanate of Delhi.

### **Mughal Period**

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The rulers during the Mughal Empire (1526–1857) gave a new impetus to Arabic language by extending their patronage to authors, writers, theologians and learned men. It is worth mentioning here in this connection that the study of the literary activities in Arabic language increased in quality as well as quantity with the passage of time. “Mr. Madhavrao Scindhia, the then Minister of Human Resources Development (HRD) while addressing a Muslim education conference held in Delhi on May 7, 1995, stated that there were 1,25,000 Madrassas in India during the time of the Mughal reign in India. The report of an all India survey by Hamdarad education society published in June of 1996 confirmed the said figure” (Haque 2013, p.15). “Thus under the Mughal dynasty which represents the last epoch of Muslim rule in this country we find a larger number of Arabic authors than under any other dynasty which had ruled India. Some of the authors of this period have acquired name and fame even outside India and their works are greatly appreciated in the Arab world as well. Amongst such authors mention may be made here of Faydi (Abu al-Faiz ibn Mubarak of Agra), Abdul Haque of Delhi, Abdul Hakim of Siyalkot, Shah Wali Ullah of Delhi, Ghulam Ali Azad of Bilgram and Muhibbullah of Bihar”. (Ahmad 1968, Introduction p. 50-51)

### **Influential Scholars During the Mughal Period**

Below is a list of some famous and influential scholars with their distinct contribution to the Arabic language during this period. They are:

- Abu al-Faiz ibn Mubarak Faidi (1548-1595) - He is the poet laureate of Akbar's Court, who has written a number of books which include: *Sawati al-Ilham* and *Mawaridul Kalam* (written without dotted letters).
- Abdul Haque of Delhi (1551-1642) - He is credited with spread of Hadith in India and wrote the famous book *Lam'at al-Tanquih*.
- Shaikh Ahmad Sarhindi (1564–1624) - He is known as Mujaddid-i-alf-i-thani (reviver of the second millennium) who has penned *al-Risala al-Tahliliya*.
- Ali ibn Husamuddin (d. 1480) - He has written the all-time famous book *Kanzul Ummal*.
- Muhammd ibn Tahir al-Hanafi (d. 1576) - He has written *Majma-u-Biharul Anwar*, *Tazkiratul Mauduat* and *Al-Mughni fi Asma al-Rijal*.
- Mulla Mahmud al-Jaunpuri (1585-1652) - He authored the famous books *al-Shamshul Bazighah* and *Suhatul Marjan*.

- Shaikh Zainuddeen ibn Abdul Aziz al-M‘abari (d.1579) - He is the author of the book *Tuhfat al-Mujahidin fi ba‘d Akhbar al-Burtughaliyin* (often shortened as *Tuhfat al-Mujahidin*).

These are some examples from the long list of renowned scholars of the Mughal period. There were hundreds of other scholars who had command over the Arabic language, being experts of Hadith or Fiqh or Quran commentary or any other subjects which were being taught in Arabic language. In addition, there were “various Arabic madrasahs and cultural institutions of learning under the personal guidance and scholarly interest of the Muslim rulers, which produced a good number of writers, poets, Islamic scholars, commentators of the holy Qur'an, scholars of the Hadith etc., and their works in Arabic language has equal importance and credibility as that of any great scholar of the Arab world”. (Hasanuzzaman 2012, p.17)

### **Arabic Language during the British Rule**

However, we find that Arabic language witnessed some setbacks during the British period in India, due to educational policies adopted by the British government as English language was adopted as medium of instruction in the educational institutions, and the secular arts and sciences became the focus of learning. Subsequently, the Arabic language and Islamic studies lost its patronage it used to have from the rulers during the Muslim epochs. As a result, Muslim youth tended to fall behind in their access to formal education and jobs due to lack of knowledge in modern education and English language. This compelled the scholars and thinkers to ponder upon it. So, some far-sighted intelligentsia came out with plans to establish educational institutions of higher learning for study of Arabic and Islamic studies.

So, the most famous educational institution of Islamic and Arabic studies that came into being during this period is Darul Uloom Deoband where the Deobandi Islamic movement was started. It was founded in 1866 in Saharanpur of Uttar Pradesh state by some prominent Islamic scholars (Ulema) including Maulana Muhammad Qasim Nanotvi, Maulana Rasheed Ahmed Gangohi and Haji Saiyyid 'Abid Husaiyn. It has produced since then hundreds of scholars who have earned name and fame in Arabic language and Islamic studies and authored many books in those connected subjects.

Sir Syed Ahmad Khan (1817-1898) was one of the early far-sighted personalities who recognized the critical role of modern education for Muslim youth. So, he began to prepare the road map for the formation of a Muslim University by establishing various schools including Madarsatul Uloom in Aligarh which later became Mohammedan Anglo-Oriental College (MAO College) which later came to be known as the Aligarh Muslim University.

Darul Uloom Nadwatul Ulama is one of those important institutions which were established during British rule with the objective of reaching a middle path between classical Islam and modernity. It was founded at Kanpur in 1894 in the first annual convention of Nadwatul Ulema (Organisation of Scholars) attended by Muhammad Ali Mongiri, Shibli Nomani, Ashraf Ali Thanwi and Mahmud-ul-Hasan. Mention may also be made of Madrasah Islah ul Muslimin that was to develop as Madrast ul Islah, founded in 1908 AD in Azamgarh, Uttar Pradesh province and Al Jamiatul Ashrafia which started off as a madrasa called Misbah al-Ulum (now known as Dar al-Ulum Ahl-i Sunnat or Misbah al-Ulum) in 1898 in the town of Mubarakpur, Azamgarh, UP.

However, the British government could not ignore the Arabic language in toto. So, departments for Arabic language were opened in some Indian universities separately or combined with Urdu or Persian. Such as Madras University which was established in 1857 and it had instituted an Oriental Faculty for the study of classical languages like Sanskrit, Arabic and Persian in 1911, the Calcutta University which was founded in 1857, where the Department of Arabic & Persian was started as early as 1919, the Allahabad University where the Department of Arabic & Persian was started when it was founded as Muir Central College in 1873 by His Excellency Lord Northbrook, Banaras Hindu University where the teaching of Arabic was started in 1917, the University of Lucknow where the Department of Arabic was established along with other departments when the University was founded in 1921, the University of Delhi where the Department of Arabic dates back to 1922, the year of the inception of the University of Delhi, classes being held at St. Stephen College, and the University of Kerala where the Department of Arabic was started in 1942 . Mention may also be made of Aliah University which was the first educational institution set up in India in 1780 by Warren Hastings, the then Governor General of India.

## **Arabic Language in Independent India**

After the independence of India in 1947, the Arabic language continued to receive some renewed attention from the Indian Government just as it did in the British period as it received some attention from the Indian Government as well, apart from the freedom of establishing Madrasas and Institutions of higher learning by the Muslims themselves. So, we can notice that Departments of Arabic language have been established in many central universities, state universities and colleges in additions to the establishment of many famous madrasas throughout the length and breadth of the country, which have produced many scholars of Arabic language and Islamic studies who, in turn, have made considerable contribution to the Arabic language and literature in India at par with any scholar in the Arab World.

Below are the names of some universities where the Arabic Departments were established after independence:

- 1- Guwahati University - The department of Arabic was ewstablished in September 1969.
- 2- The English and Foreign Language University - set up in 1958. In April 1972, the Institute broadened its scope to include the major foreign languages.
- 3- University of Calicut - The Department of Arabic was setup in 1974 to promote higher studies and research in Arabic language and literature in Kerala.
- 4- Jawaharlal Nehru University – The Arabic department was established in 1969 along + with the School of Language, Literature and Culture Studies.
- 5- Barkatullah University - The Department of Arabic was established in the year 1977.
- 6- University of Kashmir - The Department of Arabic was established in 1980.
- 7- Assam University - The Department of Arabic was established in 1997.

We also find that some famous madrasas and institutions of Arabic and Islamic Studies have been founded after independence, which have contributed to the development of Arabic language and literature. This is in addition to hundreds of other less known madrasas or madrasas of primary and secondary levels. The some important ones among them are as below:

- 1- Jamiatul Falah - It was started as Islamic Maktab (primary school to standard 2<sup>nd</sup>) which later became Jamiatul Falah. It is located in Bilariyaganj, Uttar Pradesh.
- 2- Al-Jamia al-Salafia - It was founded in 1963. It is located in Banaras, Uttar Pradesh.
- 3- Jamia Islamia Sanabil - It was initially established as the Institute of Islamic Education, at Joga Bai, New Delhi in 1980.
- 4- Darul Uloom - It's located in Umrabad, Maharashtra.
- 5- Al-Madrassa Al-Islamia - It is located in Shahi Muradabad, UP.

### **Arabic Language at Present in India**

Arabic language has developed very well in India. Many scholarly books, valuable research works have been produced and are being produced by Indian scholars from madrasas and universities alike which are not less important in quality than any work produced in the Arab world. Interestingly, Arabic language, at present, is no longer confined to the madrasas or Islamic seminaries and/or it is no longer considered to be the language of a religion. With the globalization of businesses and the world becoming more and more a global village, the need for transactional knowledge of languages has become very important in both private and government sectors. Keeping in view the demand of languages, Arabic language along with other languages has been adopted in many universities and colleges as a foreign language where the focus of learning primarily is functional Arabic, translation and interpretation.

At present, there are more than 40 universities in India where Arabic language is being taught in addition to a number of colleges in some states such as Kerala, West Bengal, Assam and Jammu & Kashmir. Below are some universities that are contributing to the Arabic learning in India.

### **Central Universities**

- 1- Assam University, Assam - Courses offered in Arabic are: M.A., M.Phil., Ph.D., and D.Litt.
- 2- Aligarh Muslim University, U.P. - Courses offered in Arabic are: B.A., M.A., M.Phil., Ph.D., Certificate and Diploma courses.
- 3- Banaras Hindu University, Varanasi - Courses offered in Arabic are: B.A., M.A., Ph.D., Certificate, Diploma and PG Diploma courses.

- 4- University of Allahabad, U.P. - Courses offered in Arabic are: B.A., M.A., M.Phil. and D.Litt.
- 5- The English and Foreign Languages University, A.P. - Courses offered in Arabic are: B.A., M.A., Ph.D., Certificate, Diploma and Advanced Diploma and Diploma in Translation.
- 6- Maulana Azad National Urdu University, A.P. - Courses offered in Arabic are: B.A., M.A., Ph.D., Certificate, Diploma and Diploma in Translation.
- 7- Indira Gandhi National Open University, Delhi - Courses offered in Arabic are: Ph.D., Certificate course.
- 8- Jamia Millia Islamia, Delhi - Courses offered in Arabic are: B.A., M.A., Ph.D., Certificate, Diploma and Advanced Diploma.
- 9- Jawaharlal Nehru University, Delhi - Courses offered in Arabic are: B.A., M.A., M.Phil. and Ph.D.
- 10- University of Delhi, Delhi - Courses offered in Arabic are: M.A., M.Phil., Ph.D., Certificate, Diploma and Advanced Diploma in Arabic.
- 11- Pondicherry University, Pondicherry - Course offered in Arabic is: Certificate of Proficiency in Arabic.

### **State Universities**

- 1- Maulana Mazharul Haque Arabic & Persian University, Bihar - Courses offered in Arabic are: Certificate & Diploma in Arabic.
- 2- Patna University, Bihar - Course offered in Arabic is: M.A.
- 3- Calicut University, Kerala - Courses offered in Arabic are: M.A., M.Phil., Ph.D., Certificate in spoken Arabic, Diploma in commercial Arabic, and P.G. diploma in translation and secretarial practice.
- 4- Kerala University, Kerala - Courses offered in Arabic are: B.A., M.A..
- 5- Barkatullaah University, M.P. - Courses offered in Arabic are: M.A., M.Phil., Certificate & Diploma in Modern Arabic.
- 6- Lucknow University, U.P. - Courses offered in Arabic are: B.A., M.A., Proficiency and Diploma.
- 7- Khwaja Moinuddin Chishti Urdu, Arabi~Farsi University, U.P. - Course offered in Arabic is: B.A..
- 8- Aliah University, Bengal - Courses offered in Arabic are: B.A., M.A. and Ph.D..

- 9- Burdwan University, Bengal - Course offered in Arabic is: B.A.
- 10- Calcutta University, Bengal - Courses offered in Arabic are: M.A. and Ph.D..
- 11- Cotton College State University, Assam - Courses offered in Arabic are: B.A., M.A..
- 12- Gauhati University, Assam - Courses offered in Arabic are: M.A. and Ph.D..
- 13- Baba Ghulam Shah Badshah University, J&K - Courses offered in Arabic are: B.A., M.A., M.Phil. and Ph.D..
- 14- Islamic University of Sciences & Technology University, J&K - Courses offered in Arabic are: M.A., M.Phil and Ph.D., Certificate Course in Modern Standard Arabic.
- 15- Kashmir University, J&K - Courses offered in Arabic are: M.A., M.Phil. and Ph.D., Certificate & PG Diploma in modern spoken Arabic.
- 16- Bangalore University, Karnataka - Courses offered in Arabic is: Certificate course in Arabic of 8 months.
- 17- Karnataka University, Karnataka - Courses offered in Arabic is: Certificate course in Arabic.
- 18- Mysore University, Karnataka - Courses offered in Arabic are: Certificate & Diploma courses in Arabic.
- 19- Mumbai University, Maharashtra - Courses offered in Arabic are: Certificate, Diploma & Advanced Diploma courses in Arabic.
- 20- The Rashtrasant Tukadoji Maharaj Nagpur University, Maharashtra - Course offered in Arabic is: M.A..
- 21- Madaras University, Tamil Nadu - Courses offered in Arabic are: M.A., M.Phil. and Ph.D.
- 22- Osmania University, Telangana - Courses offered in Arabic are: M.A., M.Phil. and Ph.D., Certificate Proficiency in Arabic, Junior Diploma in Modern Arabic, Senior Diploma in Modern Arabic & P.G. Diploma in Translation in Arabic.

Apart from these universities, there are many more colleges spread over some states of India such as Kerala, Jammu & Kashmir, West Bengal and Tripura that have departments of Arabic. “The scholars and writers who have been teaching in the modern colleges and universities have taken part mainly in translation. We note that a number of valuable works have been translated from Sanskrit, English, Urdu, and so on into Arabic by them. Likewise, they have translated hundreds of short stories, plays, novels as well as social, cultural, political and religious scholarly essays from English, Hindi and many other Indian languages

into Arabic. In this way, the modern university teachers have played a great role in enriching Arabic literature and Islamic culture which can never be ignored. Some of the writers who have earned high popularity in contemporary universities through their erudite treatises are Dr. Abdul Halim Nadwi, Dr. Zubair Ahmad Faruqi, Dr. Masud Rahman Khan, Dr. Md. Rashid Nadwi, Dr. Shafiq Ahmad Khan Nadwi and Dr. Aslam al-Islahi". (Hasanuzzaman 2012, p. 19) Mention also may be made of Dr. S.A. Rahman, Dr. Mujeebur Rahman, Dr. Habibullah Khan, Dr. S. Kafeel Ahmad Qasmi, Dr. Mohammad Salahuddin Umari, Dr. Mohd. Sanaullah, and Dr. Mohammad Nauman Khan.

### **Prominent Madrasas and Institutions of Higher Learning**

The prominent madrasas and institutions of higher learning which, at present, have been playing a vital role in disseminating Arabic language & literature throughout the country and taking active part in contributing to the diversity and pluralism which India is known for are as follow:

1. Darul Uloom, Deoband, UP.
2. Darul Uloom Nadvatul Ulema, Lucknow, UP.
3. Al-Jamiatus Salafiah (Markazi Darul Uloom), Varanasi, UP.
4. Madrasa Mazahirul Uloom, Saharanpur, UP
5. Jamia Islamia Sanabil, New Delhi.
6. Madarsatul Islah, Saraimir, Azamgarh, UP.
7. Jamiatul Falah, Bilariaganj, Azamgarh, UP.
8. Jamiatur Rashad, Azamgarh, UP.
9. Jamia Darus Salam, Omerabad (Tamil Nadu).
10. Jamia Islamia Kashiful Uloom, Aurangabad, Maharashtra
11. Jamia Alia Arabia, Mau Nath Bhanjan , UP.
12. Al-Jamiatul Islamia, Tilkhana, Siddharth Nagar, Basti, UP.
13. Madrasa Riyazul Uloom, Urdu Bazar, Jama Masjid, Delhi
14. Jamitus Salehat, Rampur , UP.
15. Jamia Mohammadia, Malegaon, Maharashtra.
16. Darul Uloom Ashrafia Misbahul Uloom, Azamgarh, UP.
17. Jamia Ibn Taimiya, Champaran-12 , Bihar.
18. Tauheed Education Trust, Kishanaganj, Bihar.
19. Jamia Misbahul Uloom, Siddharth Nagar, U.P.

20. Darul Uloom Al-Islamia, Basti, U.P.
21. Darul Uloom Ahmadia Salafia, Darbhanga, Bihar.
22. Al-Mahadul Aali Al-Islami, Hyderabad.
23. Al-Jamia Al-Islmia Darul-Uloom, Maunath Bhanjan, UP.
24. Al-Madrasatul Islamia, Raghonagar, Bhavara, Madhubani, Bihar.
25. Markazu Ssaquafthi Ssunniyya, Karanthur., Khozhikode, Kerala.
26. Jamia Syed Ahmad Shaheed, Malihabad, Lucknow, UP.
27. Darul Uloom Alimia, Jamda Shahi, Basti , UP.
28. Darul Hoda Islamic Academy, Kerala.
29. Al-Mahadul Islamia As-Salafi, Richa, Bareilly, UP.
30. Darul Uloom Warsia, Vishal Khand-4, Lucknow, UP.
31. Hado Jamia Islahul Muslemeen, Malda, West Bengal.
32. Jamiatulbanat Almuslimat, Sambhal Road, Moradabad, UP.
33. Jamia Islamia, Muzaffarnagar, Azamgarh, UP.
34. Jamea-tul-Hidaya, Ramgarh Road, Jaipur, Rajasthan.
35. Jamiatul Banat Al-Islamia, New Delhi.
36. Madrasa -i- Alia Fatepuri, Delhi
37. Madrasatul Uloom Hussain Baksh, Delhi
38. Jame -ul- Uloom Furqania, Rampur, U.P.
39. Madrasa Aminia, Kashmiri Gate, Delhi
40. Kashafia Educational & Preaching Centre, Banihal, Kashmir.
41. Madrasa Riyazul Uloom, Jama Masjid, Delhi
42. Jamia Asaria, Darul Hadees, Mau Nath Bhanjan, U.P.
43. Jamia Arabic Shamsul Uloom, Shahdara, Delhi-32
44. Jamiatul- Taiyebat, Kanpur, U.P.
45. Jamia Sirajul Uloom, Bondihar, Gonda, U.P.
46. Al-Jamiah-Al-Islamia Khairul Uloom, Siddharth Nagar, U.P.
47. Jamiatul Banat, Gaya, Bihar.
48. Jamia Ahsanul Banat, Muradabad, U.P.
49. Jamia Mohammadia, Malegaon, Nasik, Maharashtra.
50. Jamia Husainia Arabia, Raigad, Maharashtra. (JMI 2014).

These are some prominent madrasas which offer courses up to Alimiat and Fazeelat after completing which a person becomes an Islamic Scholar (Maulvi/Maulana). There are hundreds of other less known madrasas, hundreds of secondary level madrasas, and thousands of elementary and primary level madrasas spread all over the country which contribute to the development of Arabic language directly or indirectly. They also contribute to increase the literacy rate in India as they give basic knowledge of Hindi, Urdu, and English, along with Arabic language and Islamic sciences.

### **Madrassa Curricula**

The curricula of these madrasas include the subjects of Hadith, Commentary on Qur'an, Jurisprudence, Arabic literature, composition, history of Arabic literature, Arabic grammar, Hindi, Urdu & English languages, rhetoric and so on. Most of the books on these subjects excluding languages are being taught in Arabic language after secondary level. These madrasas produce hundreds of scholars of Arabic language and Islamic studies every year who settle down throughout the length and breadth of the country with considerable command over Arabic language in terms of reading, writing and speaking.

Some of the products of these madrasas have international reputation thanks to their valuable work in Arabic language. Mention may be made of Mohammad Rabey Hasan Nadwi (born 1929), a writer of nearly 30 books in Arabic and Urdu and present rector of Darul-uloom Nadwatul Ulama, and Maulana Syed Salman Husaini Nadwi (b. 1954), a fluent & eloquent Arabic orator and a successful author of several books in Arabic and Urdu, and Dr Muqtada Hasan al-Azhari who has more than 40 books to his credit in Arabic and Urdu (I have compiled a book about him in Arabic with title "Dr Muqtada Hasan Al-Azhari: His life and contribution to the Arabic and Islamic Studies"), and Maulana Abdur Rahman Fariwayi who has written around 17 books in Arabic and edited around 40 books, and Maulana Luqman Salafi, an author of more than 10 books in Arabic and Urdu.

### **Arabic Is No Longer Limited to the Muslims**

"Indian exposure to the Arabic language was primarily through the medium of religion, and Arabic came to India as the language of Islam" (Qutbuddin 2007, p.316). But in today's globalized world, the Arabic language no longer appears to be confined to the Muslim community. Due to globalization of trade and increasing importance of foreign languages

including Arabic, non-Muslims are getting attracted to the Arabic language as it nowadays opens options to work abroad, in oil-rich Arab countries, multi-national companies, tourism, hospitality, defence, diplomatic services and so on.

So, today, we can see that many non-Muslims are learning Arabic language from universities, colleges, and many private institutions of languages. The most suitable example in this regard is the Jawaharlal Nehru University where a considerable number of non-Muslims/Hindus are graduating every year.

In West Bengal, nearly 600 government-recognised madrasas have introduced a mainstream school curriculum along with Islamic studies and the Arabic language, and non-Muslims are studying in almost all of them. Currently, about 15 percent of the students in the state's modernised madrasas are non-Muslims. Examples of Muslim students who attended the madrasas and are now successful in their careers have spurred many non-Muslim families to send their children to the madrasas. (AzizurRahman 2013)

The results of the Bihar State Madrasa Education Board (BSMEB) — which oversees 1,129 state-funded and 3,000 non-aided madrasas in Bihar — examinations speak for themselves: 177 Hindu students cleared the wastania (Class VIII) examination, while another 110 Hindu students passed the fauqania (Class X) and moulvi (Class XII) examinations in 38 districts in the state in the year 2009. (The Telegraph 2009) The madrasas where the non-Muslim (Hindu) students passed include Madrasa Islamia at Sandalpur in Araria district, Madrasa Rahmania at Jaktia in West Champaran, Madrasa Faiyyazul Uloom in Chhapra and others. (The Milli Gazette 2009)

With the Nitish Kumar government recognising madrasa degrees and certificates for government jobs and college and university admissions in 2006, Hindu students are increasingly embracing the Islamic seminaries in many Bihar villages, where madrasas are often the only option that students have in the absence of government schools. (The Telegraph 2009) So, the madrasas are not only contributing to the Arabic language or serving the Muslim community, but they are also helping to minimize illiteracy in India.

## **Future of Arabic in India**

Arabic language will be part of the Indian mosaic since for a significant part of the Indian population (Muslims) it is the language of the religious (Islamic) scripture and carries with it religious approval and sanction. Arabic is the language of the Qur'an which is the central religious text of Islam and learning of Qur'an is necessary for practicing correct rituals of Islam. So, at least liturgical use of Arabic language such as recitation of Qur'an, litanies (tasbih), ritual prayer (salah) and such will lead to learning the language. The religious need of Indian Muslims to learn the Arabic language will continue to lead to the establishment, maintenance and running of madrasas and Islamic seminaries in India. So, the religious need of Indian Muslims to learn the Arabic language will remain one of the greatest factors for the development of the language in India in the future also.

As far as the prospects of the non-sacred usage of Arabic language is concerned, it has a great future ahead as we see in modern times in economic activities around the world: it is one of the significant languages in the world for business, technology and labour market. There are more than 20 countries where Arabic is an official language. It is one of the six official languages of the United Nations. The Arabic language gained more importance after the economic boom of the oil producing Arab countries in the global market. Furthermore, after the economic globalization, the importance of Arabic language has increased manifold opening up of many employment opportunities. It was bolstered further by the opening up of the Indian market to the global business. There are many scopes for Arabic learners in both private and government sectors. The government sector may include, but is not limited to, Foreign Service, embassies, cultural attaches' and diplomatic services, intelligence, tourism and so on. The private sector may include jobs in international organisations, mass communication, publishing, entertainment, education, interpretation and translation, business and industry, finance and banking and such others.

These days, the Arabic language is becoming an important language when it comes to operating an international business that is trying to break into foreign markets. Some businesses want Arabic speakers on-board specifically to contact local Arabic people and to obtain an edge when running a business that might otherwise end up being missed, using only English interpretation and discussions. Arabic speakers have also been in high demand by the CIA and FBI for those on-going conflicts in Iraq as well as Afghanistan. With this level of

high demand they are prepared to pay a lot of money to individuals who utilize this particular important ability. (importanceoflanguages, n.d., para 7-8)

Apart from this, knowledge of Arabic can also augment career prospects in various other fields as a result of the expansion of markets and business outsourcing. When I started learning the Arabic language in 2004, the demand of Arabic language was not as high as today. The demand of Arabic language has increased many times in these 10 years, particularly in the private sectors such as BPOs, KPOs, International Organizations, and Supply Chain Services and so on. This is the reason why the new generation, including non-Muslims in India are opting for Arabic language as their career options. Considering this high demand of Arabic in the market, it can be asserted that study of Arabic language will be further raised in India.

### **To Conclude**

In brief, Arabic language had reached India in the seventh century as a sacred language of the religion of Islam which was mainly studied and used by Muslims only. It developed and flourished under the patronage of Muslim rulers during Mughal rule in India. Previously, the usage of Arabic was liturgical. But after the independence of India, more precisely, after liberalization of the Indian economy, non-sacred usage of Arabic gained momentum. So, the Indian Government paid considerable attention towards the study and research of Arabic language by including it in the universities as a foreign language. By the inception of 21<sup>st</sup> century, the demand of Arabic language has increased manifold augmenting career prospects in various fields in the days to come.

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## **Continuing Professional Development (CPD): A Study on Secondary School English Teachers of Assam**

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### **Abstract**

This study aims at uncovering the Continuing Professional Development (CPD) practices of the secondary school 'English' teachers of Assam. A self developed questionnaire, with 36 open-ended items was used for the purpose of this study. The sample of the study consisted of fifty English teachers of class IX and X, selected from thirty purposely selected schools situated in rural and urban areas in Dhemaji district of Assam. The study found nearly forty percent English teachers of Assam attended in-service and ELT training and possessed a professional degree. Most of the teachers' involvement in Conferences/Seminars, publication in English or subscribing any ELT journals, either in print or online and professional associations was found to be very low. Nearly eighty percent teachers did not facilitate Peer Observation or getting Feedback from students without knowing students identity. However, Peer Coaching was practised. The knowledge of internet, more specifically, browsing the net for updating with the global trend of English Language Teaching, was found among less than thirty percent of teachers. Since CPD is a voluntary activity, it is self-initiated. The study concluded that little support in the form of resources could encourage the teachers to take control of their own professional development and formation of subject expert groups at the state and district level, with whom the teachers could communicate, for any learning-teaching problem that might help teachers in their professional growth.

**Key words:** Continuing Professional Development (CPD), Assamese medium secondary schools, English teachers, subject expert groups

### **1.0 Introduction**

It was Richard Gardner, who as in-charge of professional development for the building professions at York University in the mid-1970s used the term ‘Continuing Professional Development’ (CPD). It was chosen because it did not differentiate between learning from courses, and learning 'on the job'. The term is now common to many professions, including the teaching job. ‘Continuing Professional Development’ (CPD) broadly signifies the process of continuing growth of a professional after joining the profession.

Generally, two views of CPD are talked about – the narrow and the broad. The narrow view considers CPD as the imparting/ acquiring knowledge or specific set skills in order to deal with some specific new requirements (for example, training teachers to handle a new textbook, or using a new teaching aid). The broad view considers CPD to have a much deeper, wider meaning in which professionals continuously enhance, not only their knowledge and skills, but also their thinking, understanding and maturity. They grow not only as professionals, but also as persons; their development is not restricted to their work roles, but may also extend to new roles and responsibilities.

In the teaching profession, CPD includes all the planned and natural learning experiences that benefit directly or indirectly to the individual, group or school, which in turn contributes to the quality of education in the classroom.

Teaching is a learning profession and like any other professionals teachers are expected to be life-long learners. However, this expectation has remained unfulfilled because of the lack of professional learning culture in the teaching profession. An important reason for this, as argued by Amol Padwad and Krishna Dixit (2011) is the lack of recognition of CPD as a life-long, continuous and largely voluntary process, and the consequent paucity of support to sustain this process. It is “a planned, continuous and lifelong process whereby teachers try to develop their personal and professional qualities, and to improve their knowledge, skills and practice, leading to their empowerment, the improvement of their agency and the development of their organization and their pupils.” (*Padwad and Dixit 2011:10*)

## **2.0 Objectives**

The present study has been undertaken with a view to:

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Continuing Professional Development (CPD): A Study on Secondary School English Teachers of Assam

(a) Study the Continuing Professional Development (CPD) initiatives of the English teachers of Secondary Schools of Assam.

(b) Offer suggestions for improving secondary school English teachers Continuing Professional Development.

### **3.0 Methods and Procedure**

#### **3.1 Teachers Sample**

Fifty English teachers of class IX and X selected from thirty purposely selected schools situated in rural and urban areas.

#### **3.2 Delimitation**

The study has been limited to Dhemaji district of Assam.

#### **4.0 Tool**

A self-developed Questionnaire consisting of 36 open ended items was used for the purpose of this study. The domains of the questionnaire included: i) in-service training and ELT trainings, ii) professional and special degrees/diplomas in ELT, iii) participation in ELT Conferences/Seminars/ Workshops and iv) involvement as Resource Person, v) publication and participation in English programmes in Radio/TV, vi) involvement in external examination, vii) involvement in Professional associations, viii) involvement in Research activities, ix) Peer coaching , x) Peer Observation of class and Feedback from students, xi) updating with the latest innovations in ELT and xii) job satisfaction.

#### **4.1 Standardization**

Experts and practicing teachers validated the tool in terms of contents and language used in the construction of the tool. All the suggestions put forward by experts and working teachers were incorporated in the tool.

The Questionnaire was administered twice; after a gap of considerable time, upon a small sample of teachers. This sample was excluded from the main sample and the area selected for testing the tool was not the same as the area of the actual sample. Modifications wherever required were made accordingly.

## 5.0 Analysis of the Study

### 5.1 English Language Teaching Training

Table No.1  
English Language Teaching training

In service training in English and ELT training		Agencies that provided training						
Yes	No	SSA	Dist. Acad. Council	RMSA	British Council	ELTI	Teachers Association	SEBA
40%	60%	25%	10%	30%	5%	15%	10%	5%

Table No. 1 shows 40% teachers responded to attending in-service training in English as well as ELT training and 60% stated they did not attend any in-service or ELT training.

10% teachers said they attended training provided by District Academic Council and 30% teachers responded that they were trained in ELT by the Rashtriya Madhyamik Shiksha Abhiyan (RMSA). 5% teachers stated they attended ELT training programmes provided by Board of Secondary Education, Assam (SEBA) and another 25% said they received training with the Sarva Shiksha Abhiyan (SSA). 15% teachers declared that they attended trainings provided by the English Language Training Institute (ELTI), Assam. Another 10% teachers said they attended training sponsored by the Secondary Teachers Association and only 5% received training from British Council.

### 5.2. Whether Training Courses in English help teachers in teaching performance

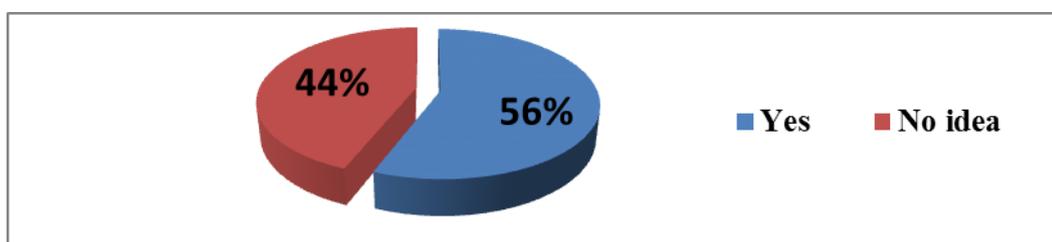


Figure No. 1  
Opinion on the English training courses

Figure No.1 above shows 56% of teachers responded that the in-service and ELT trainings were helpful to them in their profession. On the other hand 44% of teachers replied that they had no idea whether the trainings were of any help to them in their teaching career.

## 5.2. Professional and special degrees/diplomas in ELT

Table No.2  
Professional and special degrees/diplomas in ELT

Professional degrees					Degree s /diplomas in ELT	
Yes	No	Name of degrees			Yes	No
		M. Ed	B. Ed	B.T.		
36%	64%	2%	34%	-	0%	100%

Table No. 2 shows only 36% of teachers claimed they possessed professional degree/diploma like B.Ed. /M.Ed./B.T. (34% of teachers responded to having a B. Ed degree and 2% of teachers possessed M. Ed degree) . 64% of teachers stated they did not have any teaching degree. No teachers responded saying they possessed any English Language Teaching degrees/diplomas.

## 5.4 Participation in ELT Conferences/Seminars/ Workshops and involvement as Resource Person

Table No.3  
Participation in ELT Conferences and involvement as Resource Person

ELT Seminars/Workshops/ Conferences attended		Involvement as Resource Person	
Yes	No	Yes	No
24%	76%	16%	84%

Table No. 3 reveals, only 24% of teachers stated they attended ELT Seminars/Workshops/Conferences and 76% admitted that they had not attended any such academic exercises.

Sixteen per cent (16%) of teachers responded that they were involved as Resource Person in different ELT trainings and Workshops whereas 84% of teachers replied in the negative.

## 5.5 Publication in English and participation in English programmes in Radio/TV

Table No.4

Publication in English and participation in English programmes in Radio/TV

Publications in English		Discussion / programme/s in English, either through Radio /TV	
Yes	No	Yes	No
6%	94%	0	100%

Table No. 4 shows only 6% of teachers claimed they made some publication in English and 94% of teachers admitted that they had not attempted any form of publication in English.

None of the English teachers responded to taking part in discussion or in any programme in English through either Radio or TV.

## 5.6 Involvement in External Examination

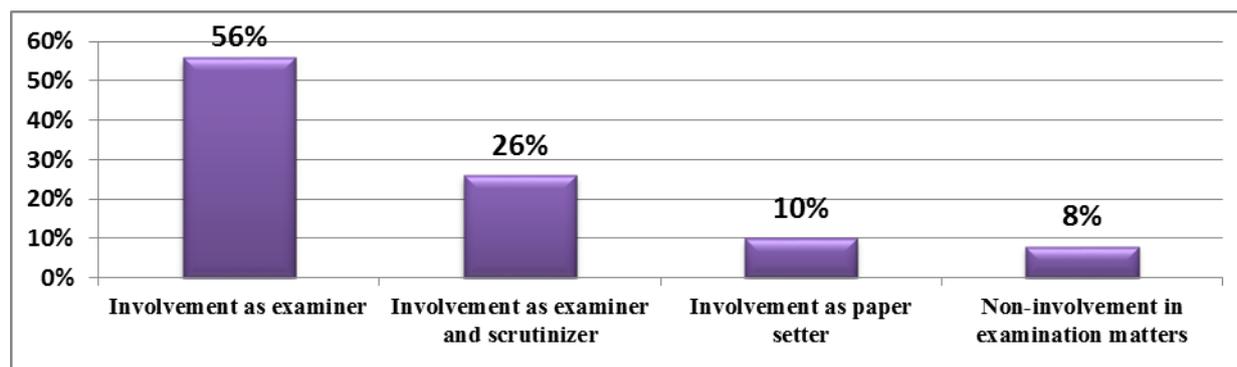


Figure: 2

Involvement in external examination

Figure No 2 above shows 56% teachers replied they were involved in external examinations as examiner only, 26% teachers said they were involved as both examiner and scrutinizer. Ten percent (10%) teachers claimed to have involved as paper setter. On the other hand, 8% teachers admitted that they were not at all involved in examination matters.

### 5.7 Involvement in professional association:

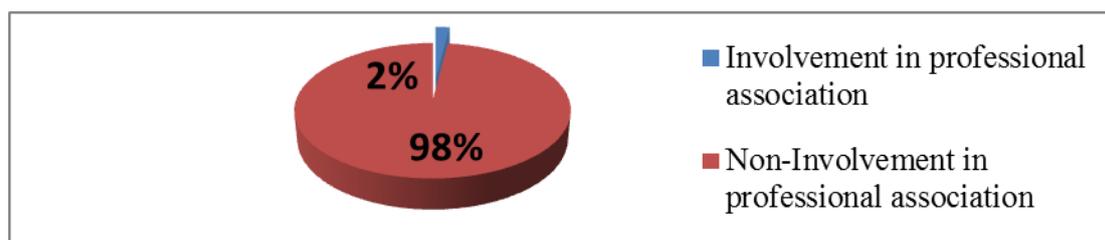


Figure: 3

#### Involvement in professional association

Figure No.3 shows 98% of teachers admitted they were not involved in any professional associations and only 2% of teachers said they were involved with professional associations either at the district or at state level.

### 5.8 Involvement in Research Activities

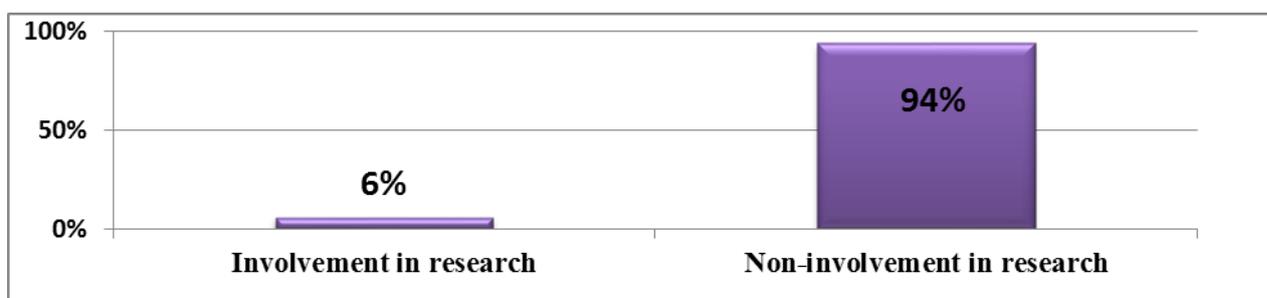


Figure: 4

#### Involvement in research

Figure No.4 shows 94% of teachers said they were not involved in any form of research activities. Only 6% of teachers claimed to have involved in some form of research activities.

### 5.9 Peer Observation of Class and Feedback from Students

Table: 5

#### Peer Observation and feedback

Peer Observation			Peer Coaching/Teaching			Feedback from students		
Always	Never	Sometimes	Always	Never	Sometimes	Always	Never	Sometimes
0%	88%	12%	0%	20%	80%	0%	64%	36%

Table No. 5 shows 12% of teachers claimed they sometimes facilitated Peer Observation in their class while 88% of teachers said they had not adopted this healthy practice.

Most of the teachers (80%) claimed they sometimes discuss their academic problems with peers, only 20% of teachers responded that they never discussed their academic problems with colleagues.

On the other hand, a considerable percentage of teachers (64%) admitted that they had never obtained feedback from students on their teaching performance (without knowing pupils' names). Only 36% of teachers claimed they sometimes adopted this healthy habit.

No teacher responded to the always option in peer observation, discussing with peers anything related to teaching problems, and obtaining feedback from students without disclosing names.

### 5.10 Updating with the Latest Innovations in ELT

Table No. 6  
Updating with the latest innovations in ELT

Subscribe ELT journals print or electronic		Know the Use of internet		Possess an email account		Browse internet for updating with ELT innovations		Access to social networking sites – Facebook, Twitter etc.	
Yes	No	Yes	No	Yes	No	Yes	No	Yes	No
4%	96%	28%	72%	24%	76%	22%	78%	28%	72%

Table No. 6 shows secondary school English teachers responses towards updating with the latest innovations in ELT. Almost all (96%) teachers replied in the negative on the question of subscribing ELT journals, print or electronic. 72% of teachers admitted they lacked knowledge on the use of internet, only 28% of teachers replied in the affirmative. Another 28% of teachers stated accessing social networking sites, whereas 72% of teachers said they had no account in social networking sites like Facebook, Twitter etc. 78% of teachers declared they were not in the habit of browsing internet for updating with the latest innovations in ELT. There were 22% of teachers who claimed that they browsed the internet for the latest knowledge in ELT. A huge number of teachers (76%) admitted they had no email account. Only 24% of teachers said they had email account.

## 5.11 Job Satisfaction

Table No. 7  
Job satisfaction of English teachers

Sl. No	Teacher	Job satisfaction	No job satisfaction	Comments
1	Male	91.43%	8.57%	NIL
2	Female	73.33%	13.33%	13.33%

Table No. 7 above shows, out of the fifty teachers thirty-five were male and fifteen female. 91.43% male teachers expressed satisfaction with the job of English teachers and 8.57% stated dissatisfaction with their job. In case of the female teachers, 73.33% were happy with the teaching job and 13.33% teachers expressed displeasure in the teaching profession. Another 13.33% female teachers did not respond to the question.

## 6.0 Findings and Discussion

Teaching is a learning profession and like any other professionals teachers are expected to be life-long learners. This expectation has remained unfulfilled because of the lack of professional learning culture in the teaching profession. An important reason for this, as argued by Amol Padwad and Krishna Dixit (2011) is the lack of recognition of CPD in its own light as a life-long, continuous and largely voluntary process, and the consequent paucity of support to sustain this process.

In-service trainings are those short and long-term trainings which a teacher undertakes during his/her tenure of service. In the study, in-service trainings have been studied as trainings in the teaching of English, sponsored by the government for professional development of teachers. A poor fraction of the teachers attended English teaching trainings of 1 and 3 months, 'Master trainer', to conduct ELT training programme hosted by the SSA and the British Council, Orientation Programme in English provided by the ELTI, Guwahati and training as Resource Person for English with SEBA and week-long training sponsored by Secondary School Teachers Association. Even then, it is difficult to comment on the end result of these trainings because teachers were divided in their opinion on the usefulness of the training courses in English. More than forty percent teachers declared they had no idea whether the trainings helped in their teaching profession and the remaining teachers replied trainings contributed in their teaching performance. A host of earlier researches pointed out

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that professional development could be achieved through high quality in-service training courses. But, in India, in-service training of teacher has remained a neglected issue. The NCFTE 2009:6-7 document mentions, “both the pre-service and in-service trainings of school teachers are extremely inadequate and poorly managed in most states.” (*National Curriculum Framework for Teacher Education Towards Preparing Professional and Humane Teacher. New Delhi: India. NCTE, 2009*)

Therefore, teacher-training programmes should be more frequently arranged and focus more on practical issues of classrooms rather than on the theoretical aspects of teaching. Secondly, teachers can avail themselves of a number of online courses in his/her interested field or in area/s where he/she desires to improve. Most of these courses, at an affordable cost, can be attended at the convenience of the teacher. Today there is opportunity enough to offer a course of study through the distant mode.

Only a mere twenty-four percent of teachers participated in ELT Conferences/Seminars/Workshops basically at the district level. These included workshops on ‘Lesson Planning’, participation in International Conference and attending National Seminars. There is no reason why teachers working in permanent posts showed reluctance towards participating in ELT courses and in Conferences/Seminars. Probably secondary school English teachers of Dhemaji district still hold the belief that it is the responsibility of the state to sponsor teachers to attend such programmes. On the part of the temporary and contractual teachers, the financial hardships could be one of the reasons for non-involvement in such courses and programmes. This view of the researcher corresponds with a study conducted by Ahmed (2003) on the professional difficulties facing secondary school English language teachers in Northern Governorates of Palestine. The findings showed most of secondary school English language teachers suffered from several professional difficulties including lack of sufficient financial resources for development activities.

The investigator studied two other CPD activities, Peer Observation and Peer Coaching.

*Peer Observation* refers to a teacher or other observer closely watching and monitoring a language lesson or part of a lesson in order to gain an understanding of some aspects of teaching, learning, or classroom interaction. Peer Observation can provide an opportunity for novice teachers to see what more experienced teachers do when they teach a lesson and how they do it. The experienced teachers can also benefit from Peer observation. She/he can know how someone else deals with many of the same problems teachers daily face. Observing another class may also trigger reflections about one’s own teaching. Nearly ninety percent teachers admitted they had never adopted Peer Observation of class. The remaining section of teachers who claimed to have adopted Peer Observation, refrained from giving details of what they achieved by Peer Observation. Looking at the poor response in other CPD practices and their refusal to comment on the experience gained through Peer Observation, the

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response of these teachers is hard to believe. Probably our teachers relate this healthy practice with evaluation, and consider it as a threatening and unpleasant experience.

In *Peer Coaching* two or more professional colleagues work together to reflect on current practices, expand, refine and build new skills, share ideas, teach one another, conduct classroom research, or solve problems in the workplace. It can be collaborative between two teachers on the preparation of teaching materials, can observe each other's lessons, can co-teach lessons and observe each other's approach and teaching style. When teachers are supported by peers, they become willing to take greater responsibilities and exert much effort to improve their teaching and show more interest in professional development activities. Eighty percent of the secondary school English teachers declared they resorted to this good practice. Probably teachers infrequently indulged in informal talks with colleagues about teaching-learning problems. Whatever it might be this is a good CPD practice of the secondary schools English teacher of Assam.

Another CPD activity is getting feedback from the learners without knowing students identity. As in Peer Observation, here too, nearly forty percent teachers responded to obtaining feedback from students. These teachers did not respond to how they utilized the feedback in their professional development. Hence, practice of this CPD activity, as claimed by a section of teachers is doubtful. Whatever may be, if taken in its true spirit, this CPD initiative can help in the making of a great teacher.

More than ninety-five percent teachers did not subscribe to ELT journals (print or electronic); only four percent teachers talked of subscribing to ELT journals via email.

None of the teachers had participated in any discussions/programmes in English through either Radio or TV and only a negligible fraction of teachers (6%) claimed to have published articles in English, but did not give details of their published articles. There could be no other reason for vast majority of teachers avoiding participation in programmes in English, publication of articles in English and not subscribing to ELT journals, other than lack of interest, enthusiasm and lack of sufficient confidence. This view of the researcher resembles earlier study conducted by Remez and Sasson (2011). They argued that reasons for lack of enthusiasm in professional development training can be the lacking of confidence in abilities, fear of failure, low self-esteem, lack of enough interest, laziness, no awareness of the importance of goal, stressed or nervous, teachers conservativeness, conflict with work schedule, family responsibilities and not having pre-requisites.

The knowledge of internet for the secondary school teachers of the 21<sup>st</sup> century is essential to make students become global citizens. It is a great tool to assist language teaching and offer directions in current language use as well as study materials of various kinds. Therefore, the secondary school

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English teachers of Dhemaji district should adapt and transform their practices to benefit from the power of technology as much as possible; else they will remain isolated from rest of the ELT world. The study found less than thirty percent teachers possessed knowledge of internet. Nearly eighty percent of teachers admitted they were not habituated to browsing the internet to keep in touch with the latest global trends in ELT nor had an email account. The social networking sites (SNS) have become very popular and can be used as tools that facilitate and sustain professional networking and development among teachers. According to the summary of a chat organised by the Education World 2009 “teachers are increasingly using online social networking tools to break the traditional isolation of the classroom. In formal programmes and casual after school conversations, they are discussing ideas with colleagues, sharing experiences, and getting answers to questions”. Though this is the trend in many countries across the world for some time, use of social networking tools for CPD is not yet popular among teachers in India. Teachers’ involvement in social networking sites presents a gloomy picture. More than seventy percent teachers declared they had no account in any social networking sites. Since CPD on SNS is informal, it is self-initiated. Teachers who accept the revolution of the www can bring much improvement into their profession.

Save the novice teachers, others had gathered experience in evaluating the English second language learners as examiners, scrutinizers and paper setters.

Ninety percent teachers had no experience in research activities either individually, jointly or in group. Except for 2% of teachers, who had membership of English Language Teachers Association of India (ELTAI), others did not have link with any professional associations.

Job satisfaction of teachers was another aspect of the study. In simple terms when someone is satisfied with his job, that is job satisfaction. In other words, when any job fulfils one’s expectation, that is job satisfaction. It differs from person to person and organization to organization and even in context of male and female. Therefore, job satisfaction comes from not only the job, but also from one’s personal, social, organizational, administrative and economic condition. Therefore, the investigator tried to see the job satisfaction of the secondary school English teachers of Dhemaji district, separately as males and females. The study found (91.43%) male teachers expressed satisfaction in the teaching job than their female counterparts, 8.57% of male and 13.33% of female teachers said they were not satisfied with the job of English teachers.

## 6.1 Suggestions

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1. Little support in the form of resources can encourage teachers to take control of their own professional development. Teachers having a higher degree/ specialized degree should be awarded advanced increment in salary.
2. Subject expert group may be constituted at the state and district level, with whom the teachers can communicate for any learning-teaching problem.
3. Since CPD of individual teachers differs, teachers' professional need should be carefully investigated using a variety of ways such as interviews and questionnaires and specialized trainings should be provided.

## 6.2 Conclusion

To sum up, professional development is inevitable in order to survive in this fast changing competitive society. The development must not become static. It should be a continuous process. Teachers need to be highly interested in their professional growth if they want to be efficient and effective in teaching. CPD activities shall have to be undertaken by teachers at own effort and if needed, with own resources, for which he may not get due recognition from educational administrators. Since, technology has become an integral instrument of the educational kit; teachers need to be equipped with the technological advances in order to keep pace with the global trend of ELT. Continuous Professional Development of the teacher is as important as teaching itself.

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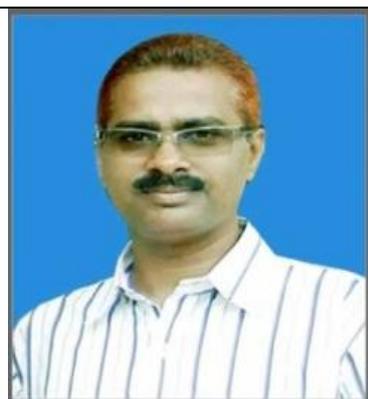
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## **English for Workplace Communication**

**Dr. Olive Thambi**

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### **Abstract**

Even as English is a necessity for businesses, trades, diplomacy, etc. around the world, one notices continuing growth of miscommunication through English. Various factors are responsible for this: individual traits, business demands, inadequate preparation, etc. Various factors govern work place communication which includes mastery of soft skills.

**Key words:** Miscommunication through English, variety of soft skills, conversational etiquette, tone and brevity of usage

### **Miscommunication through English**

The use of English is as varied as ever in the present scenario. With the expansion of businesses, trades, international transactions and diplomacy, English is used extensively for everyday interactions. In the corporate world, English is an integral part of the communication system.

It is true that English occupies a coveted position among all languages. But the fact remains that very few know how to use it appropriately. Miscommunication is something which most employees have to deal with often. Sometimes the given information is misconstrued and consequently misinterpreted leading to a lot of chaos and confusion. This article focuses on soft skills, conversational etiquettes, tone and brevity as important factors which could reduce miscommunication through English in Indian and international contexts.

### **Factors Governing Work Place Communication**

Workplace communication does involve English but there are many factors which govern its usage. First of all, a man's style of communication is determined by his nature. A soft spoken man eases the most trying circumstances with his reassuring tone and gentle words. A temperamental person, on the other hand, terrorises the entire organisation. Sometimes, the terrorising trait is not inherent in a person. But as soon as he assumes an important office, he dons an intimidating garb, threatening the co-workers, subordinates, et al.

With such intimidating people around, communication either comes to a standstill or is deplorably warped! Such predicament has necessitated a paradigm shift in the communication style itself. This is also the reasons why soft skills or people skills emerge as a full-fledged discipline. People have to be trained to use the right word in the right tone at the right time.

This paper makes an attempt to examine the factors and recommend some corrective measures. The following are the factors which need attention:

a) Soft Skills, b) Conversation Etiquette, c) Tone and d) Brevity

### **Soft Skills**

Effective communication includes active listening as well as good language skills, leadership traits and team spirit. Sometimes people with extraordinary technical skills are just a rung below a person with mediocre skills. The reason is often attributed to their lack of soft skills. They have failed to relate to the people around them. Their inflexible approach and uncanny attitude, an uncompromising outlook distances them so much from people that they miss out on their promotion even!

### **Conversation Etiquette**

It is often said that in communication we have to use positive words, which will encourage people. Even unpalatable things could be phrased in a motivating manner. An apology which goes like this: “I am really sorry that I have to drop this on you” may not go well on the hearer; neither will a statement like, “Whether you like it or not you have to do this by 4 p.m.” sound appealing. Similar examples are given below.

“I know this is difficult, but it really must be done.”  
“How sad! This extra work definitely means overtime.”

A shrewd communicator would have the right tone and the words to get his job done. Examples are given below: “Hey you’re right person who can help me. I need this important job to be done immediately, and I was thinking you’d be the best person to do it accurately and on time.”

### **Words of Praise, Words of Personal Feelings**

It is often the words of praise which keep the wheels of communication going. A personal touch to the language one uses is all that matters. When you are actually praising someone, try to tell them how you feel. “It made me good that I work for the same company as you do when I saw you dealing with that complex customer problem”, means so much more than “Well done, keep it up”

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“I wish I had your comic timing. Your humorous one-liners leave me in awe.” says more than “You can impress me”. Adding personal feelings to words can do wonders to boost a person’s morale.

The following is yet another example which illustrates this point of view.

“I appreciate your offer to call them in order to update them on the progress at the end of the day. That’s a great standard work.”

### **Listen!**

There is a tendency for most heads of organisations, to talk rather than listen, as a result of which they are oblivious of the grievances of their employees. It is not that they are not unaware of their problems. They would like to pretend that the problems are non-existent. They have *panache* for talking hours on end without actually resolving any issue. They fear that if they did give their employees a fair hearing, it would reflect poorly on their administrative skills.

### **Humorous Talk Alone Is Not Enough!**

It is a well-known fact that we all like to listen to good speakers of the English language, especially if they are witty and engaging but even eloquence and wit cannot keep things going in an organization. There should be a humane touch spoken to every word spoken in the English language. People may even forget the hurting words that were said in an organization, but they will never forget how they were made to feel.

### **Dealing with Conflict**

For leaders managing constant change, conflict is built into the very fabric of their organisations. When conflict is not dealt with effectively, it can create strained relationships that tend to sap the time, energy and productivity of even the best teams. Dealt with positively, conflict can also be a catalyst that sets the stage for the needed changes.

Conflict cannot be dealt with perfectly but certainly attempts could be made to deal with the most difficult people. It is often a non-confrontational stand on issues that backfires ultimately. Issues should be dealt with, directly with the person concerned. Dealing with conflict directly may be uncomfortable and may lead to some disappointment but it eliminates resentment in the long run.

### **Focus on Future Problem Solving**

A communication style that focuses on future problem solving rather than proving a conviction for past mistakes should be devised. Winners of arguments never always win,

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because consistent losers never forget the resulting repercussions. These losers who are mostly the disgruntled lot who were not treated fairly in various circumstances, can even trigger a revolt.

### **Avoiding Avoidance!**

Problem solvers avoid avoidance; they learn to deal with conflicts as soon as it even slowly emerges. Problem solvers deal with issues and not with personalities. It is all too easy to abuse the other party instead of dealing with issues. Disagreements should not be personalised. Attempts at threatening, silencing or otherwise avoiding criticism of change will only force resistance and even increase the sabotaging of even necessary changes. Explored resistance helps build clarity focus and action.

### **Tone**

The tone of a person's language can make all the difference in a person's world. Sometimes, people who have the right word but the wrong tone can end up offending the hearer. Tone is also related to the *persona* or the image that writers intend to portray to audiences. Tone can range from sarcastic to humourous, to serious, to questioning, to angry, to persuasive, or to informative. Personal touch is important. People relate to one another better when they can meet in person and read each other's body language, so they can feel the energy the connection creates. If personal contact is not possible, the next best way is to connect is by talking on the phone.

### **Being Courteous**

Being courteous in communication with others lets people know that they are being cared for. The utterance "Thank you" shows that a person's efforts are being appreciated. Saying "Would you please" instead of just "please" would sound less dogmatic.

### **Clarity**

One of the most important components for successful interpersonal communication is clarity. People need to be able to understand each other. This may seem obvious, but it is surprising how many people seem to think that long, wordy language use makes them appear more intelligent or important. In conversation, either in person or by phone, making a point quickly is important. Organising one's thoughts beforehand, before attending to a phone call would be a good idea.

### **Brevity**

This means to be precise and clear and articulate ---- not general. How many times has someone said "Good job" or "This will do" or "We'll talk sometime later." How about comments like, "You can do better than this" "Your work has potential" or "Is this rough draft

or final copy?” These comments are vague and difficult to interpret - even if they are honest.

In workplace environment, it is always a good idea to keep conversations short and concise. Most organisations suffer from the ordeal of having to attend seemingly endless meetings. With inconclusive meetings and subsequent meetings on the rise, communication has increased rapidly at the cost of important work. Mostly, the work is shelved or postponed and an important deadline is not met. Meetings do play a major role in sorting out issues but certain limits should be set for deliberations.

### **Appropriate English Language Use**

An appropriate use of the English language can increase productivity besides motivating the employees. The right tone, the right diction at the right time is all that matters. A deft and diplomatic handling of the English language can do wonders in a workplace environment!

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## Situating Dalit Literature in Indian Writing in English

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### Abstract

Etymologically speaking, the term *dalit* has originated from Sanskrit, *dalita* meaning 'oppressed'. It seems to have been borrowed from Hindi recently. It means (in the traditional Indian Caste System) a member of the caste that is considered the lowest and has the fewest advantages. The origin of Dalits as a clan may be traced back to the Rigveda, the oldest Veda of Hindus. Four Varnas are identified in ancient classics and religious literature of the Hindus. The four varnas or castes are subdivided into many subcastes and there is a final stratum of this ethnic division known as the untouchables, the lowliest of all, so impure and despicable that they stood outside the caste and social structure of the Indian people altogether. This final stratum is known as 'Dalits' in modern linguistic terminology.

There is a general traditional assumption among the caste Hindus/upper caste Hindus that the Dalits did not have their own cultural institutions, arts and fine arts, etc. This paper focuses on the presentation of information which proves that the Dalits did and do have their own culture and have had their own traditions, music, rites of passage, worship of gods, and knowledge of many kinds of fine arts, handicrafts and so on. Many stories or books on them by well-meaning authors did not mention this cultural side of their miserable lives, and focussed on only the oppression and abuse perpetrated upon them by the upper caste Hindus, and so we had not heard of their cultural traditions. The paper presents the arguments and facts using information available from various sources such as Mulk Raj Anand's *Untouchable* and describes the current state of Dalit literature with particular reference to Tamil literature.

**Keywords:** Dalit, Varnas, Kshatriyas, Vaisyas, Shudras, Rig Veda, subaltern literature, Indian Writing in English, Modern Dalit literature

## **Introduction – Dalit Community**

Etymologically speaking, the term *dalit* has originated from Sanskrit, *dalita* meaning ‘oppressed’. It seems to have been borrowed from Hindi recently. It means (in the traditional Indian Caste System) a member of the caste that is considered the lowest and has the fewest advantages. The origin of Dalits as a clan may be traced back to the Rigveda, the oldest Veda of Aryan supremacy. The celebration of “Purusa-Sukta” myth dictates the origin of the Indian Caste system. Purusa is described in the Rigveda as, “the man... with thousand heads, a thousand eyes, a thousand feet... the ruler of immortality” (30), and it is said and believed by millions that all creatures are part of him; the human beings also are descended from his monstrous body. The Rigveda further enunciates, “His mouth became the Brahmin; his arms were made into the warrior, his thighs the business people and from his feet the servants were born”. (30) This forms the four Varnas: Brahmins (the learned men who become priests and religious leaders), the Kshatriyas (the strongmen who would be the warriors) the Vaisyas (the men of business acumen who ensure prosperity through commercial transaction), the shudras (the humble toilers who lacked the governing graces of the other three varnas). The four castes are subdivided into multitudinous subcastes and there is a final stratum of this ethnic division known as the untouchables, the lowliest of all, so impure and despicable that they stood outside the caste and social structure of the Indian people altogether. This final stratum is known as ‘Dalits’ in modern linguistic terminology.

## **Post-Colonial Literary Texts**

Post-colonial literary texts eventually represent the culture of a particular land in which the text is produced, which is crushed, deteriorated as time passes and people turn to new fashions, industrial revolution, and science. So the literary texts, regardless of the genre are considered as a typical representation of the culture of the writer’s class. The colonial texts have an urge to represent or conceptualize colonialism and its effects and to re-establish the culture of the natives. It is viewed as a Cultural determinism. These texts seem to reject the master narratives that are produced under the impact of western influences. M. H. Abrams and Geoffrey Galt Harpham say, “the major element of post colonial agenda is to disestablish Eurocentric norms of literary and artistic values, and to expand the literary canon to include colonial and post colonial writers”. (Abrams and Geoffrey Galt Harpham 307)

The early stage postcolonial texts have foregrounded the differences in perception between the colonizer and the colonized and set up a plane of duality such as ruler/the ruled:

“Foregrounding differences and diversity, celebrating hybridity, plurality and ‘otherness’ as potential sources of vitality and change and rejecting notions like standardisation, conformity, universalisation that are seen as sources of power, hegemony and colonialism—these notions are gaining ground. . .”

(Krishnaswamy, Varghese and Mishra 93).

### **The Subaltern Literature**

This stratum is followed by the national or nationalized literature with the national culture as its subject. In this perspective the literature of a country like India, with multiple diversities in cultural and traditional values represents the hybridization and the hybrid identities have given a unique flavour to the literature as “Subalternism”. “The subaltern has become a standard way to designate the colonial subject that has been constructed by European discourse.....” (Abrams and Harpham, 307). It aims at an understanding of the linkage between the structures of knowledge and forms of oppression. The writers tried to portray the differences between the oppressed and the oppressor in their works and to re-establish or regain their identity through their literary texts.

Cheran in a very succinct poem which talks about the futility of war proclaims:

when you are oppressed,  
you see the blood of tears.  
when you are the oppressor  
you see the tears of blood. (Cheran 71)

These lines typically represent the two terms discussed in subaltern studies, *oppressed* and *oppressor*. The oppressed want to relieve themselves from the tyrannical clutches of the oppressor, against which the oppressed protest to establish themselves. So, the literature of the subaltern group is usually portrayed as protest literature, in which the oppressed try to release themselves from the clutches of the oppressor.

### **On Defining *Subaltern***

Subaltern is a group, that is socially, linguistically, culturally politically and geographically outside the hegemonic power structure of the contemporary society; 'subaltern' as the term indicates, speaking linguistically, through the etymological roots that the word originated from the Latin term 'subalternus' meaning next (sub), every other (alternus), imbibed into British English during the late 16<sup>th</sup> century, originally meaning, "any officer in the British army who is lower in rank than a captain", Oxford Dictionary explains. And when transferred to cultural studies, it has assumed the present meaning. It is derived from the cultural hegemony work of Antonio Gramsci, the author of *Prison Notebooks* (1926) The term has entered into the field of cultural studies through the works of Subaltern Studies Group, a collection of South Asian historians who explored the political-actor role of the men and women who are the mass population, rather than the political roles of the social and economic elites in the history of South Asia.

### **Colonizers and Settlers**

In Indian history, a very significant distinction is to be made between colonizers and settlers. In this subcontinent, the Aryans have come and settled down, the Moghuls also, and they established their rule over the area for a long time and settled down. During the process of settlements the Aryans have waged a battle against the aboriginals and have subdued them. In this connection Majumdar in *The Advanced History of India* observes, ". . . the white hued Aryan invaders were marked out from their dark skinned opponents, who were called *dasa*, *dasyu* or *sudra*." (Majumdar, Roy Chaudhri and Kalingar Datta 26). From this line one can clearly perceive two things: that the Aryans were invaders, and there has been already a race existing in these places in which Aryans began to settle and the process is known as "Arya Varta" (Nehru 13). The natives had been thrown out of power and they had become a subaltern group and the power had been transferred to the Aryans, and those people, considering the description of the historians, "dark skinned, flat nosed race who spoke a tongue unintelligible to the Aryans," and "they possess many properties like forts and herds of cattle" (Majumdar. Roy Chaudhri and Kalingar Datta 26), and this is the first instance of the evolution of subalternity in the history of India: "the race who has been in power hitherto has been overthrown and has become powerless and subordinated. They are the dalits, and to add this point the group which has been called as, 'dasyus' by the Aryan has worshipped god 'Indra', who according to the Hindu mythology is the god of rain and he

is otherwise known as 'Varuna'. Dalits are the people who worked in the fertile lands and their profession was agriculture. They worship god 'Indra' believing that the worship may please god to bring rain which may be useful to their profession.

### **The British Rule**

The British have colonised the people and have subjugated them. They have empowered everybody irrespective of the social class that have been created by the Aryan: Brahmin, Kshatriya, Vaisya and Sudra. The Literature, produced during that period has portrayed this subaltern status of the Indian race. Mulk Raj Anand's *Two Leaves and A Bud* seems to be one of the best examples of this kind of writing. Basavaraj Naikar observes on Mulk Raj Anand's *Two Leaves and A Bud*, "The novel is an attack on the evil effects of imperialism, capitalist economy and exploitation of helpless labourers" (Naikar 33-34). "The coolies suffer not only this low level of wages, but frequently from indebtedness to their employers in outlandish districts where he is dependent upon shops provided by employers for his food stuff, fuel, etc.," (Anand, *Two Leaves and A Bud* 126).

But when you look at the history of pre-colonial India, all the different rulers, kings and queens, emperors all did the same thing to their subjects. The lower castes suffered untold oppression and humiliation at the hands of the upper castes and one cannot just keep on blaming the British for the suffering of the Dalits. Anand's other novel; 'The Untouchable' proves that. Actually the colonial rule brought to the common man education that had been denied him for centuries of Aryan rule and it also paved the way for the education of girls and the rise of many men and women reformers in India.

### **Early Indian Religious Texts and Suppression**

The early Indian religious texts confirm the view that the subjugated Dravidians have been reduced by their oppressive conquerors to a sub-human state. Chandagya Upanishad compares the Chandala (outcaste) to a dog or a pig. The Ramayana speaks of a dalit youth, who has presumptuously learned penance and meditation. When the valiant and much celebrated Lord Rama comes to know of this incident, he slays him for his blasphemy. One can understand the status of Dalits through such episodes. The *Mahabharatha* further exemplifies the much degraded status. There is a Character as Ekalavya, a Dravidian indigenous boy (Dravidian race is considered as low caste by the Aryans), has learned the art

of archery and has dared to challenge the valiant Arjuna in archery. As a punishment, he has the thumb of his right hand cut off. Such was the status of the Dalits in the society, they were not allowed to learn anything, not allowed to enter the religious place; and even their touch was decried as the polluting force by the upper caste people.

### **Different Names for Dalits**

Dalits were called by different names in different parts of India, invented by caste people and all entailing insult and contempt. Such names include words like *dasa*, *dasya*, *raksasa*, *asura*, *avarana*, *nisoda*, *panchama*, *chandala* and so on. The British had called them as “Depressed classes” and the term “Scheduled Caste”, after Indian became a Republic, has come to denote the entire Dalit communities officially. It is very sad to say that untouchability is prevalent even in modern Indian society, where educational opportunities are decentralized and the practice of untouchability is banned through Article 17 of the Constitution of India.

### **Dalit Art Forms**

Poetry, music, dance, drama, painting and sculpture reveal the aesthetic richness of the Dalit tradition. Dalit culture expressed itself through these art forms. All the forms of fine art are prevalent in Dalit culture. Aesthetic study of indigenous literary forms of Dalits seems to be challenging and enriching. “Pallu literature” is identified as the earliest known Dalit literature in Tamil. Right from the ancient days the Pallars (they hail from Tamil Nadu), are identified mainly with agriculture. They tilled the land and reared crops for rich landlords when they did not own land; at each stage of their farming, they used to sing some songs to relieve themselves from fatigue. This collection of songs exhibits the richness of Dalit culture; they exploit many literary devices. Each song has its own purpose too, like love, negritude, worshipping God for rain and farming and so on. The Pallu literature is believed to be the earliest documented source for a new genre “Dalit Literature” that has later sprouted with a new critical and creative vigour.

### **Not Merely a Protest Literature**

Looking at surface level, Dalit Literature is termed as protest literature, but it also shows the cultural values of Dalits. It talks about the art forms and their oppression also, thereby it helps the reader to understand the Dalits’ way of life. In this connection

Lalmingthani observes, “we can see from reading Dalit literature that spans several decades, that the suffering of the untouchables is a never ending chain” (Lalmingthani 11).

### **Religious Conversion and Dalit Recognition**

Non-Dalit writers also contributed to Dalit literature. Significant among them is the novel *Saraswati Vijayam* written by Potheri Kunhambu originally in Malayalam and was later translated into English by Dilip Menon. The novel explores the plight and suffering of Dalits. The novel addresses the suffering of Dalits and also criticises the Brahmins and the Hindu caste system. It is a novel which celebrates colonial modernity. The untouchables who entail a subordinating, secondary position in the Hindu patriarchy are directly influenced and swayed by Christianity. The novel highly glorifies Christianity and speaks about how conversion helped to bring about modernity. It states that conversion to Christianity provided food, shelter and education by the Christian missionaries. The foreigners did not practice untouchability and provided equal opportunity; keeping this in view, more and more Indians especially, the dalits who had been ostracized by the main stream Hindu Culture, willingly converted to Christianity, as they believed that there was no emancipation for the lower caste within the Hindu tradition. The novel picturously portrays the existential dilemma of the Dalit Community in the Hindu Society and Culture and shows how they at last found deliverance through conversion.

### **A Significant Novel in Indian Writing in English *Untouchable***

Another significant novel, produced by a non-Dalit conformist, which portrays a day's events in the life of a sweeper boy, Bakha is Mulk Raj Anand's *Untouchable*. This novel, indeed is an eloquent testimony of Dalit life. The novel was the result of several inchoate and wild urges that pressed the mind of Anand, and in “The Story of My Experiments with a white lie”, he comments:

“The Vanity of youth wanting recognition the departure from the abstract psychological theories towards the search of philosophic insights based on the lives of human beings, whom one knows in flesh and blood, the urge to express oneself at all cost in an absolutist manner, so as to expose the ugliness of death in life by deliberately dramatizing even through distortion the non human realities which impinged on one from all sides.”(Anand 6)

*Untouchable* is an impassioned plea for social justice, and equality. It exposes the evil effects of Untouchability and analyses its various aspects social, moral, psychological, philosophical, historical and so on. Through incidents which provide structural unity to the novel, not only the novel narrates the pathetic conditions of the untouchables, but also the psychological conditions, whereby the mind of the protagonist is studied very intensively and hard realities are portrayed. E.M. Forster in this connection observes:

The sweeper is worse off than a slave, for the slave may change his master and his duties and may even become free, but the sweeper is bound to his master and forever born into a state, from which he cannot escape and where he is excluded from social inter course and the consolation of his religion. Unclean himself, he pollutes others when he touches them. (E. M. Forster iv)

This novel also talks about conversion to Christianity. In a moment of anger against the devilish social structure of those days, which wreaked misery and injustice upon Dalits through untouchability, the protagonist Bakha thinks, “Yessuh Missih must be good” (Anand, *Untouchable* 130). Premila Paul rightly observes, “the novel is a Kaleidoscopic projection of the protagonist’s miseries”. (p. 20)

### **Pain and Agony Portrayed But Lack in the Portrayal of the Dalit Culture**

Both novels present the existential predicament, psychological dilemma, pain and agony of Dalits in a caste-ridden Hindu Community. Both present the conversion to Christianity, which thematically considers everybody as children of God. They vividly and vivaciously juxtapose the events to create pathos; the suffering of the lower caste people presented in the novel, arouse pity and there the readers find a psychological purgation of their mind. It seems that the authors in these novels focus on the individual feeling of despair associated with such a degraded life. By creating such an atmosphere in those novels the authors give the readers a psychological theoretical perspective on the atrocities of caste discrimination. Anyway in both the novels there is no representation of the Dalit Culture. For example Anand portrays the life of a sweeper as bereft of any niceties of life.

### **Post-modern Dalit Writers**

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S. Ramanathan, M.A., M.A., M.Phil., B.Ed. PGDDE  
Situating Dalit Literature in Indian Writing in English

The perspectives of the non-dalit writers differ from those of the modern day Dalit writers. Post-modern Dalit writers portray the Culture, existential crisis and protest for liberation and empowerment of Dalits. Dalits had never protested against their ill-treatment for many centuries, till powerful leaders rose up from among their ranks to inspire them to fight. Dangle points out, “Dalit literature is marked by revolt and negativism, since it closely associated with the hopes for freedom by a group of people who as untouchables, are victims of social, economic and cultural inequality”. (qted. Mukherjee 1)

### **Literature through Regional Languages**

Dalit literature is usually presented in the concerned regional languages and then they are translated into English and other international languages. They are usually translated into other regional languages of India when they are available through English. To cite an example Thakazhi Sivankarnpillai’s *Thottianmahan* was translated into Tamil recently. Tamil

Tamil Dalit writing has been heralded with the publication of Bama’s *Karukku* in 1992, in which Bama details her trajectory in the caste-ridden society. The Tamil Dalit literary space includes a handful of works in various genres: novels, poetry, autobiography, short stories, critical essays and plays. Dalit Tamil aesthetics focuses also on folk songs, which are considered as the perennial celebration of their folk arts and are being circulated in CD form; it conveys their pervasive impact on the cultural domain that stands embedded in the political, literary and ideological matrix of contemporary society.

Bama observes, “Reading and writing are Political Practice for dalits” (Bama 193). Dalit writing relates to dissemination of Dalit writing and enabling continuity of Dalit discourse. In the perspective of Indian English Literature or Indian Literature in English Translation, almost all the literary historians kept silent over the genre “Dalit Literature”. They celebrate Gandhi’s or Nehru’s writing whereas they have neglected Ambedkar’s writing, to discuss as literary pieces. The Mainstream culture, the Hindu culture, almost always overlaps in India. It is imperative to unravel the polemic patronage. Neglect and marginalization has extended to early dalit discourse.

### **Modern Beginnings of Dalit Literature in Tamil**

Though Bama is considered as the forerunner of this typically new genre in Tamil, this genre has gotten its origin from another era. Roughly 50 years before, Karukku Rettai Malai Seenivasan had published *Jeeviya Charitra Churukkam* (“Brief Biography or Brief Life History”). Seenivasan was a close associate of Ambedkar in the thirties and forties and belonged to *parayar* caste. He had also worked for Dalit emancipation and empowerment. His *Jeeviya Churukkam* is an early articulation of Dalit assertion of self and the community. This work had been inaccessible and could only be accessed through secondary sources, by way of brief quotations and cursory references till 1999, by which time the work had been republished. It coincides with Ambedkar’s notes, related to his life incidents. Seenivasan tirelessly struggled for educational opportunities for Dalits and scholarships to the Dalits who had converted to Christianity, or to other religions. It is a political strategy to consider the converts to Christianity as backward caste and not as scheduled caste, and this has become a heated political issue today that the Dalit converts register their voice in the national forum demanding the government to recognize them as Dalits. His pioneering work, both creative and agitationist, significantly indicates a subversive, interventionist phenomenon that it can be considered as a lead to the present day Dalit writings.

Another important leader and thinker of Dalit philosophy who was subverted and subordinated by the mainstream culture of India is Panditar Ayotidasar. Very recently, some of his writings have been edited by Raj Gautaman, a Dalit critic. Pandit Ayotidasar had adopted his teacher’s name against his original name Kathavarayan to point out the significance of education to Dalits. He was the first person who bravely announced that Dalits are not Hindus, and had called them as *Aadhi Tamilar*. He embarked upon a rationalist critique on Hinduism, but he is not widely known to the historians as E. V. R. Periyar.

Ayotidasar founded *Dravida Pantiyan* in 1881 to write his critique on Hinduism, brahmanical order, hegemony of priest and related issues. He also founded a weekly journal, *Oru Paisa Tamizhan* that was very popular in Chennai. In meetings, organized by him, Ayotidasar demanded opening up of the wells to the untouchables. His major contribution to the upliftment of Dalits was his inculcating a social awakening amongst the community through his writings. He used his journals to disseminate the Buddhist ideology to the people. He was a pioneer Dalit thinker, a philosopher, writer and social interventionist, who emphasized equal educational opportunities and legislative reforms for the benefit of Dalits.

Ayotidasar's and Seenivasan's writings, perhaps because of their focus was mainly on the Dalit community, were not as much read and their lives were not historiographed like those of others like E.V.R. Periyar, Annadurai and others.

### **Present Day Dalit Literature in Tamil**

Some present day writers have also faced such hardships that their works were not accepted initially, especially if they wrote on controversial subjects like the oppression of the untouchable by caste Hindus. Though the novel *Untouchable* had been written by Caste-Hindu Mulk Raj Anand, many publishers had rejected it. Cowasjee writes in this connection, "By September 1934, the book had been rejected by as many as nineteen publishers and the author contemplated suicide, but was saved by the timely intervention of a young English poet..." (Cowasjee 27).

Bama and Gunsekaran have also met such things and Bama details her experience relating to the publication of *karukku* ". . . it had unexpected results . . . many praised it, many scorned it" and "They decided finally that it was a new genre in Tamil literature". (Bama ix) Dalit writers work for providing the Dalits with an identity in the society. Lakshmi Holmström says, ". . . in this writing, a very powerful sense of the self of the self and the community as dalit, which rejects outright the notion of varna and which, on the other hand, refuses to 'sanskritize' to evaluate dalit lifestyle according to mainstream Hindu Values".(xix)

### **Poomani's Novels**

There are many other writers who portray the Dalit life that has remained unexplored and unrepresented in the mainstream literature. One among them is the writer, Poomani. In his novels, he portrays Dalits as hard and honest workers. His novels *Piragu* (1979) and *Vekkai* (1982) show that Poomani has preferred to work within the well-trodden Marxist paradigm and that he has refused to recognize the shackles of the caste system. Poomani's *Piragu* represents the life of *chakkiliyar* (cobbler) community realistically and with a sense of humour. The protagonist does not protest against the social structure but the upper caste characters are shown as liberal humanists. The good hearted but powerless upper caste people show sympathy to the protagonist. The novel moves towards humanism. His second novel *Vekkai*, depicts a young Dalit protagonist's counter violence against power structure in rural

society. Dalits are primarily represented as agricultural workers, or as those who uphold traditional attachment to agrarian land rather than view it as a potential source of income.

### **Other Writers of Dalit Literature in Tamil**

Now there an array of writers who contribute to the broad spectrum of Dalit literature like Prathiba Jeyachandran, Mathivannan, Indran, P. Mathialagan , N.D.Rajkumar, Ravikumar, Kabilan, A.Vincent Raj, Thai. Kandasamy, S. Sukirtharani, Ku. Umadevi, S. Thenmozhi, Yazhan Aathi, Bharathi Nivethan, Imayam. Azhakiya Periyavan, J.B. Sanakya, Abirami, Cho. Dharuman, M. Jeeva, Veerammal, Anbu Ponnoviam, Raj Gautaman, Ra. Athiyaman, P. Sivakami, Stalin Rajangam and others; they do a lot to improve Dalit life, contributing their writings to a sharp focus on the life and culture of Dalits.

### **To Conclude**

The process of developing Dalit literature into a powerful tool that contests the claims of the upper caste Hindu society is in progress. Historicization of Dalit writing alerts one to the process of self-actualization and self-articulation. It is also considered a reassertion of this process in contemporary literary space.

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**Language Choice in Communication in a Multilingual Setting:  
A Case Study of a Cross Section of First Year Students of  
the University of Cape Coast, Ghana**

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**Abstract**

A group of people living and working together in close proximity enforced by an institution like the university communicate with one another both formally and informally. Language is the means of communicating information and it is also the channel of establishing and maintaining relationship with other people. Language is also a medium of meaningful interaction among individuals in a social context (Gregory, 1978). The University of Cape Coast community is multilingual. The population is made up of students and workers drawn from the heterogeneous ethnic regions of Ghana. The linguistic situation is such that many different languages co-exist and individuals speak more than one language. The current study revealed that due to the multilingual nature of the University of Cape Coast various language choices are made in communication. The choice of language also involved a switch from one language to another or the mixing of languages.

**Keywords:** Multilingualism, language choice, indigenous languages, communication

**Introduction**

Contrary to what is often believed, most of the world's population is bilingual or multilingual. Monolingualism is characteristic only of a minority of the world's populace and Tucker (1999) posits that multilingual speakers outnumber monolingual speakers globally. Multilingualism is becoming a social phenomenon governed by the needs of globalization and cultural openness. Owing to easy access to information via the Internet, exposure to multiple languages is assuming rapid frequency, and giving rise to the need for people to acquire more and more languages. Each of the world's nations has groups of individuals living within its borders who use other languages in addition to the national language to function in their everyday lives.

Multilingual speakers have acquired and maintained at least one language during childhood. This first language (L1), sometimes also referred to as the mother tongue, is acquired without formal education. In linguistics, first language acquisition is closely related to the concept of a "native speaker". According to a view widely held by linguists, a native speaker of a given language has in some respects a level of skill which a second language learner can hardly reliably accomplish. In recent years, linguistic research has focused attention on the use of widely known world languages such as English as lingua franca, or the shared common language of professional and commercial communities. In lingua franca situations, most speakers of the common language are functionally multilingual. A further possibility is that a child may become naturally multilingual by having a mother and father with separate languages being brought up in a third language environment. An example of this may be an English-speaking father married to a French-speaking mother with the family living in Hong Kong, where the community language (and primary language of education) is Cantonese. If the child goes to a Cantonese medium school from a young age, it is probable that the child could become multilingual.

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Language Choice in Communication in a Multilingual Setting: A Case Study of a Cross Section of First Year Students of the University of Cape Coast, Ghana

In early times, when most people were members of small language communities, it was necessary to know two or more languages for trade or any other dealings outside one's own town or village, and this holds good today in places of high linguistic diversity such as Sub-Saharan Africa and India. Some linguists have estimated that 50% of the population of Africa is multilingual. In Ghana, there exist some advances in an attempt to take stock of its repertoire of languages. Kropp-Dakubu (1988) and Dolphyne (1988) have undertaken quite detailed analyses of the language situation in Ghana. However, most of these were concentrated in the southern parts of the country. Later, these previous efforts were complemented with a quite concise sociolinguistic introduction to northern Ghana.

Different sources give different figures for the number of languages of Ghana. This is because of different classifications of varieties as either language or dialects. *Ethnologue* (2009), for example, lists a total of 67 languages (Lewis, 2009). Like many ex-colonies in Africa, the official language of Ghana is the English language. Eleven languages have the status of government sponsored languages; these are: Ewe, Dagomba, Dagaaare, Ga, Nzema, Dangme, Gonja and Kasem, Fante, Twi and Guruni. These government sponsored languages are supported by the Bureau of Ghana languages. During the periods when Ghanaian languages were used in primary education, these were the languages which were used.

Apart from some West African languages such as the Chadic language, Hausa and some Mande languages which are spoken in Ghana but which may not be said to be indigenous to the country, a third group of languages which are clearly non- indigenous to the country can be identified. English is the dominant language in this group and though foreign to Ghana, English is one of the most important languages in the country. English has been used as an official language since the country was colonized by the British and still enjoys an overwhelming

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position as the language of education and of mass communication vis-à-vis the indigenous languages. Although some local languages, especially the government-sponsored ones are beginning to challenge this position in their respective regions, English is still very widely used in Ghana if we consider all its forms- from pidgin to standard educated English. Other European and foreign languages include French which is taught as a school subject and spoken among educated bilinguals and Arabic which is taught in Islamic schools known as and spoken in Lebanese communities.

Ghana has a uniquely complex linguistic landscape. Many different indigenous languages are employed for communication in diverse context of situations. Due to the different languages spoken in Ghana, English serves as lingua franca in communication. In a multilingual setting like Ghana, Wardhaugh (1986) has observed that people are nearly always faced with choosing a language when they speak and they may switch from one language to another or mix codes. Code choice is sometimes perceived in terms of an individual who speaks two or more whole languages and has to choose which one to use. However, the phenomenon of language choice also occurs in terms of variation within the same language. In this case, a speaker chooses which set of variants to use within a single language in any given situation (Fasold, 1984). In a multilingual community like Ghana where some people can speak more than one language, sometimes the situation determines the choice of code. In this instance, interlocutors speak one language in one situation and another in a different one. This type of language choice is termed situational code-switching (Wardhaugh, 1986).

In another way, when a change in a conversation demands a change in the language employed, we have an instance of metaphorical code switching (ibid). The switch from one language to another in communication is often quite subconscious; interlocutors may not be

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conscious that they have switched from one code to another code. Another kind of language choice is the mixing of languages in communication which occurs when words, phrases or large units of one language are used while a speaker is basically using another language (Fasold, 1984). In code-mixing, interlocutors employ both languages simultaneously in such a way that they change from one language to the other in the process of a single utterance. According to Wardhaugh (1986) two speakers who have access to two languages as they communicate, either by code-switching or code-mixing, are employing a third code.

## **THE LINGUISTIC SITUATION IN GHANA**

Among the indigenous languages in Ghana, the most widely spoken is the Akan Language which comprises variants of Twi and Fante (Forson, 1979). Akan is the dominant language in the Central, Western, Ashanti, Eastern, and Brong Ahafo Regions of Ghana. It is most widely distributed geographically. The Ewe Language is the next most important in terms of the number of native speakers. Some of the other indigenous languages are Ga, Efutu and Nzema in the south and Dagbani, Dagaare, konkonba and Frafra in the north. Speakers of these local languages employ them for communication in homes, offices, schools, markets, in the streets, at festivals, funerals, naming and marriage ceremonies, durbars, at the beaches, and so on.

English is the language of wider communication in Ghana and it is used side by side the indigenous languages. The English Language is sometimes code mixed with the local language in informal spoken discourses. Where participants do not share a common Ghanaian language, they are forced to use English, if they are educated. English brings people from different linguistic backgrounds together. It is so closely associated with education that it is generally

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considered as the language of educated people. English is the official language of government, the judiciary and education. It is employed in formal situations like in Churches, Courts, Schools, Parliament, Offices, by the media, at meetings and for public speech delivery. Apart from Akan, no other Ghanaian language has more speakers than English.

Pidgin English owes its origin to the coming together of people of different linguistic backgrounds for the purpose of trade. Pidgin is part of the linguistic configuration of Ghana. It is mostly used by uneducated Ghanaians who have to communicate with others they did not share a common Ghanaian language. Pidgin is widely spoken in the armed forces, in the police service, at work places and in schools and colleges in Ghana. The use of pidgin signals informality and solidarity. The following figure is a linguistic map of Ghana from ethnologue (2009) showing the languages of Ghana.



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## Language Choice in Ghana

There are three types of language choice in Ghana: unmixed Ghanaian language, mixed English and Ghanaian language and unmixed English (Owusu-Ansah, 1997). Ure and Ellis (1982) describe the framework of language choice in Ghana in terms of High, Middle and Low. “High” corresponds to English, “Middle” to mixed English and Ghanaian languages and “Low” to pure Ghanaian languages. The Unmixed languages are employed for communication in highly formal situations as in a Ghanaian chief’s address to the public in the Akan Language and news broadcasting or parliamentary proceedings in English. However, both the Ghanaian languages and English are also used in informal discourse situations. Mixed languages and Pidgin are used as the level of formality declines. In language mixing (code-mixing), English items are introduced into the local languages. It is worth noting that in Ghana some people are monolinguals. These people have not had formal education and for that matter cannot speak or write English. They have not learnt any other local language apart from their mother tongues. There are bilinguals who speak English and their mother tongues. For example, Dagbani-English bilinguals, and so on. Some uneducated Ghanaians can speak just two indigenous languages. For instance in the capital city of Ghana, Accra, many Gas can speak Akan. There are therefore many Ga-Akan bilinguals in Accra. Another group of Ghanaians are multilingual; they can speak three to five languages. Some can speak Ga, Akan, Ewe, Dagbani and English. Contact with different ethnic regions and inter-ethnic marriages may result in the acquisition of other local languages.

Forson (1968) is a description of the sociolinguistic situation in Ghana, with a focus on Akan- English bilingualism. According to Forson, Akan- English bilinguals can normally be said to have at least three languages to choose from: Akan, English and Akan mixed with English

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words, phrases, clauses and sentences. Forson points out that the situations where even the most highly educated Akans use or find themselves forced to employ ‘unmixed’ Akan include: when talking to illiterate Akan relations and acquaintances, when participating in a traditional ritualistic performance like libation, dirges and worship, when addressing an Akan community, when presenting folktales or riddles at a gathering which is predominantly Akan, when participating in radio or TV programmes in Akan and when bargaining with uneducated Akan traders. Some of the instances Forson cites include the following: when the Akan-English bilinguals use English are when in the company of educated non-Akans, when speaking to a gathering of educated people, when teaching in a classroom setting and for official or formal interactions. He reports that the Akan-English bilinguals mix the two languages when communicating in the environment of other Akan-English bilinguals.

In the instances of mixing Forson reveals that it is Akan, which is mixed with various items of English and not the other way. It is also Forson’s view that the quantity of English elements in the speech of the Akan- English bilingual depends on his knowledge of English and that in an informal discourse, mixing Akan with English depends on the educational backgrounds of the participants. He establishes that mixing occurs in free discussions and other informal discourses, irrespective of the difference in social status of the interlocutors. Forson concludes that mixing languages in communication in discourse situations is part of the linguistic life of most Ghanaians.

Forson (1979) also postulates that a switch from one language to another (code-switching) occurs in communication in Ghana and this is the product of bilingualism or multilingualism. Forson observed that in code-switching the interlocutors share the same

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language in contact and he establishes that the Akan-English bilingual is equipped with “three tongues”; Akan, English and Akan-English code-switching. According to Forson, these “tongues” complement one another in offering the bilingual three distinct language choices for separate categories of language use.

Forson’s idea of “a third tongue” is also the view of Wardhaugh (1986) and Owusu-Ansah (1992). Wardhaugh refers to Forson’s third tongue as third code and Owusu-Ansah describes it as ‘a contact variety’. Forson points out that the sociolinguistic factors which characterise normal code-switching are that there should be at least two tongues of which the non-native should be socially more prestigious than the local variety, the participants should be bilingual in the languages involved in the code-switching, the subject matter should not be typically indigenous and the discourse should be informal, unprepared and spoken. Forson (1979) also reveals that the participants in normal Akan-English code-switching consider themselves to be communicating in Akan. The discourse usually starts in Akan and as it progresses the interlocutors freely employ English items of varying lengths. However, if a subject matter is not easily communicated in English, it does not attract code-switching. Discourses involving topics that come under politics, academic subjects, international sports are usually in English because they are difficult to discuss or describe in monolingual Akan. Therefore, any discussion of these in Akan turns into code-switching.

### **The Hegemony of English In Ghana**

Given the fact that in Ghana, literacy in English is acquired through formal education, and that a sizable percentage of children have no access to formal education, it is not surprising that the English-speaking population is not a large one. However, what English lacks in numbers,

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it makes up for in prestige, status and functionality. Hence, language policy discourse in Ghana revolves around the role of English as an official language. One consequence of making a language an official language is the status it confers on the language and its speakers. The official language becomes dominant and other languages become disadvantaged and policies affecting such official languages affect the viability and stability of other languages used (Herriman & Burnaby, 1996). As an official language in Ghana, English holds a dominant position over the indigenous languages. In practically all African countries colonized by Britain, English remains an official or co-official language. Attempts to promote the use of any other language as national or official have resulted either in failure or only limited success.

In Ghana, English is consistently employed in television and radio broadcasts, in daily newspapers and magazines, in almost all the administrative and legal documents published within the country, as well as in all official transactions (Huber, 1999). In Ghana, English enjoys great prestige as it is seen as a language of power and security. Competence in English gives one the power to exercise authority; it is a key to one's advancement in society.

A person who wants to feel secure learns English as it is one of the requirements for employment in many areas (Saah, 1986). Educated politicians who visit their constituencies would rather speak English than use the dominant language of the area and educated chiefs would speak English to their subjects whenever they have the privilege of a visit by a minister of state or the president of the country (Sackey, 1997).

Under normal circumstances, it is unlikely that a student would choose to learn a language that does not offer the prospect of a good job or social advancement. Many parents in Ghana send their children to English-medium schools (Andoh-kumi, 1999). Some parents insist on their children speaking English at home without regard to the indigenous language of the

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community. The idea is to position the children for a good education and prospects of economic advancement. Given the prevailing attitude that English-medium education is best, it is not surprising that parents opt for it in the belief that the earlier a child is exposed to instruction in English, the better will be its chances of success in higher cycles of education. Speakers of other languages are, to some extent, responsible for the hegemony of English, particularly in terms of their attitudes to their own languages. A family that abandons the mother tongue in favour of English as the medium of communication in the home cannot at the same time complain that its mother tongue has been marginalized in other domains.

It is worth noting that there is a section of the Ghanaian populace who disregard the importance of English in Ghana (Saah, 1986). For them, the status of English as the only official language of the country is an explicit indication of its dependence on the British administration, both culturally and economically. Another section of Ghanaians also considers the indigenous languages more apt to express traditional values and cultural issues, rather than academic matters. On the other hand, English is associated with western style of life; it is connected to the ideas of prosperity and economic development. A certain degree of competence in English is a requisite for holding important and remunerative national offices.

Among the indigenous languages in Ghana, Akan is widely spoken (Torto, 2000). Akan enjoys considerable prestige and is currently employed in television and radio programmes, religious ceremonies, in politics, within the judicial system and so forth (Guerini, 2007).

Minority local language speakers in Ghana feel threatened not only by the hegemony of English but also by a vehicular language like Akan. Linguistic loyalty tends to arise from resentment against a dominant ethnic group like the Asantes', whose native language has been accorded widespread prominence and prestige since the period of colonial rule (Turchetta, 1996).

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The case of Akan as a nationwide vehicular language is in conformity with the domain theory in language shift (Fishman 1964, 1991): the idea that when one language gets an expanded domain of use over others there is the tendency for bilingual speakers to shift to it. Dakubu (2005) reports that there is a perception among the Ga people of Ghana that they are losing their land, culture and language. The Gas feel their language is dying. This feeling is the result of usurpation of the functionality of the Ga language by other ethnic groups that have migrated to the capital city of Ghana where the Ga language is suppose to dominate. Such conflicting attitudes by speakers of the indigenous languages tend to generate a situation in which linguistic policy reforms are executed intermittently in order to avoid ethnic tensions.

In Ghana, lack of familiarity with English constitutes one of the greatest impediments; it affects access to education, public services, jobs, political positions and effective functioning in society. The hegemony of English may be said to be beneficial when one considers its communicative and instrumental function, its role as lingua franca and its global attributes (Pennycook, 1994). However, the English language in Ghana poses a direct threat to the very existence of other languages (Pennycook, 1994) and to the country's linguistic and cultural diversity (Webb, 1996).

## **Methodology**

### **Research Design**

The research design employed in the present study is an integrated method involving both qualitative and quantitative approaches. Qualitative research design offers the researcher the chance to study naturally occurring linguistic phenomena. With this design, descriptions of

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observations are expressed largely in non-numerical terms. Nonetheless, quantitative research uses specific measurement of variables. This provides the connection between empirical observation and mathematical expression of quantitative relationships.

### **Research Instruments**

The instruments used for data collection were observation and questionnaire. Observation provided an empirical basis for capturing language used in its social context. The methods of observation used were participant and non-participant. The investigator interacted with the research target population and observed closely the use of language in various contexts of situation. The questionnaire helped the investigator solicit information for both demographic and sociolinguistic data of the research. The researcher had a checklist in place to ensure that respondents provided accurate information. A number of follow-ups were also done in order to retrieve all the questionnaire handouts administered.

### **Data Analysis and Discussion**

This segment of the current study deals with the analysis of data and the discussion of the research findings. A preliminary analysis was conducted to obtain quantitative information on the responses of informants. The discussion was done with reference to the objectives of study.

**Table 1: Languages spoken by respondents**

Languages	Number of respondents
Twi	272
Fante	143
Ga	90
Dangbe	18
Ewe	36
Nzema	11
Dabgani	6
Frafra	6
Guruni	1
Dagaare	1
Wala	5
Kasem	2
Gonja	0
Konkonba	0
Hausa	0
English	27
French	276
Pidgin	78
	90

Table 1 shows that many different languages co-exist in the University of Cape Coast. These diverse languages are employed in communication in discourse situations. The ethnicity of respondents depicts the multilingual nature of the research target population. The university community is made up of people from different ethnic backgrounds. As a result many different indigenous languages are spoken in the university. Most of the informants could speak two or more of the Ghanaian Languages.

On the other hand, in monolingual situations, a Ga and an Ewe could not communicate in view of the fact that the two languages are mutually unintelligible. The English Language,

however, cuts across ethnic barriers; it functions as lingua franca. English facilitated communication between interlocutors of different ethnic backgrounds.

Among the Ghanaian languages, Twi and Fante (variants of the Akan language) had the highest number of speakers. In fact, virtually everybody in the university community can speak some form of Akan. Speakers of other Ghanaian languages can speak it in addition to their mother tongues. The position of Akan vis-a-vis the other Ghanaian languages makes the former a potential national language. Almost all the informants spoke English and their mother tongues. There were therefore Akan-English, Ewe-English, Dagbani-English, Dagaare-English bilinguals and so on. There were also individuals who could speak two or three Ghanaian languages in addition to the English Language. There were Akan-Ga-English, Ga-Ewe-English, Akan-Dagaare-English, Akan-Ga-Ewe-English, Dagbani-Frafra-Dagaare-English multilinguals and so on.

**Table 2: Mixing Ghanaian language with English**

Yes or No	Number of respondents
Yes	215
No	95

Table 2 shows that mixing the Ghanaian languages with English is part of the linguistic behavior of the informants of the present study. Most of the informants explained that mixing the local language with English occurred because certain registers in English did not exist in the

Ghanaian language and this made code-mixing somehow unavoidable. Furthermore, many respondents were not very proficient in the local languages and this also brought about mixing. The research revealed that in mixing it was the Ghanaian language that was mixed with English words, phrases and other expressions but not the other way round.

**Table 3: Switching from English to a Ghanaian language**

Yes or No	Number of respondents
Yes	167
No	140

**Table 4: Switching from a Ghanaian language to English**

Yes or No	Number of respondents
Yes	229
No	84

People who can speak two or more languages sometimes switch from one language to another in discourse situations. Switching from one language to another is often quite

subconscious; interlocutors may not be conscious that they have switched from one code to another code (Torto, 2011). In a multilingual setting code-switching occurs naturally. Code-switching may occur as a result of a change in the topic of discourse or the presence of another person in a conversation. It is worth noting that tables 3 and 4 above shows that the majority of the informants (396) are conscious of code-switching in their speeches while the minority (220) are unaware that they code-switch. Switching from English to the Ghanaian language or vice-versa occurred in most situations in the university. For instance, the presence of a third person in a dialogue in English triggered off a situation of code switching when this new person who joined the conversation switched to a Ghana language common to one of the interlocutors.

## **Conclusion**

The University of Cape Coast is a multilingual speech community. The population consists of students and workers drawn from the heterogeneous ethnic regions in Ghana. As a result, many different languages co-exist and individuals speak more than one language. The findings of the current research revealed that different language choices exist in the University Community of Cape Coast and this ranges from unmixed Ghanaian language or English, mixed Ghanaian language and English or vice versa to a switch from English to a Ghanaian language or vice versa. The co-existence of English and the indigenous languages in Ghana in general and the University Community of Cape Coast in particular projects English as the most prestigious and the only official language of Ghana, a privileged position that the colonial language has enjoyed since independence till the present time. As an official language in Ghana, English holds a dominant position over the indigenous languages. Attempts to promote the use of any other language as national or official have resulted either in failure or only limited success. Speakers of

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Ghanaian languages are, to some extent, responsible for the hegemony of English, particularly in terms of their attitudes to their own languages.

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## **Development of a Deep Test of Articulation for Pressure consonants in Kannada**

**Ms. Sahana Muralikrishna, MASLP and Dr. Pushpavathi M., Ph.D**

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### **Abstract**

Cleft lip and palate (CLP) is a congenital condition which can result in communication impairment. The articulation, resonance and voice aspects are affected to a greater extent among children with CLP. Children with CLP have greater difficulty in producing pressure consonants. Therefore, this study aimed at developing the deep test of articulation for pressure consonants in Kannada for individuals with CLP. The study was carried out in four phases: 1) Identification of pressure consonants in Kannada language, 2) Development of word list of target pressure consonants, 3) Development of picture form for the final word list and 4) Development of sentence list of target pressure consonants. The target pressure consonants were developed in several possible vowel and consonant contexts in preceding and following milieu. The developed word list, picture form, and sentence list were given to three speech language pathologists and two preschool teachers for familiarity testing. The stimuli were finalized after the familiarity testing. The final word list comprised of 519 words (277 words in preceding context & 242 words in following context). The finalized picture form comprised of 277 pictures in preceding context and 242 pictures in the following context. The sentence list after familiarity rating comprised of 377 sentences in preceding context and 351 sentences in following context. The final list comprised of 728 sentences. The deep test using pressure consonants provides detailed information about articulation abilities of individual with CLP. The diagnostic test will be very helpful tool in diagnostic as well as therapeutic intervention.

**Key words:** Deep test, Pressure consonant, Familiarity testing

## Introduction

Cleft lip and palate is a congenital condition which can result in communication impairment. The presence of cleft lip and palate (CLP) may negatively impact a child's ability to communicate effectively, and therefore cause significant social, emotional, and educational hardship. The incidence of cleft lip and palate is relatively high in India. A multicentre survey conducted by the Tata Institute of Social Sciences, Mumbai in India (Raju, 2000) reported that every year 35,000 children in India are born with clefts. The incidence of cleft lip and palate in India is estimated approximately one in 500 live births (Ankola, Nagesh, Hegde & Karibasappa, 2005). Another survey done by Nagarajan, Murthy, and Raman (2005) estimated the incidence of cleft lip and palate in India as one in 781 live births.

The problems exhibited by individuals with CLP are heterogeneous in nature. The most common associated problems with cleft lip and palate are feeding difficulties, ear infections, dental anomalies, psychosocial disturbances, delay in speech and language development, hypernasality and misarticulation. The most frequently seen speech production problems demonstrated by children with CLP are those related to velopharyngeal dysfunction (VPD), including hypernasality, audible nasal air emission, weak pressure consonants, and compensatory articulation patterns.

The individuals with velopharyngeal dysfunction (VPD) cannot either adequately or consistently close the velopharyngeal port during speech. Therefore, sound energy directed orally escapes through the nasal cavity. In addition, there may be articulatory errors, including compensatory articulations and reduced voice quality. The final result is a reduction in speech intelligibility (McWilliams, Morris, & Shelton, 1990; Kuehn & Moller, 2000; Peterson-Falzone, Hardin-Jones, & Karnell, 2001).

## A Brief Review

There are many studies which has emphasized that children with CLP have greater difficulty in producing pressure consonants. The plosives /p/, /b/, /t/, /d/, /k/, /g/, fricatives /f/, /v/, /s/, /ʃ/, /z/ and affricates /tʃ/, /dʒ/ have been found to be more affected than the other phonetic classes of nasals /m/, /n/, /ŋ/ and glides /j/ and /w/ (Bzoch, 1965; Spreistersbach, Darley, and

Rouse, 1956; Counihan, 1960; Van Demark et al., 1979; Philips and Harrison, 1969). These are so called “pressure consonants” which are particularly vulnerable when there is a velopharyngeal dysfunction (VPD).

The presence of cleft of lip affects the production of stop consonants because of the inability to build up the necessary oral air pressure. The productions of fricative and affricate consonants are affected due to the presence of cleft in the palate and dental irregularities which is commonly noted among individuals with CLP. Therefore, consonants which require greater oral pressure for their production are mostly affected among individuals with CLP.

From various studies (Bzoch, 1965; Spreistersbach, Darley, and Rouse, 1956; Counihan, 1960; Van Demark et al., 1979; Philips and Harrison, 1969) that has been put forth in the literature; it is evident that individuals with CLP often are reported to have articulation problems. Therefore, it is very important to assess the articulation thoroughly, which can aid in the rehabilitation of an individual with CLP. Articulation testing is a procedure in which the phonemic ability of an individual in a given language is tested. The articulation tests are useful in studying phonological development as it enables one to compare the effect of particular environment and kind of stimulation and makes it possible to follow developmental pattern. They can also be used as predictors for improvement in therapeutic intervention which helps us to find out the effectiveness of the therapy. The articulation tests can be broadly classified as screening test, diagnostic tests and deep test of articulation.

The screening articulation tests helps in the identification of the articulation disorder and its function lies in assessing the general adequacy of a child’s speech. The diagnostic articulation test provides methodical examination of articulation. The primary function of this test is not only to detect those children who need speech correction, but also to aid in the evaluation of children already known to be defective in articulation. The deep test of articulation is one of the diagnostic tests in which each sound is tested in all possible phonetic contexts, i.e. a sound is deep tested in a variety of phonetic contexts, as the sound is preceded and followed by vowels and as the sound is followed and preceded by each of the other consonants. This test represents a marked distinction from conventional test of articulation. The purpose of deep test of articulation is to permit evaluation of speech sounds as audible, end products of a series of overlapping,

ballistic movements and to provide a test long enough to permit observation of the degree of vulnerability present in a speaker's production.

The children with CLP encounter phonetic and phonological problems which are different from those encountered by typically developing children. Therefore, there are certain standardized assessment tests/protocols specifically developed for children with cleft lip and palate.

There have been few traditional diagnostic tests which are widely used to assess articulation among children with cleft lip and palate. They are as follows: IOWA pressure articulation test (Templin, M. & Darley, F.L., 1960), Pre-post articulation test (McCabe, R.B., & Bradley, D.P., 1973), P-B articulation test (Van Demark & Swickard, 1980), Bzoch error pattern test (Bzoch, K., 1979) and few protocols like Great Ormond Street Speech Assessment (GOS.SP.ASS) given by Sell, D., Harding, A. & Grunwell, P. (1994), Cleft audit protocol for speech (CAPS) given by Harding, A., Harland, K., & Razell, R. (1997) & Cleft audit protocol for speech- Augmented (CAPS- A) given by John, A., Sell, D., Sweeney, T., Harding-Bell, A. & Williams, A. (2006).

Articulation tests are language specific and each language has its own phonological system. The above mentioned tests are developed in English language and the same cannot be used in Indian context. The language structure, phonological aspects of the Indian languages are different from English language. Kannada language is one of the major south Dravidian language. Kannada is spoken by the majority of people in the state of Karnataka. The distributional patterns of phonemes are simple and also specific in nature. Similarly, phonetic aspects of Kannada are significant in relation with the speech sounds. The phonemic classes of this language are in accordance with the phonological system. Thirty four (34) major consonant phonemes are found in Kannada language (Upadhyaya, 2000). The following are the main types of consonant phonemes: 20 stops (aspirated and unaspirated), 3 nasals, 4 fricatives, 2 laterals, 1 trill, and 2 semivowels. On the basis of the place/point of articulation the consonant phonemes are classified into six important groups, such as: bilabial, dental, retroflex, velar, palatal and glottal consonants. On the basis of the manner of articulation the consonant phonemes are treated as stops, nasals, fricatives, laterals, trill and semi-vowels. The aspirated stops (/p/, /b/, /t/, /d/, /t̪/,

/ɟ/, /k/ and /g/), affricates (/c/ and /j/) and fricatives (/s/, /ʃ/, /v/ and /h/) are also represented in orthography. These are considered as notable phonetic character of Kannada phonemes (Upadhyaya, 2000).

The diagnostic test protocols developed in western context (in English language) to be specifically used with CLP population cannot be used in Indian population. The language structure of English and Kannada are very much different. The differences exist in various aspects like: number of vowels, number of consonants, aspirated sounds, dental retroflexes, number of stop consonants, number of fricatives, consonant cluster combinations, occurrence of sounds in different word positions, etc. The differences are put forth in Table 1.

Table 1

*Differences in English and Kannada language*

Variable	English	Kannada
Vowels	N= 5	N= 10
Consonants	N= 21	N= 32
Stop consonants (unaspirated)	N= 6 (/p/, /b/, /t/, /d/, /k/, /g/)	N=8 (/p/, /b/, /t/, /ɟ/, /t̪/, /ɟ̪/, /k/, /g/)
Fricatives	N= 9(/f/, /v/, /θ/, /d/, /s/, /z/, /ʃ/, /ʒ/, /h/)	N= 5 (/s/, /ʃ/, /h/, /f/, /v/)
Affricates(unaspirated)	N= 2 (/tʃ/, /dʒ/)	N= 2 (/tʃ/, /dʒ/)
Retroflex consonant	uses alveolar consonants instead of retroflexes	Retroflex consonants are present in Kannada language (Ex: /r/, /l/, /t̪/, /ɟ̪/)
Aspirated sounds	N=3 (/pʰ/, /tʰ/, /kʰ/)	N=10 (ɟ̪ʰ/, /t̪ʰ/, /t̪ʰ/, /pʰ/, /bʰ/, /ɟ̪ʰ/, /t̪ʰ/, /kʰ/, /gʰ/, /dʒʰ/)
Position of sound	Initial, medial and final	Initial and medial position

Therefore, from the above mentioned table, it is clear that the phonological features of Kannada language are different from that of English language. The pressure consonants present in English and Kannada language also varies. This warrants for construction of diagnostic articulation test in Kannada language using pressure consonants. As stated by Peterson-Falzone et al. (2001), “numerous investigations have demonstrated that children with cleft palate have more difficulty in producing pressure consonants than other classes of consonants”. The pressure consonants such as fricatives, plosives, and affricates are proven to be the best discriminators between speakers with adequate and speakers with VPD.

Many diagnostic articulation tests are developed in various languages in India. The test of articulation in Kannada by Babu, Rathna and Bettagiri (1972), Test of articulation in Tamil by Usha (1986), Test of articulation in Hindi by Kacker et al. (1989), Articulation test in Bengali; screening and discrimination test by Arun Banik (1988), Articulation test in Telugu by Padmaja (1988), Articulation test battery in Malayalam given by Maya (1990). Recently, the Re-standardization of Kannada articulation test has been developed by Deepa (2010). Most of the above mentioned articulation tests have been developed for use with preschool children. They are used to evaluate the different speech sounds in different contexts. The scoring of each tests are done based on the frequency of occurrence of correct responses. There are no specific diagnostic articulation test developed so far using mainly pressure consonants (which the children with CLP find more difficult to produce) to assess the phonological abilities of children with CLP in Indian context. Further, the deep test of articulation helps to identify the different contexts in which a target sound can be produced correctly. The deep test of articulation (sentence form) in Kannada language developed by Rohini (1989) has included a few pressure consonants (/ɖ/, /ɗ/, /g/, /h/, /v/, /s/, /ʃ/, /ʒ/, /dʒ/).

The available test materials in India are outdated and are not sensitive enough to profile the errors of articulation in CLP population. There have not been any studies done so far in the domain of deep test of articulation for pressure consonants in Kannada language (picture and sentence form). As the incidence of CLP condition in India is high (Raju, 2000; Ankola et al., 2005 & Nagarajan et al., 2005); it reckons the need to develop articulation test material which can cater to the phonological features of different native languages. Therefore, the present study is aimed at developing the deep test of articulation for pressure consonants in Kannada for individuals with CLP.

## Objective

- Selection of pressure consonants as stimuli in Kannada language
- Development of word list, picture form of word list and sentence list for pressure consonants

## Method

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## ***Phase I: Identification of pressure consonants in Kannada language***

Kannada language is one of the major south Indian Dravidian languages. Kannada is spoken by the majority of people in the state of Karnataka. The proposed study is aimed to develop the deep test of articulation for pressure consonants in Kannada language.

For the development of deep test of articulation, the sounds which are most frequently misarticulated by the individuals with CLP were considered. The review of various research studies have put forth that pressure consonants are mostly affected in children with cleft lip and palate (Van Demark et al., 1979; Philips and Harrison, 1969, Peterson-Falzone, 2001). Therefore, the pressure consonants in Kannada language were selected as the target phonemes. The stop consonants, fricatives and affricates present in Kannada language were considered as stimuli phonemes. The resources such as internet, books related to phonetics of Kannada language were reviewed to identify the pressure consonants in Kannada language.

## ***Phase II Preparation of the word list consisting of pressure consonants in different environment***

The word list of 14 various pressure consonants (/k/, /g/, /t/, /d/, /tʃ/, /dʒ/, /p/, /b/, /tʃ/, /dʒ/, /s/, /ʃ/, /v/, and /h/) in different possible vowel and consonant context was prepared. The words were selected from different sources like standard Kannada textbooks used for LKG, UKG, I and II standard children, Kannada dictionary, Kannada story books for young children, Kannada phonetic reader (Upadyaya, 2000) and from list of words used in Re-standardized Kannada articulation test (Deepa, 2010). The bi/trisyllabic Kannada words selected were simple, meaningful and picturable. The words from Mysore and Bangalore dialect were selected. The words were selected in all possible combinations of vowel and consonants of Kannada language. The selected words were then given to three speech language pathologists and two preschool teachers who were native Kannada speakers for familiarity check. The examiner was one of the judges. The word list was developed in such a way that each target pressure consonant were constructed as 3 different words in preceding and following context for each vowel and consonant context. The example has been showed in Table 2 & 3.

For ex: target consonant /t/ in vowel /u/ context

Table 2

*Example for familiarity rating for constructed word list (Preceding context)*

Context	Preceding context	Very familiar	Familiar	Unfamiliar
/u/	/tupp <u>ʌ</u> /			
	/tupp <u>a</u> :ki/			
	/tutt <u>u</u> /			

Table 3

*Example for familiarity rating for constructed word list (Following context)*

Context	Following context	Very familiar	Familiar	Unfamiliar
/u/	/hutt <u>ʌ</u> /			
	/tutt <u>u</u> ri/			
	/kutt <u>i</u> gɛ/			

The judges were asked to rate the list of words (present in the vocabulary of typically developing preschool children) for familiarity on a three point rating scale which was as follows:

- 1- Very familiar (> 95%)
- 2- Familiar (90≤95%)
- 3- Unfamiliar (75≤90%)

Each of the phonemes selected for the study were tested in several possible vowel and consonant phonetic contexts. The words which were rated as very familiar by most of the judges were selected for the final list.

### ***Phase III: Development of Picture form***

The word list for pressure consonants developed was used in picture form test. The test materials were designed to be used with children population. Therefore, it was important to extract the responses by presenting the words as pictures, which would provide visual cues and aid in easy elicitation of responses from children. The picture stimuli also can be used with

children who have not yet developed reading skills. The words which were selected after familiarity rating were given to an artist to represent them pictorially through simple line drawings. The simple line drawings were drawn by an artist. The pictures were rated on familiarity, clarity and ambiguity. The familiarity of the picture was examined by three speech language pathologists and two preschool teachers who rated the pictures on a 3 point familiarity rating scale.

Table 4

*Familiarity rating scale for pictures*

Familiarity	Clarity	Ambiguity
1- Very familiar (> 95%)	1- Very clear (> 95%)	1- Unambiguous (> 95%)
2- Familiar (90≤95%)	2- Clear (90≤95%)	2- Slightly ambiguous (90≤95%)
3- Unfamiliar (75≤90%)	3- Unclear (75≤90%)	3- Ambiguous (75≤90%)

The picture which was rated as very familiar, very clear and unambiguous was selected finally.

**Phase IV: Development of sentence list**

The sentence list of various pressure consonants in different possible vowel and consonant context was prepared. Three simple sentences for each pressure consonant in different contexts for various possible vowel and consonant combinations were constructed. The target consonant always appeared in the middle of the sentences. The example of the sentences constructed and the format for familiarity rating has been shown in Table 5 & 6.

For ex: target consonant /b/ in vowel /a/ context

Table 5

*Example for familiarity rating for constructed sentence list (Preceding context)*

Context	Preceding	Very familiar	Familiar	Unfamiliar
/a/	/ nʌnʌgɛ bʌɭɛ bɛku/			
	/nʌnʌgɛ bʌɭʌpʌ bɛku/			
	/simhʌ bʌɭɛʌlli silukiɖɛ/			

Table 6

*Example for familiarity rating for constructed sentence list (Following context)*

Context	Following	Very familiar	Familiar	Unfamiliar
/a/	/ ʌɖu kʌbbinʌɖʌ ka:rk <sup>h</sup> a:nɛ/			
	/a: ɖʌbbi nʌnnʌɖu/			
	/nʌnʌgɛ kʌbbu bɛku/			

The sentences were then given to three speech language pathologists and two preschool teachers who were native Kannada speakers for familiarity check. The examiner was one of the judges. The judges were asked to rate the list of sentences for familiarity (whether the sentences could be present in comprehensive vocabulary of preschool children) on a three point rating scale which was as follows

- 1- Very familiar (> 95%)
- 2- Familiar (90≤95%)
- 3- Unfamiliar (75≤90%)

## Results and Discussion

### *Selection of pressure consonants in Kannada language:*

The development of deep test meant to assess the contextual effects of different vowels and consonants on various pressure consonants. Since children with CLP have greater problems in production of pressure consonants (Bzoch, 1965; Spreistersbach, Darley, and Rouse, 1956; Counihan, 1960; Philips and Harrison, 1969), those phonemes were focused for developing the deep test.

The phonemes in Kannada language are represented in Table 7. On the basis of the place/point of articulation the consonant phonemes are classified into six important groups. Such as: bilabial, dental, retroflex, velar, palatal and glottal consonants. On the basis of the manner of articulation the consonant phonemes are treated as stops, nasals, fricatives, laterals, trill and semi-vowels. The pressure consonants in Kannada were identified by reviewing the Kannada phonetic reader (Upadhyaya, 2000). There are 14 pressure consonants (without aspirated consonants) in Kannada language. The aspirated pressure consonants were not considered as they are not much used in our colloquial conversations.

Table 7

*Phonemes in Kannada language (Upadhyaya, 2000)*

<b>Vowels/ Consonants</b>	<b>Total number</b>
Vowels	Short vowels -5, Long vowels- 5
Diphthongs	2
Stop consonants(aspirated and unaspirated)	16
Nasal consonants	4
Fricatives	5
Affricates(aspirated and unaspirated)	4
Laterals	2
Trills	1
Semivowels	2

There are 14 pressure consonants (without aspirated consonants) in Kannada language (Upadhyaya, 2000). They are as follows:

Stops: /p/, /b/, /t/, /d/, /t̪/, /d̪/, /k/, /g/

Fricatives: /s/, /ʃ/, /h/, /v/ (aspirated consonant /f/ was not considered)

Affricates: /tʃ/, /dʒ/

The phonemes /tʃ/ and /dʒ/ were represented as /c/ and /j/ orthographically in the Kannada phonetic reader by Upadhyaya (2000).

### *Development of the word list*

The word list prepared was given to three SLP's and two preschool teachers for familiarity rating. The word list of 14 different pressure consonants in preceding and following contexts of various vowels and consonants were rated as very familiar, familiar and unfamiliar. Each pressure consonants were tested in all possible vowel and consonant contexts. The word list prepared consisted of minimum of 1 word and maximum of 3 words in each context in preceding and following milieu. The word list comprised of 578 words in preceding and 402 words in following context. The judges rated 321 words as very familiar, 165 words as familiar and 92 words as unfamiliar in preceding context. In the following context, 227 words were rated as very familiar, 121 words as familiar, and 54 as unfamiliar. If there were more than 1 word which was rated as very familiar in any context, the word which was rated as very familiar by most number of judges was selected. The example of the said scenario is shown in Table 8.

For ex: target consonant /p/ in /a/ vowel context

Table 8

#### *Selection of the final word list after familiarity rating*

Context	Familiarity	Judge 1	Judge 2	Judge 3	Judge 4	Judge 5
/pa:pu/	Very familiar	✓		✓		✓
	Familiar		✓		✓	
	Unfamiliar					
/pi:pi/	Very familiar		✓		✓	
	Familiar	✓		✓		✓
	Unfamiliar					
/pappa:ji/	Very familiar					
	Familiar	✓	✓	✓	✓	✓
	Unfamiliar					

In the above mentioned example, /pa:pu/ was rated as very familiar by three judges and /pi:pi/ was rated as very familiar by two judges. Therefore, the word which was rated as very familiar by three judges was selected as the final word in that context.

If none of the words were selected as very familiar in any context, preferences were given to the words which were rated as familiar. The example has been given in Table 9. The words which were rated as unfamiliar were eliminated from the word list.

For ex: target consonant /b/ in consonant /t/ context

Table 9

*Selection of the final word list after familiarity rating*

Context	Familiarity	Judge 1	Judge 2	Judge 3	Judge 4	Judge 5
/bʌtt̪ɛ/	Very familiar					✓
	Familiar	✓	✓		✓	
	Unfamiliar					
/ba:ʈuko:li/	Very familiar					
	Familiar	✓	✓	✓	✓	✓
	Unfamiliar					
/bʌʈa:su/	Very familiar					
	Familiar					
	Unfamiliar	✓	✓	✓	✓	✓

In the above mentioned example, the word / bʌtt̪ɛ/ was rated as very familiar by only one judge, and the word /ba:ʈuko:li/ was rated as familiar by most of the judges, then the word which was rated as familiar was selected as the final word from that context. The final list comprised of 519 words (277 words in preceding context & 242 words in following context) of 14 different pressure consonants in different vowel and consonant contexts. The distribution of words of different pressure consonants in various vowel and consonant, preceding and following contexts prepared is put forth in Table 10 given below. The final list of words selected after familiarity rating is also mentioned in the same table.

Table 10

*Distribution of words across different pressure consonants*

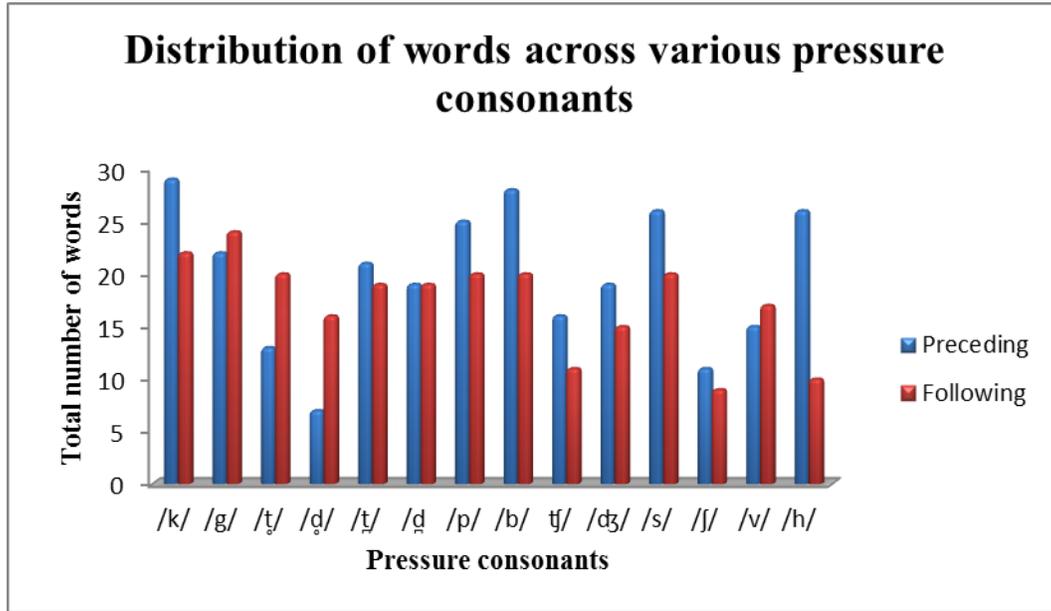
Target sound	Context	Total words constructed	Very familiar	Familiar	Unfamiliar	Total words selected
/k/	P	56	35	13	8	29
	F	36	18	11	7	22
/g/	P	49	31	11	7	22
	F	38	18	15	5	24
/t/	P	24	13	8	3	13
	F	39	23	13	3	20
/d/	P	13	4	3	6	7
	F	21	15	6	0	16
/t̪/	P	47	20	15	12	21
	F	37	20	10	7	19
/d̪/	P	44	25	12	7	19
	F	34	20	8	6	19
/p/	P	47	25	11	11	25
	F	35	25	8	2	20
/b/	P	61	37	14	10	28
	F	35	22	9	4	20
/tʃ/	P	36	18	10	8	16
	F	21	10	6	5	11
/dʒ/	P	41	26	10	5	19
	F	23	15	4	4	15
/s/	P	52	24	20	8	26
	F	39	23	11	5	20
/ʃ/	P	24	10	11	3	11
	F	11	4	5	2	9
/v/	P	24	11	11	2	15
	F	26	12	12	2	17
/h/	P	59	42	15	2	26
	F	12	5	5	2	10

\*P- Preceding, F- Following

The distribution of the words among various pressure consonants is depicted in Graph 1.

Graph 1

*Distribution of words across 14 pressure consonants*



### *Development of the picture form*

The picture form of the word list finalized after familiarity testing was developed. The colorful line drawings of depicting the words were drawn by a professional artist. The pictures drawn were also rated for familiarity, clarity and ambiguity by judges. The judges rated 825 pictures in the preceding context and 720 pictures in following context. The pictures which were rated as very familiar, very clear and unambiguous were selected. The finalized picture form comprised of 277 pictures in preceding context and 242 pictures in the following context. The example of the picture form drawn by the artist has been shown in table 11/

Table 11

*Example of picture form*

Target consonant /h/ with /k/ consonant context (preceding)	Target consonant /p/ with /t/ consonant context (following)
	

*Development of the sentence list*

The sentence list prepared was given to three SLP's and two preschool teachers for familiarity rating. The word list of 14 different pressure consonants in preceding and following contexts of various vowels and consonants were rated as very familiar, familiar and unfamiliar. Each pressure consonants were tested in all possible vowel and consonant contexts. The sentences were simple and sentence length was restricted to a maximum of 3 words. The sentence list prepared consisted of minimum of 1 sentence and maximum of 3 sentences in each context in preceding and following milieu. The sentence list comprised of 597 sentences in preceding and 498 sentences in following context. The sentences which were rated as very familiar were selected for the final list. The sentences which were rated as unfamiliar were eliminated from the final list. The sentences were selected in the same suit as the words were selected. The sentence list after familiarity rating comprised of 377 sentences in preceding context and 351 sentences in following context. The final list compromised of 728 sentences. The distribution of sentences selected after familiarity testing has been shown in Table 12 and is graphically represented at Graph 2.

Graph 2

*Distribution of sentences across 14 pressure consonants*

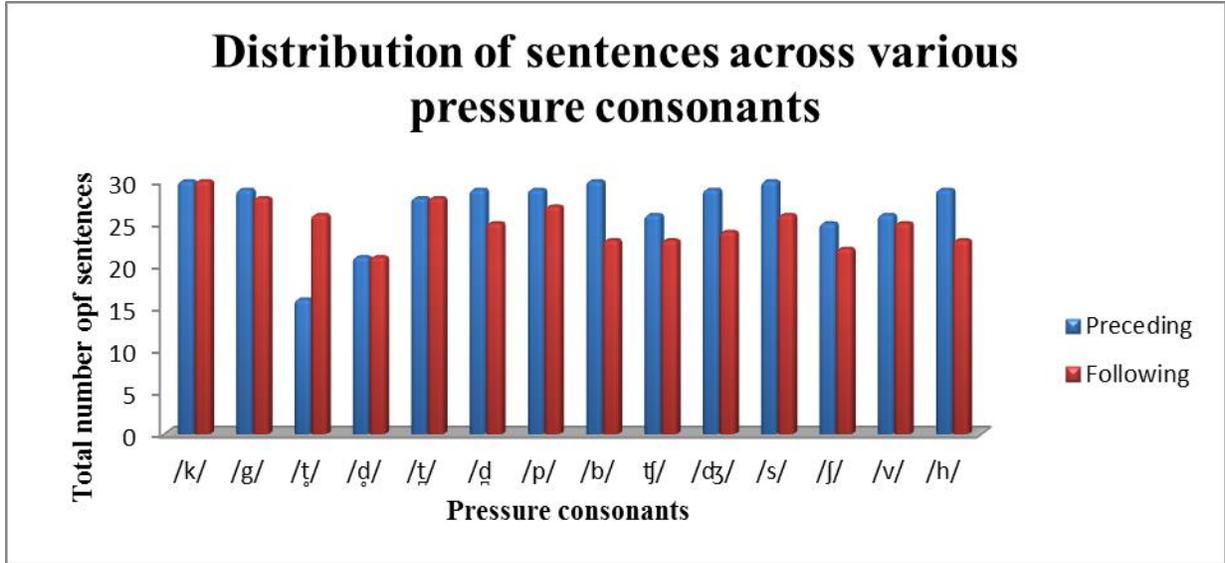


Table 12

*Distribution of Sentences across different pressure consonants*

Target sound	Context	Total number of sentences constructed	Total sentences selected
/k/	P	53	30
	F	43	30
/g/	P	47	29
	F	40	28
/t/	P	18	16
	F	38	26
/d/	P	31	21
	F	39	21
/t̪/	P	43	28
	F	41	28
/d̪/	P	38	29
	F	36	25
/p/	P	48	29
	F	37	27
/b/	P	73	30
	F	43	23

/tʃ/	P	39	26
	F	23	23
/dʒ/	P	41	29
	F	35	24
/s/	P	52	30
	F	36	26
/ʃ/	P	29	25
	F	24	22
/v/	P	32	26
	F	33	25
/h/	P	53	29
	F	30	23

\*P- Preceding, F- Following

The development of deep test of articulation for pressure consonants in Kannada language is a preliminary attempt in revisiting the diagnostic tests developed in India. Kannada is one of the major Dravidian languages of India, predominantly spoken in the state of Karnataka. Native speakers of Kannada are called as Kannadigas, and they number approximately 40 million, making it the 32<sup>nd</sup> most spoken language in the world. It is one of the scheduled languages of India in the Constitution of India and is the official and administrative language of the state of Karnataka. As mentioned earlier, the diagnostic tests developed in English do not satisfy the phonological requirements of native Dravidian languages. Therefore, it is essential to develop and employ the test materials in native languages. This will facilitate speech language pathologists to assess the articulation of individuals with more certainty. The articulation tests in Kannada was developed by Babu, Rathna and Bettagiri (1972) and it was standardized by Tasneem (1977). The Re-standardization of Kannada articulation test was recently done by Deepa, A. (2010). The deep test of articulation (sentence form) in Kannada language developed by Rohini (1989) comprises of 9 different pressure consonants. The available diagnostic tests are outdated and needs to be revisited to upgrade the diagnostic procedures. The present study is a preliminary attempt to develop a deep test of articulation for pressure consonants in Kannada language. The test developed has to be standardized and appropriate statistical procedures will be applied to derive the normative score.

The developed diagnostic test will be instrumental in assessing the articulation of individuals with CLP as the test mainly constitutes pressure consonants which are of interest

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among those populations. The contextual testing will also provide a baseline regarding the articulation skills of individuals with CLP for interventional purposes.

## Summary and Conclusion

The assessment of articulation provides baseline for the therapeutic intervention and therefore, has to be meticulously carried out. The assessment of articulation among individuals with CLP is a very phenomenal task for providing platform for rehabilitation. The present study aims to develop a deep test of articulation for pressure consonants in Kannada language which can be used with CLP population. The deep test was developed in picture (519 words) and sentence form (728 sentences). The test was developed after familiarity testing by three SLP's and two preschool teachers on a 3 point rating scale. The target speech sounds were tested in different vowel and consonant context in preceding and following milieu. The deep test using pressure consonants provides detailed information about articulation abilities of individual with CLP. The standardized diagnostic test will be very helpful tool in diagnostic as well as therapeutic intervention.

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## **Runners, To Your Marks: Why Women's Speed is Sprinting Ahead! – Trend Analysis**

**Selvi Bunce**

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### **Abstract**

This paper attempts to show how women in the world are gaining momentum in sports, just as they are doing in many other fields. Opportunities to compete in many field games as team players, and track athletes have been increasing in the world; this has greatly galvanized a tremendous number of women to move forward to train and compete in many sports meets, including the Olympics. They are performing better and more efficiently as athletes and the world is being forced to change its opinion of women as being not good enough to be considered as equal with men athletes on the sports arena. This paper tries to analyze the new trend among the women athletes to train harder and beat their own and others' records and rise up as fine, strong athletes worthy of accolades.

**Keywords:** Elite Training, Women's Marathon Record, Sprinting Events, Increased Speed, Gender Equality, Female Speed

### **Women Are Getting Faster!**

“SHE'S DONE IT! “LADIES AND GENTLEMEN, THE FASTEST PERSON IN THE WORLD!” It is the year 2156 and the Olympic 100 meter dash has just been won by a woman. This may be a stretch, but it is undeniable that women are getting faster, and are just as capable in elite training as men. Over the last thirty years, women's speed has been improving at high rates, and often, at rates faster than men. Since 1955 the women's marathon record has improved by 61%, while in the same time period, the men's record has only improved by 18% (Hilgers). With numbers such as these, female athletes demand recognition. Women are improving in

speed in a wide range of events, and as the next generation of Olympians begins to take over, light is being shed on the immense improvements women are bound to experience.

### **Why Are Women Getting So Fast So Quickly?**

So why are women getting to move so fast so quickly? There are many reasons. In 1928, all women's events longer than 200 meters were eliminated from the Olympics, and it was not until 2008 that women were given the opportunity to compete in all the same Olympic events as men on the track (Epstein). Rumors of the incapacity of women to train without fatal injury ran rampant until recent years. In 1967 Kathrine Switzer was the first woman to run the Boston Marathon, only to have women banned from the race the following years until 1972 (Jones). Clearly, female athletes have exceeded their critics' predictions, as well as the few supporters' expectations, and will undoubtedly continue to do so in the future.

### **With Greater Speed in Sprint Events**

In both long distance and sprinting events women are making their mark by leaps and bounds. Women and men have the closest times in the 1500m and 100m races. Women are only 6.3% slower than men in the 1500meter race, and 6.6% slower in the 100meter dash (Fish). This is amazing for a gender that was previously considered incapable of the most basic athletic activity. Even more interesting, before participating in any athletic training, women's performances ranged from 46 to 82 percent slower than the men's, but after training, the majority of the women out-performed the untrained men. When comparing the ability of men in the early 1900s with women in the same events today, women out-perform the men easily (Fish). Florence Griffith Joyner, the current women's 100m world record holder, set her record in 1988 with a time of 10.49 seconds. This time she would have beaten gold medalist Bobby Joe Morrow in the 1956 Melbourne Games. In 1985, Marita Koch won the 400m dash with a time of 47.6 seconds, matching that of hero Eric Liddel from the 1924 Paris Games (Fish). These facts make one wonder, had women started to train at the same time as men, how much closer would they be today? Back up the starting date of women in athletics, and women would be much closer in times with men today than they currently are. These facts help illustrate just how much women have improved, and how capable they actually are. Women have seen an increase in speed due to an increase in opportunities, an increase in participation, and an increase in the social acceptance

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of athleticism among women. It is easily seen that gender equality and female speed form a dependent relationship; as one improves, so does the other.

### **Increase in Opportunities**

The increase of opportunities for women to compete in athletics has played a large role in the increase of speed. Obviously, if one cannot compete, one cannot improve. Donna Lopiano of the Olympic Review says “when women have been given the opportunity to perform in sport, their achievements have eliminated myths that have previously prevented their full participation.” One of these myths is that participating in a marathon will cause a woman’s uterus to collapse, which has been proven false time and time again as more and more women compete in marathons. The number of women participating in athletics as opportunities open up has been consistently rising; however, their speed increase rates have not. In the 1950s, the increase in women’s speed was incredibly steep, and although it is still rising it is no longer as steep. This problem has been surmounted from the fact that women were just getting into competition and training, changing their bodies entirely. (Epstein) Women were excluded from Olympic participation until 1896, and in the 1900 Paris Games, less than 1% of all the competitors were women. One hundred years later, at the 2000 Sydney Games, 38% of all athletes were women. (Lopiano) The direct association of women's speed increase with the number of opportunities available, makes it clear that the only thing that was previously holding women back from training to success was not the uterus, but a closed competitive arena.

### **Other Reasons and Myths**

However, not everyone believes the only thing that held women back was the lack of opportunity. Right before the start of the 2014 winter Olympics, where women were allowed to compete in the ski jump for the first time, Alexander Arefyev, the Russian men’s ski jump coach, said “if a man gets a serious injury, it’s still not fatal, but for women it could end much more seriously. Women have another purpose—to have children, to do housework, to create hearth and home.” (Epstein) Maybe he was threatened, since women have actually been known to fly farther than men in numerous occasions in ski jump due to women being generally lighter. Sadly, this type of thinking is not as uncommon as it should be. The pseudoscientific ideas that bar women from competing are not singular to ski jump. In the 1970s there was much research

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done to show that if a woman ran a marathon, she would lose her reproductive capabilities. Much of this so-called research was actually myth, and around 2000 the guidelines for exercise during pregnancy flipped, and exercising while pregnant is now recommended. In fact, British marathoner Paula Radcliffe was celebrated for training well into her third trimester and then leading the 2007 New York Marathon ten months after giving birth. (Epstein) This shows that the majority of the reasons for keeping women out of competitive athletics were really due to a lack of information, or in fact, incorrect information, not a lack of female ability as some may wish to believe.

### **Increase in Participation**

Not only have women seen a sharp increase in opportunities to prove themselves capable of increased speed, but also of increased participation. This participation is not only taking place at the Olympic level, but also at the high school level, where it is most important. It takes about fifteen to twenty years to train an elite athlete, so intense athletic development during a woman's high school years is extremely advantageous (Lopiano). Thirty years ago, one out of twenty seven girls in high school played a varsity sport. Today the number is better than one in three (Fish). In partnership with the increase in high school girls' sports, there have also been developments in women's college sports. According to Gina Pauline of the Journal of Physical Education, Recreation and Dance, there are currently 9,274 women's NCAA teams, an increase of 2,928 teams in the past fourteen years. These numbers are no fluke, women are consciously going out for sports more often, and a large part of this is because there are simply more opportunities open to them. This growth in participation has led to an increase in competition, on all levels, forcing women to work harder in order to win. There is proof of this in Minnesota's Track and Field State High School meet. Over the past five years, the qualifying times for girls have been lowered consistently, due to girls getting faster and crushing the old qualifying times, making it more competitive as girls fight for state spots to compete. Yet, each year, every state spot is still filled, showing girls are getting faster and meeting these raised requirements. In contrast, the qualifying times for the boys are actually being raised, making it easier for boys to compete at state. (MSHSL) If this continues, in the next five years girls will be qualifying for high school state meets at the same times as boys, something never imagined twenty years ago. Overall, the expanding participation at all levels of women's track has given a rise to

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competition, and in turn to the intensity of training, and therefore, speed. (MSHSL) As more girls begin to participate, it changes not only the dynamics of the sport, but also the social dynamics.

### **Impact of Changing Social Dynamics**

These changing social dynamics have also had an impact on the increase in women's speed. The world is changing, and has come far from the 1950's ideal of a submissive housewife. The new social acceptance of women training to succeed, and of the athletic woman overall, has been imperative to the speed increase of women. Today, such athletic superstars as Tennis player Serena Williams, and Olympic Hurdler Lolo Jones have helped develop this social acceptance of the strong woman. Both women are incredible, strong athletes, capable of beating men in their respective sports. Both women also hold numerous advertising campaigns through dealings with major corporations. Serena Williams even has her own clothing line. However, the average woman still faces much discrimination both from society and from within herself. For decades, women were discouraged and undertrained as athletes. (Hilgers) Mike Fish, of The Atlanta Journal, states that "where it once was taboo for women to display muscles, weight-training has come into vogue." Society not only impacts the image a woman may hold as acceptable, but also the level of personal effort and motivation she may see as acceptable for individual improvement. For example, Kolata says that according to Dr. Vonda Wright, an orthopedic surgeon at the University of Pittsburgh Medical Center, women are often under the impression that they should not put much effort into runs. However, once they reach outside of their comfort zone and become more competitive, their times improve dramatically. As women begin to feel that it is socially acceptable to be athletic and push themselves, inhibitions fall away and ultimately speed increases.

### **Closing the Gender Gap**

The increase of women's speed and athletic ability helps close the gender gap worldwide in numerous areas beyond sport. Lopiano explains that as women's achievements in sports increase and contribute to national pride, beliefs that the female athlete is less worthy of support, less productive, or less important, are challenged, and the myths supporting gender inequality in sports begin to disappear. This effect of female athletic success leading to gender equality in

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sports can also be easily seen in other aspects as well. As more and more women participate and succeed in sports, more women are also put into positions of power in the sports world. For example, in 2012, Augusta National Golf Club allowed two women as members, for the first time in its eighty year history. This is a milestone for women in business, because it sets the standard for other exclusive groups to accept women as members (Pauline). The increase of female speed helped make this possible, and has helped and will help level the playing field in gender equality in many different arenas (theoretical and sports related) worldwide.

### **For Girls' Inspiration Worldwide**

The overall increase in speed makes stars out of female athletes, and for girls' inspiration worldwide. As much as participation levels are a cause for the increase in speed, they are also for effect. According to Lopiano, as successful female Olympians are featured and shown in the media, such images of successful, highly skilled women create their own momentum, increasing the aspirations of females to participate in sport. Again, women such as Serena Williams and Lolo Jones are prime examples of famous female athletes as global inspirations. Like a cycle, as participation and competition rise, speed and female athletic success follow. As female athletic success rises, so does participation, inspiring thousands of girls to follow in these new heroes' footsteps.

### **Conclusion**

It is unlikely that women will one day reach the same speed as men. This is due to physiological reasons and the advantages testosterone provides men, along with the fact that it is easier for men to pump blood and oxygen throughout their body much quicker and stronger than women (Epstein). However, that does not mean women will stop improving. According to Susan Brink, a staff writer for The Los Angeles Times, women will have a few more years of steep increase, since they entered the competitive arena later. Women have proven they are capable of elite training and intense regimens, and they will not stop. The boundary of human improvement is infinite; however, as humans get closer and closer to perfection, records will no longer be smashed, but tweaked (Brink). So how did women get to where they are today, approaching perfection at a rate that is exceeding the men? This did not just happen overnight, but rather through a cycle of opportunities and participation, partnered with the overarching growing social

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acceptance of female capability. As women continue to improve athletically, so will female sports participation and gender equality overall. Fish puts it best as he simply states “female athletes are gaining”, and whether it is on the track or in the conference room, they won’t stop.

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## **ESL/EFL Learning Style Preference among Bangladeshi Students**

**Shaila Ahmed**

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### **Abstract**

The effective learning and teaching of English language depends on the application of classroom teaching strategies that takes into account the students' learning style preferences. The incompatibility between teaching approach and students' learning preference is one of the responsible factors behind the poor output in the rate of successful learning of English. The current paper investigates into the students' learning style preferences at the higher secondary level of educational institutions in Bangladesh and also finds out how much importance teachers attach to the good fit between their perception and teaching strategies and students particular preference of the learning styles.

**Key words:** Learning styles, ESL, EFL, Bangladesh

### **Introduction**

Learning style of individuals has a bearing on their natural and habitual way of learning Hyland (1993). Hence, learning style has a lot to do with the cultural atmosphere in which a learner grows up. The exposure to a certain type of cultural setting plays a role in shaping a learner's way of thinking, understanding, and analyzing and synthesizing various data that are taken in. The social interaction with diverse people with diverse mindsets influences the formulation of a learner's personality that in turn influences the learning style of a person. Researchers have recognized the role of socialization in the shaping of style preferences of learners from diverse cultural backgrounds as very important.

Young (1987) recognized the role of cultural variance in accounting for the variance in the learning and teaching styles of different societies. Reid (1987, 1995) acknowledged the

unique and variable ability of individual learner and the learning style. He emphasized on the good fit between teaching and learning styles for successful learning; otherwise, he argued, learners will end up frustrated, de-motivated and they will fail in learning effectively.

It is generally agreed that teachers' teaching approaches need to be in tune with learners' psychological, cognitive and affective characteristics that have huge implication to the choice of variable learning methods of learners. For effective teaching, teachers should consider these variable factors and accordingly adapt their teaching method so as to maximize the output in learning. With the help of knowledge and ideas about students' preferred learning styles, teachers can adapt their teaching style to match with that of the students. These knowledge and ideas also serve as guidelines to the designs of the syllabus or curriculum.

### **Different Models of Learning Styles**

The ever increasing number of learners has increasing variability in their learning styles that keep changing in keeping with the changes in the cultural components in which learners interact and grow up with a diverse range people. Hence, new theories about language learning styles evolve with both divergence and convergence on the existing theories. Following are some of the notable theories accounting for variable learning choices.

Felder and Silverman (1988) wrote about five variables with each of those having two components opposite to each other. The variables include 1) Perception 2) Input 3) Processing 4) Understanding and 5) Organization. The two other variables attached with each of the above variable are 1) Sensitive/Intuitive 2) Visual/Verbal 3)Active/Reflective 4) Sequential/global and 5) Inductive/deductive respectively.

According to the proponents of the theories, sensitive learners prefer to work with detailed facts and data and tend to avoid complicated approach in learning whereas intuitive learners do not feel uncomfortable with complicatedness. They do not want to work with details. As for the visual learners, they obviously prefer the visual aids in learning. They find pictorial graphics, slides very helpful to retain things. As for the verbal learners, they are found to learn

better through listening and viewing verbal lectures or presentation and through speaking. The theorists propounded that the active learners can enthusiastically learn in any situation and have a better team spirit than the reflective learners who prefer to learn through thinking. Regarding the sequential variable, they opined that sequential learners prefer to learn with linear reasoning whereas global learners prefer to learn with a holistic perspective. Finally inductive learners are found to learn through using reason from specific to the general and the deductive learners learn in the reverse way.

Witkin, et al. (1978) wrote about two types of learning styles which are field-dependence and field-independence styles. They have indentified three sets of differences between these two styles. The differences are global/analytical, external/internal, and passive/active. They have stated that field-dependent students are inclined to thinking something holistically whereas field-independent learners learn by focusing on the individual components of something-in other words they learn through analysis that is --breaking a concept into parts. As for external/internal, field-dependent learners emphasize on the external reality or the environment for gathering, and systematizing information while field-independent learners are inclined to be independent learners. Moreover, about passive/active differences, the writers have stated that field-dependent learners passively use the cognitive strategies whereas field-independent learners use cognitive strategies actively.

Keefs (1979) has categorized learning styles into three types that are cognitive, affective and physiological traits. Reid (1995) has come up with three main variables about learning styles each category having some sub-categories. The three main categories are 1) cognitive, 2) sensory and 3) personality learning style. Cognitive learning styles, according to her sub-categorization, have three sets of differences that are field-dependent/field-independent, analytic/global and reflective/impulsive. The sensory dimension is subdivided into auditory/visual and physical/sociological while the personality learning styles has been subdivided into extroversion/introversion, sensing/perception and thinking/feeling categories.

Willing (1988) has categorized learning styles into four types which are authority oriented, communicative, analytical, and concrete learners. The researcher stated that authority-

oriented learners prefer to learn according to teachers' directions and guidelines. This type of learners is not interested in learning independently. About communicative learners, the researcher stated that this type of learners tend to learn through social interaction and communication. Analytical learners, according to the researcher are that type of learners who learn through breaking a concept or topic into its component parts and learn part by part and as for concrete learners, they tend to learn language by using direct methods.

The above discussion of the learning styles shows a wide array of learning styles that have much in common both in the use of the terms and the concepts. The reason for this similarity is that the researchers often tended to retain some of the concepts and terms of the previous researchers as their ideas and explanations were found plausible. As such, they modified or built on the existing concepts and categorizations in their effort to reach more definitive goals. Based on the multiplicity of learning styles theories, a few common and major learning styles can be isolated against which students' learning styles preferences can be evaluated.

The following major learning styles can be considered relevant in the current research that has been conducted on the total of one hundred students from five private universities in Bangladesh. Those are 1) Reflective/Impulsive, 2) Auditory/visual, 3) Field-dependent/Field-independent, 4) Group preferring/individual preferring. 5) Authority-oriented/Communicative and 6) Inductive/deductive.

## **Objective**

The research in this area is a highly significant one as the effective learning of the second /foreign language in Bangladesh hinges on the proper understanding of the students' preferred learning styles and other contextual circumstances. The successful learning of language presupposes an effective methodology that has to be devised and adopted taking into consideration the individual characteristics, idiosyncrasies and personality traits of students that determine the specific learning style preference of an individual students. To be more precise,

teaching approach has to be in line with the learning style preferences of students. Otherwise, the entire effort for teaching and learning will be thwarted.

Unfortunately in Bangladesh, teaching method is not quite geared to the individual styles preference of the students as adequate research has not been conducted to find out the preferences. Hence, finding out the information about the style preference and understanding them are critical to effectively devise the suitable teaching methods for maximizing the learning and teaching output at the tertiary levels of education in Bangladesh.

## **Methodology**

In this study 100 students from five private universities located in Dhaka and its suburb took part and they were randomly selected. A questionnaire was made consisting of twelve questions and a follow up interview questionnaire was made in order to interview the ten teachers from those universities. Both survey questions and semi-structured interview questions were made since using questionnaire is an effective way of collecting a good deal of data in a short time from a large sample. Moreover, the semi-structured interview questions “allow the interviewers sufficient freedom to digress: that is, the interviewers are permitted to probe far beyond the answers to their prepared and standardized questions.” With the findings from the questionnaire and interviews, the data that were collected were then typed on the computer and the frequency of the data was counted. Then, data analysis was done based on my thorough study of the information collected from the questionnaires and interviews.

The experience of my long teaching career proved very useful in analyzing and interpreting the data thereby giving ‘the meaning, structure and order to the data.’ Further, the related literature review served as the guidelines for the data analysis. Besides, I utilized my intuitive and interpretative abilities to analyze the data systematically.

## **Findings**

To start off, the respondents were asked “Do you emphasize on thinking carefully while learning?” or “Do you emphasize on guess work while learning something?” The questions are

related to the Reflective vs. Impulsive learning and were asked to know which type of learners outweighs the other. It was found that 60% respondents answered that they emphasized on thinking carefully while learning. In response to the second question, 30% respondents answered positively, that is, they emphasize on guessing while learning. The responses suggest that the reflective learners outnumber the impulsive number by 50%.

Next, students were asked two questions in order to find out the preferences for auditory learning or the visual learning. It was found out that in response to the question, “Do you learn better by listening to teachers’ lectures, audio tapes and someone’s conversation?” 55 % respondents answered that they learn better through listening rather than through using sights. 25% respondents answered that they learn better through using visual media like writing on boards, reading books, watching TV, video clips etc when they were asked , “ Do you learn better when you see something written on board, read books or see videos on something?” 10% of students responded that they learn better when they follow a combination of all these media. Hence, the findings show that among the respondents, the ones preferring the auditory styles is higher than the visual learners.

At this stage, the respondents were asked two questions to find out if they are mostly field-dependent learners or field independent learners. The two questions were 1) “Do you prefer to learn part by part focusing on individual component?” and 2) “Do you prefer to learn the whole concept or topic while learning lesson?” In response to the first question, 53% respondents stated that they prefer to learn a lesson by the breaking the concept or lesson into its individual parts while, in response to the second question, 42% respondents stated that they prefer to learn a lesson as a whole rather than breaking it into parts. The result suggests that the number of field-independent learners is higher than the field-dependent learners.

The respondents were also asked about whether they prefer to learn in group or as individual. The result shows that in response to the question, “Do you like to learn in group in the class room?” 56% answered in the affirmative while 43% answered that they prefer individual learning rather than group learning. Thus, it was found that learners at the private universities in Bangladesh prefer group learning to individual learning.

As for Inductive vs. Deductive styles, two questions were posed to the respondents whose responses were at a little variance with each other. They were asked firstly “Do you first learn grammatical structures for understanding the meaning of a text?” and secondly, “Do you first read the text and then learn the grammar structures according to the needs in the context?” In answer to the first question, 53% stated that they prefer to first learn rules for reading and understanding of the text, while 45% responded in the positive about the second question. It was thus found that the number of learners preferring to move from general to specific is a little higher than the number that prefers learning by moving from specific to general. In other words, the result shows that the deductive learners slightly outnumber the inductive learners.

In response to another question, “Do you depend on your teacher for correction and explanation while learning?”, 66% respondents responded in the affirmative. That is to say that these learners are the authority-oriented learners. In response to another question, “Do you depend on sharing and interacting for learning more than learning through teachers’ guidance?” only 32% answered in the affirmative. That means, these learners are the communicative learners

### **Teachers’ Observation**

The opinions of the teachers about the preferences revealed some of the misconceptions that prevailed about teaching and learning in Bangladesh that teachers do not take into the consideration the learners’ learning styles choices. As ten teachers were interviewed from the same private universities where the questionnaire was administered to the students, most of them were found in agreement with the justifiability of students’ learning preference given the uniqueness of the context. As for the preference of the deductive learning style, they held that in Bangladesh though CLT has to a large extent replaced grammar translation method, still learning grammar rules before reading, understanding and writing can not be dispensed with. They said that deductive method is a plausible choice for the students as they do not have adequate exposure to communication in English. In Bangladesh, as there is no widespread use of English in all the domains social, business or academic and as there is no day to day use of English, inductive method will take an indefinite period of time to gain a fairly efficient level of language

learning. They further said that dependence on inductive learning also makes it uncertain whether a learner will be able to cover the satisfactory range of learning.

The teachers also commented on the choice of field-independent approach by greater number of learners. They pointed out that because of limited exposure to use of English, learners have to depend on learning individual part of a sentence, or something and base the full understanding of the thing on the understanding of the component part.

## **Recommendations**

In Bangladesh, grammar translation method has been a common method for quite a long time. Even today, it is found to be used side by side with Communicative Language Teaching (CLT) method. The preference for the deductive method has a bearing on the proven usefulness of the Grammar Translation method. It is also linked up with the students' preference for the authority-oriented learning. Besides, the preference for the auditory learning style also is associated with the long existing pedagogical practice adopted in Bangladesh. A close look at the most preference of the learners in Bangladesh further shows this link. It is important that in keeping with the preferences, students should be provided with more facilities required for the fulfillment of learning target. Moreover, they also have to be brought under the perimeter of more innovative approaches that can be helpful if students are motivated and guided properly. In view of these observations, following recommendations can be made for more effective learning of English in Bangladesh.

- 1) Learners should be introduced to more audio-visual means of learning such as learning through movies, video clips, dialogues, role playing etc.
- 2) Learners should be more encouraged to learn through interaction, sharing, using language in context.
- 3) As learners already prefer the deductive method, so the teachers should be more dedicated to the learners giving them more time and focus.
- 4) While encouraging the learners for learning in their preferred styles, a combination of styles can be applied by teachers. For instance, teaching them grammar rules deductively,

an enabling environment can be made by the teachers requiring students to put the learned rules into immediate practice for a long time.

- 5) More locally contextualized text-books have to be produced whereby students can easily relate their personality with the subject matter of the lessons through which they learn.
- 6) Teachers should be more patiently monitor the reflective learning without discouraging them to delve deep in an area.
- 7) Teachers have to be highly trained, flexible, enthusiastic, adaptive, friendly and dynamic so that students feel comfortable in leaning. It should be remembered that the enthusiasm in teachers are transmitted to students also and for effective learning learners should be enthusiastic..
- 8) Teachers should be creative, innovative and varied in his or her methods so that learners are not easily bored.
- 9) New methods and techniques or combination of a number of methods can be applied only after making sure that students have adequate facilities and guidance in learning in their preferred ways.
- 10) Teachers should analyze the needs of students and accordingly set the goals. They should put together resources to achieve the goal.

## Conclusion

The study finds that learners of the EFL/ESL in Bangladesh have their own learning style preferences. These preferences in them are mostly rooted in their cultural orientation and social orientation. It was found that though higher percentage of learners' learning styles are traditionally oriented, a good percentage of them also prefer to learn in the alternative ways too. Hence, we find a mix of learning preferences that might change its tendency with the evolving culture and other phenomena around them. It was also found that most teachers are not at a wide variance with their learners about rationale of the learning preferences.

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## **Phonological Processes in Kannada Speaking Identical Twins**

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### **Abstract**

Children make predictable pronunciation errors during normal speech development. These 'errors' are called phonological processes. This study investigated the various phonological processes occurring in Kannada speaking monozygotic twins (identical twins). Two pairs of monozygotic twins (all were females) with the age of 3 years participated in this study. The Kannada Articulation Test (Babu, Ratna, & Bettagiri, 1972) was selected as test material for this study. Word repetition task was used to elicit responses from the subjects. The analysis of speech samples revealed the presence of six various phonological processes. It was found that five phonological processes were common in both the twin pairs. The findings highlighted the influence of genetics and environmental factors that contribute to the similarity between co-twins. However, further research is warranted for substantiation.

**Key words: Phonological processes, Monozygotic twins, Kannada.**

### **Introduction**

The concept of phonological processes was introduced by Stampe (1973) to explain systematic sound changes made by children in producing adult words. As each child matures, these process errors are suppressed or eliminated until the child's phonological system matches that of the adult model. But if they persist, in children they can be a sign of a phonological disorder. So and Dodd (1995) reported that, the ages by which the child discontinues the use of phonological processes vary by languages.

Twin studies are the most common type of study used to investigate the impact of genetic factors on language. There are two types of twins, monozygotic (MZ) and dizygotic (DZ) twins. Dizygotic twins result from two different fertilized eggs. Monozygotic twins, also called identical twins, are the result of a single fertilized egg splitting into two individual cells and developing into two individuals. MZ twins share 100% of their alleles and, on average, DZ twins share only 50% of alleles. Therefore, if MZ twin pairs' linguistic abilities are more similar than DZ twin pairs' (Stromswold, 2006).

Plomin and Kosslyn (2001) reported that, .MZ twins show very high levels of similarity in the brain structures which assist speech and language input and output processing. Monozygotic (MZ) twins share both articulation and misarticulation patterns (Matheny & Bruggemann, 1973; Locke & Mather, 1989). The studies on phonological acquisition in twins have suggested that monozygotic twins are more similar than dizygotic twins (Lewis and Thompson, 1992).

The similarity between twins on any particular trait is reported to be due to genetic influences and any environmental influences that contribute to the similarity between co-twins (Kovas, et al. 2005). Stromswold (2001) analysed various aspect of language from 100 twin studies. Results reveal that for both language-impaired and normal twins, genetic factors play a greater role for phonological and syntactic abilities than for lexical abilities.

Kovas, et al. (2005) studied genetic and environmental etiologies for articulation, phonology, grammar, vocabulary, and verbal memory in 787 pairs of 4½ year-old same-sex and opposite-sex twins. Result revealed that moderate genetic influence was found for all aspects of language. Environmental influence was mainly due to non-shared factors. Genetic and environmental influences on language ability and disability were found to be quantitatively and qualitatively similar for males and females.

Reports from the literature highlight the impact of genetic and learning environment on development of speech and language skills based on twin studies. It is also reported that,

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monozygotic twin pairs' linguistic abilities are more similar than dizygotic twin pairs. Hence, this study is an attempt to understand the phonological processes pattern in monozygotic twins (identical twins).

### **Objective**

To identify the type of phonological processes present in Kannada speaking 3 years old monozygotic twins.

### **Method**

**Participants:** Two pairs of monozygotic twins (all were females) with the age of 3 years participated in this study. Participants were monolingual Kannada speakers and had the Mysore dialect of Kannada. They were from upper middle class families. Participants were screened for normal Speech and Language skills, Cognitive skills, Motor development and Hearing ability.

**Material:** The Kannada Articulation Test (Babu, Ratna, & Bettagiri, 1972) was used as test material. 52 words were selected. Vowels and consonants were tested in initial, medial and final position of the word.

**Procedure:** Informed consent was obtained from the parents of children who participated in this study. Each participant was tested individually in a noise free room. Once the rapport was established, the examiner presented the stimulus one after another. Participants were instructed to repeat the words after the examiner. The response obtained was audio recorded using a digital tape recorder. All participants were provided with reinforcements.

**Data Analysis:** The recorded speech samples were analyzed and transcribed by two Speech Language Pathologists using broad and narrow IPA transcriptions. Sound-by-sound analyses were carried out. Based on the sound changes the phonological processes were identified.

## Results and Discussion

Phonological processes identified from the word level utterances of monozygotic (MZ) twins (identical twins) are presented below (see table: 1)

	Twin pair 1 (T1)		Twin pair 2 (T2)	
	T1a	T1b	T2a	T2b
1	Velar Fronting	Velar Fronting	Velar Fronting	Velar Fronting
2	Retroflex Fronting	Retroflex Fronting	Retroflex Fronting	Retroflex Fronting
3	Cluster Reduction	Cluster Reduction	Cluster Reduction	Cluster Reduction
4	Affrication	Affrication	Affrication	Affrication
5	Stopping	Stopping	Stopping	Stopping
6	Devoicing	Devoicing	-	-

**Table 1: Phonological processes seen in 3 years old monozygotic twins**

As shown in the above table: 1, six phonological processes were identified from the word level utterances of 3 years old identical twins; **(1) Velar Fronting:** velar sounds are replaced with a sound that is made toward the front of the mouth / made with the front of the tongue. **(2) Retroflex Fronting:** retroflex sounds are replaced with a sound that is made toward the front of the mouth / made with the front of the tongue. **(3) Cluster Reduction:** reduction of consonant cluster to a single consonant. **(4) Affrication:** nonaffricate sounds is replaced with an affricate. **(5) Stopping:** substitution of a stop for a fricative. **(6) Devoicing:** voiced consonant is substituted with a voiceless consonant.

The results of this study revealed that, except for devoicing processes, rest of the five phonological processes were seen in both the monozygotic twin pair (**Twin pair 1 & Twin pair 2**). In **Twin pair 1 (T1)** phonological processes identified in both the children (**T1a and T1b**) were: Velar Fronting, Retroflex Fronting, Cluster Reduction, Affrication, Stopping, and Devoicing. In **Twin pair 2 (T2)** five phonological processes were identified: Velar Fronting, Retroflex Fronting, Cluster Reduction, Affrication, and Stopping. All five processes were seen in both the children (**T2a and T2b**).

The findings of this study are in line with studies reporting that monozygotic (MZ) twin pairs' articulation pattern, phonological acquisition, linguistic abilities are more similar than dizygotic (DZ) twin pairs' (Matheny & Bruggemann, 1973; Locke & Mather, 1989; Lewis and

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Thompson, 1992; Stromswold, 2006). The similarity between twins on any particular trait may be due to genetic influences (Stromswold, 2001) genetic and shared environment influences (Kovas, et al. 2005).

The studies mentioned above have focused more on comparison between MZ & DZ twins. The focus of the present study was to identify phonological processes in MZ twins. This study was not designed to compare the performance between MZ & DZ twins. However, when looked into the results of this study it supports the findings of earlier literature reports on monozygotic twins. This type of similarity among MZ twin pairs may be there because MZ twins share 100% of their alleles (Stromswold, 2006). Twins live in the same family, exposed to the same quality and similar quantity of linguistic input.

## Conclusion

The current study supported the findings of previous studies on monozygotic twins. The results of this study have shown that, there exists similarity in occurrence of various phonological processes among the Kannada speaking 3 years old monozygotic twin pairs. The main limitation of this study is small sample size. Hence, results cannot be generalized. However, this study provides a basis for further investigation in this regard in various languages. Further comparison between monozygotic (MZ) and dizygotic (DZ) twins can also be studied on the same line.

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Phonological Processes in Kannada Speaking Identical Twins

## **Learning a New Language Is Learning a New Culture**

**Ms. Shyinthavy Parameswaran,**

**B.A. (Hons.) in English Literature**

=====

### **Abstract**

This article is intended to explore how language and culture are interwoven and their mutual impact on each other. Language can be viewed as a vehicle for exhibiting world culture. It is a well-known fact that for international peace, unity and harmony, appreciation and recognition of each other's culture is important. Culture may be prone to change, owing to new scientific discoveries, and technological inventions and conceptual innovations the world witnesses, almost every day. Different communities using different languages follow different cultural practices.

**Key Words:** Linguistic Competence, Communicative Competence, Cultural Value, Culture Shock, ESL (English as a Second Language)

### **Introduction**

Among the different means of communication, such as gestures, facial expressions and body language, language is the most effective. Language is used to fulfill the human needs, facilitate human activities and express human thoughts and imaginations. Mankind is also well informed of various cultures different communities embrace in the world. Culture which is an integral part of language learning sometimes fades into the background of in the language classes in Sri Lanka. Communication is an interrelationship between a language and its people and if cultural information is not taught as a part of communicative competence, complete communication cannot happen. Since English has emerged as the chief medium of international communication in Sri Lanka, there is an inevitable need for proficiency in English to communicate with people of other countries. Whenever two people from different cultures meet and use English to communicate with each other, they will use it in culturally distinct ways.

Hence it is clear that teaching intercultural interaction competence in English may well be among the most significant understandings of the future. It implies that culture should be integrated to the teaching of all language skills in the English language classroom so that learners can learn to speak, but also write, in culturally appropriate ways for specific purposes.

### **Language and Culture**

The notion that a strong relationship always exists between language and culture has been very popular and under study for long. That is, there should be some relationship between the phonetic structural elements and the sounds of the language and the ways in which speakers of the language realize the world and behave in it. The ways in which language and culture are related vary. In this context, some comments on what is meant by culture may be appropriate. Goodenough (1981, P.167 ) defined culture thus; ‘A society’s culture consists of whatever it is one has to know and or believe in order to operate in a manner acceptable to its members and to do so in any role that accept for any one of themselves.’ The knowledge pertaining to culture is socially acquired. The members of a particular society learn the necessary behaviours and they do not inherit them from others.

According to Edward Sapir (1929), language and culture are closely associated and one cannot be understood or appreciated without the knowledge of the other.

Goodenough (1981:62) summarises the contents of culture as follows.

- The ways in which people have organized their experience of their phenomenal world so as to give it structure as a system of cause and effective relationships, that is, the propositions and beliefs by which they explain events and accomplish their purposes.
- The ways in which people have organized their experience of the real world so as to give it structure as a phenomenal world of forms, their percepts, and concepts.
- The ways in which people have organized their experiences so as to structure their world in hierarchies of preferences, namely their value or sentimental systems.
- The ways in which people have organized their experience of their past efforts to accomplish recurring purposes into operational procedures for accomplishing these purposes in

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the future, that is, a set of grammatical principles of action and a series of recipes for accomplishing particular ends.

### **Structural and Functional Views of Language**

In this section, the communicative language is more emphasized with the illustration of appropriate examples.

**The structural view** of language is concerned with the grammatical system and it describes how linguistic items can be combined. For example, it may explain the operations of forming the passive ‘A parcel has been sent’ rather than the active, ‘somebody has sent a parcel’ or describe the word order rules to interpret the difference between the two sentences, ‘The man hit the woman’ and ‘The woman hit the man’.

The structural view of language and the functional view of language are separate aspects. However the mere consideration of structure alone cannot determine the communicative functions of language. For example, let’s consider the sentence ‘Why don’t you buy that book?’ From a structural viewpoint, it is unambiguously an interrogative. But from a functional viewpoint, it is ambiguous. It may be a question in certain circumstances. The speaker may genuinely want to know why his companion hasn’t bought that book. In other circumstances, it may function as a command. It may be the case of a teacher who addressed it to a student who hadn’t bought that book. In yet other situations, it could be a plea, a suggestion or a complaint. It can be said that while the structure of the sentence is stable and straight forward, its communicative function varies and depends on specific situational and social factors.

### **Communicative Function**

As a single linguistic form expresses more than one function, a single communicative function can be expressed by a number of linguistic forms. For example, a speaker who expects someone to buy him a lunch parcel has many linguistic options such as ‘Buy me a lunch parcel, please’, ‘Could you please buy me a lunch parcel?’ ‘Would you mind buying me a lunch parcel?’ or ‘Excuse me, could I trouble you to buy me a lunch parcel?’ Among these forms, some might perform this directive function in the context of certain social relationships. For example

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‘You’ve failed to buy me a lunch parcel.’ could be a directive from boss to peon but not from boss to an officer in a superior position. Other forms may depend on shared situational knowledge for their correct interpretation (e.g. ‘It’s lunch time, isn’t it?’)

### **Skillful Processing**

The most efficient communication in a foreign language can’t always be achieved by manipulating its structures. But successful communication often depends on the skillful processing of the complete situation with the involvement of the speaker and the hearer, taking account of the knowledge already shared between them and selecting items that may communicate the message effectively. Foreign language learners should be provided with sufficient opportunities to develop these skills by being exposed to situations where the emphasis is on using their available resources to communicate meaning efficiently and economically.

Similarly for better comprehension, both a repertoire of linguistic items and a repertoire of strategies for using them in a concrete situation are necessary for the learner.

### **Concept of Intercultural Communication**

The term *intercultural communication* refers to communication between people from different cultures. More precisely it refers to “symbolic exchange processes whereby individuals from two (or more) different cultural communities negotiate shared meaning in an interactive situation” (Ting-Toomey, 1999, p. 16). In the symbolic exchange process people from cultural communities encode and decode the verbal and nonverbal messages into comprehensive meaning. This definition obviously emphasizes the influence of cultural variability and diversity on communication. It is obvious that two or more people of different cultural backgrounds engage in communication, cultural barriers to communication often arise due to the differences in their life patterns, social style, customs, world view, religion, philosophy and so on. This is often the case when the communicators share a foreign language.

Presently the role of intercultural communication has become very important partly because English assumes the role of an international language which is used by millions of people outside its original geographic boundaries to convey national and international

perceptions of reality which may be quite different from those of English speaking cultures. As the role of English as an international language gets expanded further and further, the number of L2 users of English will continue to grow, much surpassing the number of native speakers of English. English is the main link language across cultures today. Thus the goal of learning English shifts to enable learners to communicate their ideas and culture with not only the speakers of English but also those of other cultures.

The term *intercultural communicative competence* maintains a link with recent traditions in foreign language teaching, but extends the concept of communicative competence in significant ways. Generally it has been described as the ability to interact with people from another country and culture in a foreign language. More precisely, it is defined as the overall internal capacity of an individual to manage key challenging features of intercultural communicative competence to efficiently negotiate a mode of communication and interaction by ability to use and adapt language use appropriately in culturally different contexts. “The distinct features of intercultural communicative competence are cultural differences, unfamiliarity and incompatibility between interactants. Teachers and learners encounter many challenges because of this status of English as a means of international and intercultural communication. It justifies that successful communication is not merely about acquiring a linguistic code; it also concerns different cultural values reflected in language use. It lays out the philosophical base for a growing awareness that communicative competence should be conceived as intercultural communicative competence including not only the knowledge of basic values and norms; verbal and non-verbal interactional competence in using English in intercultural communication; competence in using language as social action; competence in creating and interpreting linguistic aspects of social reality, but also the cognitive, affective and behavioural adaptability of an individual’s internal system in all intercultural contexts” (Schinitzer, 1995, p. 38).

L2 learners intending to perform intercultural interactions effectively must possess these abilities to cope with the dynamics of cultural differences on account of the inseparable link between foreign language learning and intercultural communication.

### **Developing Cultural Awareness**

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It is apparent that if a teacher determines to maximize students' communicative effectiveness when interacting with members of other cultures, the students should be offered an opportunity to receive cultural awareness training as an integral part of their English courses. It is also to be borne in mind that teaching cross – cultural awareness in the English language classroom is not an easy task.

Teaching a L2 devoid of focus on its speakers' culture won't be fruitful. In a similar vein, promoting communicative competence without considering the different views and perspectives of people in different cultures which may enhance or even inhibit communication. After all communication requires understanding and understanding requires the acquaintance with the culture of the foreigner while always putting the target culture in relation with one's own.

Certain language difficulties Sri Lankan students encounter due to cultural variation between native speakers of English and Sri Lankans are quite apparent in many instances. For example, the expression, 'going to bed' referring to the act of sleeping, by native speakers of English may cause some extent of confusion or embarrassment particularly among students from rural areas in Jaffna, as they often lie down on mats or on bare floor, to sleep.

To add empirical strength to the current research, a qualitative as well as quantitative method has been adopted.

## **The Method**

Fifty undergraduates in the 3<sup>rd</sup> year of the Faculty of Arts of the University of Jaffna were selected for this study. They were divided into two target groups of students. Group A is considered as the Control group and Group B, the Experimental group.

## **Syllabuses**

Different syllabuses were utilized for teaching English language teaching skills to the groups. For Group A, a syllabus with the inclusion of English culture was administered while Group B was taught with a syllabus incorporated with cultural elements attached to Tamil, the mother tongue of students.

## **Procedure**

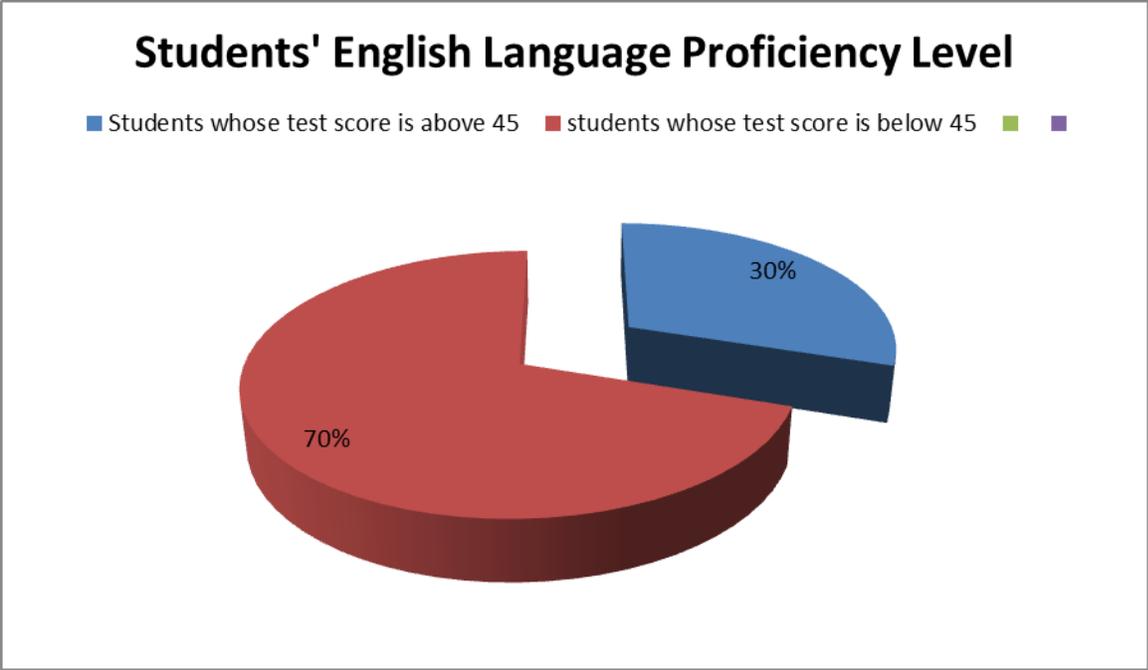
A pre-test was conducted among the two groups to assess the language skills that were to be taught to them. These groups were imparted instruction for a complete semester. The Control group was given instructions in language skills, adopting English culture oriented syllabus. The Experimental group was taught to develop language skills through Tamil culture oriented syllabus. At the end of the semester, when the instructions were complete, the two groups were administered post-tests based on their respective syllabuses

## **Results and Data Analysis**

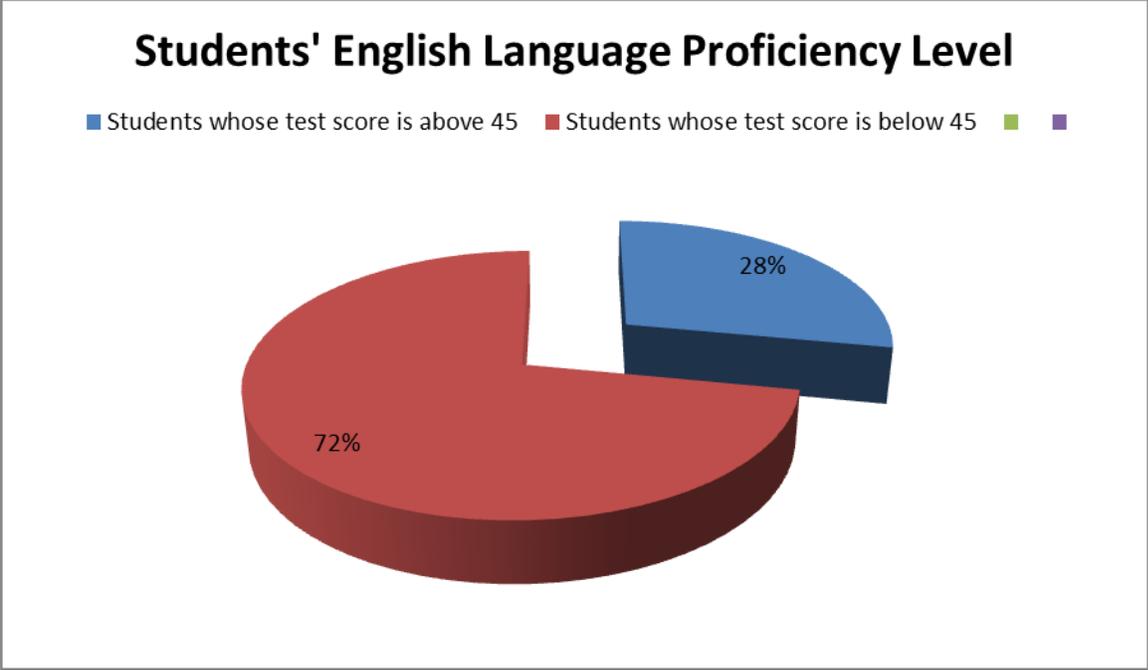
The students' performance in the tests administered to the two groups represents the outcome of the current research.

The pre-test result of the Control group is represented by Chart – A, and that of the Experimental group is shown in Chart – B.

## **Chart – A**



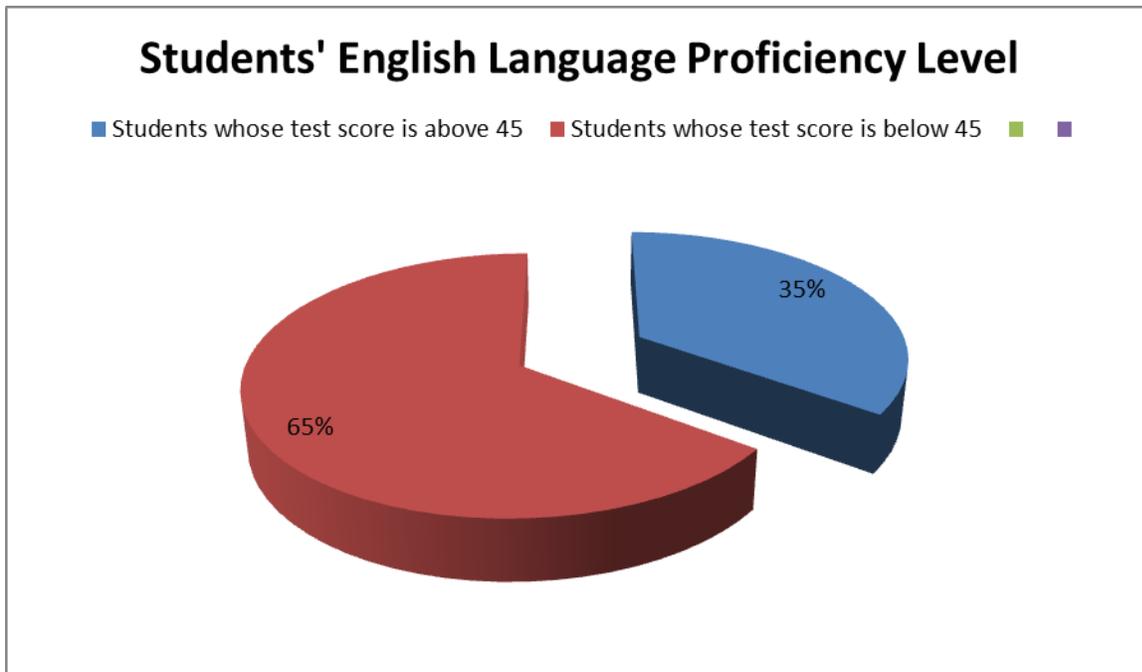
**Chart –B**



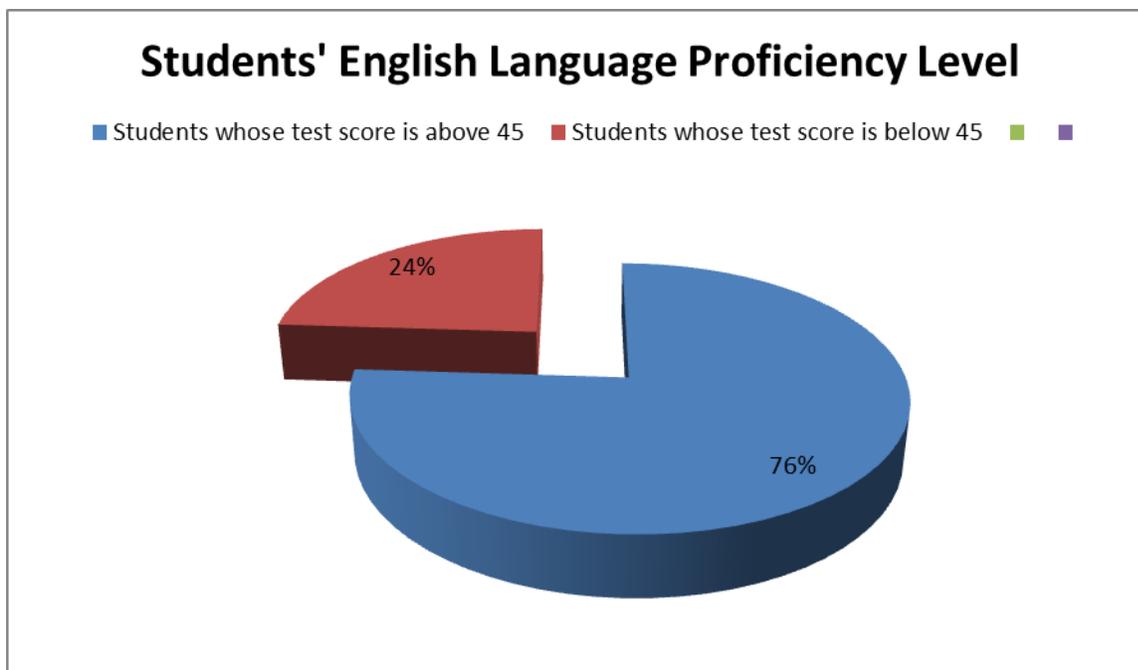
The results of the pre-tests reveal that the levels of the basic language skills of the groups remain almost the same, with very little variation that can be ignored.

Chart-C and Chart-D reflect the findings of the post-tests administered to the Control group and the Experimental group. The Experimental group has remarkably greater gain in language skills than the Control group. These findings obviously indicate that the inclusion of the students' native cultural elements has helped the students of the Experimental group to rise dramatically in language proficiency.

**Chart – C**



**Chart – D**



During the teaching sessions, the following observations were made in the Experimental group.

- Students' native culture seems as a tool of motivation to learn the language.
- Familiar concepts facilitate the learning process.
- The culture shock is eliminated.
- Learning is made tension-free.
- Students are free from the additional task of understanding hidden meaning and philosophy attached to the alien cultural practices.
- Ample opportunity for easy and effective communication.

### Conclusion

Different communities using different languages adopt different cultures. Nevertheless there may be similarities to some extent, between two cultures. Similarities between a student's mother tongue and the second language facilitates learning the second language and dissimilarities between languages impede learning. Hence it is suggested that in order to promote

ESL learning, native cultural aspects should be incorporated into the ESL syllabus. Since alien cultural elements confuse and puzzle students they should be eliminated in a possible manner.

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# **Evil, Sin and Suffering in The Select Novels of Graham Greene**

Thesis submitted to Bharathiar University in partial fulfillment of the requirements  
for the award of the Degree of  
**Doctor of Philosophy**  
**in**  
**English**

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## **Certificate**

This is to certify that the thesis, entitled “**Evil, Sin and Sufferings in The Select Novels of Graham Greene**” submitted to the Bharathiar University, in Partial fulfillment of the requirements for the award of the Degree of **Doctor of Philosophy in English**, is a record of original research work done by **Mrs. Suma Aleya John** during the period 2006 - 2013 of her research in the Department of English at L.R.G. Govt. Arts College for Women, Tirupur as a part time research scholar under my supervision and guidance and the thesis has not formed the basis for the award of any Degree / Diploma / Associateship / Fellowship or other similar title of any candidate of any University.

**Countersigned**

**Signature of the Guide**

**Head of the Department**

**Principal**

## **Declaration**

I, **Suma Aleya John**, hereby declare that the thesis, entitled “**Evil, Sin and Sufferings in the Select Novels of Graham Greene**” submitted to Bharathiar University, in partial fulfillment of the requirements for the award of the Degree of **Doctor of Philosophy in English**, is a record of original and independent research work done by me during 2006 – 2013 under the supervision and guidance of **Dr. Olive Thambi**, Assistant Professor, Department of English, L.R.G.Govt Arts College for Women, Tirupur, and it has not formed the basis for the award of any Degree / Diploma / Associateship / Fellowship or other similar title to any candidate of any University.

**Signature of the Candidate**

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## **Abstract**

Graham Greene is one of the foremost post-war novelists who gave English novel the spiritual dimension. Greene has been considered as a modern spiritual writer.

As a Catholic writer, Greene has dealt with evil in his writings. Greene feels that de-moralization of the modern society has led to a loss of faith in God and traditional human values. Greene tries to deal with themes like man's relationship with himself, with society and with God, Greene writes about 'sin and salvation' in his spiritual novels and believes that only faith in God can save man from his ruin. Graham Greene is generally regarded as one of the greatest English Catholic novelist of the twentieth Century. Greene's Catholicism is evidently moral, action-centered, rather than contemplative or mystic. The Church institutionalizes conscience, which for a Greene's hero would be exacerbating in any case.

Graham Greene was born on 2nd October 1904. His Father C.H. Greene was the head master of an English Public School at Berkhamsted. Greene was given a conventional middle class and Anglican upbringing in the confines of his father's school, which he attended as a pupil. He was educated at this school until he went up to Balliol College Oxford.

Graham Greene is one of the greatest fashionable novelists. He represents the contemporary English novel. Evil, Sin and Suffering transforms a man towards god through redemption. They are the conceptions that are central to Christian theology.

Greene's view of evil and sin and his imaginative and sympathetic view of the darker side of man provide the real source of religious dimensions which are the shades of Greene as good, love and faith are in many of Greene's fiction. It is the deep study of sin that prompts Greene to think of the redemption of the sinner. Greene suggests that a true believer and in the process of redemption he finds the presence of God. In this process, Greene seems to say that even if, one has committed a mortal sin, and it is quite possible that he would be redeemed by the touch of the Grace of God.

The significance of the study shows that in the social life, man lives amidst all happenings. Man has to deal with the historical impact of political and cultural transformation in which religion has produced a profound meaning.

The introductory chapter one is titled as “Shades of Greene” with regard to the religious dimensions of writers of the age. Shades of evil, sin and suffering can influence man in different ways.

Chapter two is titled as “The Pursuit of Peace” through Greene’s work “*The Man within*” and “*Brighton Rock*”. The novel analyses the nature of an individual in search of peace. Greene has championed, through his character, the cause of the human heart to fall and has voiced the deepest hope and fears of man – the lonely man, the hungry man, the angry man, the defeated man and the divided man.

Chapter three is titled as “The Pursuit of Belief” with the novel “*The Power and the Glory*” from Greene’s travel to Mexico and the Mexican travel book, *The Lawless Road* that acts as a curtain raiser to the novel. Greene is concerned

with the Catholic persecution in Mexico. That narrow sympathy is transmuted into a wider concern for the persecution of man by forces from both within and outside. The experience of human being consumed by the conflict of life and the hapless situation of the human is emphasized in *The Power and Glory*.

Chapter four is titled “The pursuit of moral values” from the novel *The Heart and the Matter* and *The End of Affair*. *The Heart of the Matter* deals with the exploration of the human condition and stresses on the necessity as well as the difficulty of having some sort of belief.

Chapter five gives the summation Greene’s religious novel. It reveals that faith ultimately wins. Souls are saved from all evil forces and sufferings. Greene indirectly condemns modern civilization with its deep sense of spiritual sense to reach God from the darker side of life. Greene often plunges into violence in quest of peace, belief and moral values. Greene probes into Evils Sin and Suffering in order to explore sin and enhance the possibilities of salvation.

## Chapter I

### Introduction

#### Writing is a form of therapy

#### Graham Greene

Graham Greene is one of the foremost post-war novelists who gave English novel the spiritual dimension. Greene has been considered as a modern spiritual writer. His didacticism led him to be a 'Catholic Novelist'. His obsession is pre-dominantly religious. Accordingly Greene's modern novel has lost religious values. Greene is the writer of the profound religious orientation both in his so-called Catholic novels and his other works which is pervaded by an intense religious feeling.

As a Catholic writer, Greene has dealt with evil in his writings. Greene feels that de-moralization of the modern society has led to a loss of faith in God and traditional human values. Greene tries to deal with themes like man's relationship with himself, with society and with God, Greene writes about 'sin and salvation' in his spiritual novels and believes that only faith in God can save man from his ruin. So Gable Sr. Mariella Gabel in *New Boundaries* says, that by concentrating on man's relationship with God and in analyzing the peculiar nexus between moral and spiritual order, Greene has prolonged the restrictions of English novel. So many, critics and scholars have observed the religious note, reflected in the novels of Graham Greene.

Greene is concerned with the Other World of life after death with God. In his novels, the world of senses is seedy, sordid, violent and cruel but there is another world in which man is sidetracked from evil to some good sense. His novels are deep and poignant because they evoke the religious sense within intellectual, moral, and political life in the world today. Each of novels explores the man-God relationship and religious institution.

Greene's novels are often based on Catholic dogma and beliefs, on such assumptions as that there is such a thing as 'mortal' sin, that Christ is 'really and truly' present in the Eucharist that miracles can occur in the twentieth century. The imaginary endorsement of such ideas in the context of a pluralist and largely secular culture presents very real artistic problems. In seeking to convey to his non-Catholic audience a technical and emotional understanding of Catholic experience, the Catholic novelist risks arousing in this audience whatever extra literary objections and suspicions it entertains about the Catholic Church as an active, proselytizing institution; while on his own part he has to grapple with the problem of retaining his artistic veracity while belonging to a Church which has never accepted the individual's right to pursue logical and artistic truth freely.

Graham Greene is generally regarded as one of the greatest English Catholic novelist of the twentieth Century. Although, 'Outstanding Christian Novelists' would be equally adopted in Greene's major novels, a man's relationship with God is portrayed as something in every way as real and vivid as his relationship with

other people; while the writer's vision of humanity's predictable corruption and consequent need for redemption is meaningful to many who do not share the Christian faith. More typically Catholicism is predominant in the part played by his characters. They live by the idea of mortal sin and the successive alternative of sacramental confession or final damnation. These novels have a consistent vision of hell on earth, of an all pervading supernatural evil at work in the world.

Greene's Catholicism is evidently moral, action-centered, rather than contemplative or mystic. The Church institutionalizes conscience, which for a Greene's hero would be exacerbating in any case. It avoids the chaos of relativity and fulfills the human demand that there be some standard a man can measure himself by accepting the Church's law as absolute establishes in the nature of the moral world rather than a mere human misjudgment. Men choose to set up impossible aims for themselves.

Graham Greene was born on 2nd October 1904. His Father C.H. Greene was the head master of an English Public School at Berkhamsted. Greene was given a conventional middle class and Anglican upbringing in the confines of his father's school, which he attended as a pupil. He was educated at this school until he went up to Balliol College Oxford.

After leaving Oxford, Greene felt a desire to go to the east which promised adventure, money and pleasure. He took a job in a tobacco company, because it offered him the prospect of three years in China, but his experience proved

fruitless. He tutored a small boy but this too did not interest him for he wrote that he didn't chiefly like small boys and he had forgotten all my Latin, Then he took up a job with a journal, a job which did not bring him money, He wanted only to gain experience.

He married Vivien in October 1927. He became friendly with a Roman Catholic Priest, Father Trollope and after three months of discussion, he got diverted to Roman Catholicism in February 1926. This conversion brought a profound influence on Greene's thought and his writings. Greene's conversion to Catholicism may be attributed to some sort of dissatisfaction with life. However, it is only assumed that he sought spiritual solace in Catholic faith. Though he was always reluctant to talk about his conversion, there is seen a deep imprint of Catholic faith in his writings.

Greene was not a scholar by temperament, though he seems to have yearned sometime for scholastic success. Through Vivien, he had a son and a daughter. This relation with his wife was not very warm and intimate for long. Adventure and suspense are constant elements in his novels and many of his books have been made into successful films. Greene was nominated for the Nobel Prize for Literature several times. Greene was a Nobel Prize nominee several times during his career.

Graham Greene is one of the greatest fashionable novelists. He represents the contemporary English novel. His reputation as a novelist has been on the increase

since the 1930's when his novels began to appear. He chose the best of the stream-of-consciousness novel and also from the traditional novel. He merged psychology with history, conventionalism, neorealism, and religion and theology. He is a much more widely read author, both at home and abroad. As the epigraph taken from Sir Thomas Browne in *Religio Medici* refers "There's another man within me that's angry with me" (part-2 section7, 64). - indicates. Andrews is man divided against himself and painfully aware of the duality of his higher and lower selves.

Greene's first published book was *Babbling April* (1925), a collection of poetry. It was followed by two novels in the style of Joseph Conrad. The title for *The Man Within* (1929) was taken from Sir Thomas Browne's (1605-1682) "There's another man within me that's angry with me." (14) Greene started to write it after an operation on his sick leave from *The Times*. The film version of the book, starring Michael Redgrave and Richard Attenborough, was made in 1947.

Man is basically a fallen individual and carries with him the stain of sin. Since the world is full of sin and corruption. It is possible that an innocent man could be tempted to a life of sin. Though men are sinful they can be saved through death or through repentance. In this way, the primitive people personified the evil forces that they knew surrounded them on every side. Primitive though it sounds, this mythological outlook towards evil is more accurate than our modern materialistic and rationalistic outlook which in denying the existence of God and demons, and ignoring the reality of the psyche, tends to overlook the power of

evil. The fluke of much illness with psychological problems the violent eruption of destructive forces in war, the explosives behaviors of man towards man, and the high incidence of crime all bears testimony to the fact that man often behaves as though men were possessed by a devil.

In the novel *Stamboul Train* (1932) the most of the striking, aspects of this novel are the sense of guilt with which it deals, it is brooding on the theme of failure, and its unpleasant attitude. *The Name of Action* (1930) centers on the young man's entanglement in Russian Revolution. Greene entered a phase in *It Is A Battle Field* (1932) It deals with a sense of meaninglessness of these relationships. Whereas Huxley highlights Everard Webley, the fascist, Greene's positive thrust came from communists. Greene's communist's characters neither believe in themselves, nor in their ideologies. Only the assistant commissioner can be said to believe in anything. He believes in his work within political frame work.

Greene wrote *England Made Me* (1935) as the theme of which is moral decline in English types. In this novel, Greene appears as a mature novelist. The story of this novel deals with high international finance, and consists largely in a study of the moral decline of certain English types as found in Sweden. The message of *A Gun for Sale* in (1936) is that everyone will be prepared to betray other. The only reason for not betraying is that it is not worthwhile making the effort. Raven, the protagonist had always believed this, and for a time was puzzled by Anne's loyalty, but in the end, she was true to him. *A Gun for Sale* is

about the theme of betrayal. Greene wrote this book to gain an effect, to stimulate a thrill, to invoke disgust and other disagreeable emotions. He introduces Acky, the defrocked clergyman, and his wife, without dwelling upon the brutishness and cunning aspect of their faces, particularly that of the woman. *Brighton Rock* (1938) says about the sordid under world in which Greene explores the means of theological salvation. But neither story nor psychology is the primary concern of Greene. They are the vehicle for his exposition of the problem of good and evil in a world which is predominantly godless.

*The Confidential Agent* (1939) was Greene's second travel book under the portable background of Spanish civil war. The main character is an agent of the government involved in the civil war. The main character of *The Confidential Agent* (1939) in the novel is called Barely D. He is the agent of a government involved in civil war. Probably, Greene had the Spanish government of that time in his mind. During the Spanish civil war, Greene must have suffered a conflict of loyalties.

*The Power and the Glory* (1940) deals with the power and glory of a priest's life. The priest has firm belief in God and church. In fact, his life is controlled by the church. This priest is called "a whisky priest". He is aware of his own desperate inadequacy. But, as the only surviving priest not to come to terms with the secular power he knows he can still give God to the people and absolve them of their sins. As with Pinkie, there is something of obscurity about him and Greene's concern is as much with his faith as with the man himself; yet he has personality and

life-history as Greene draws him. Greene insists on the undying Power and Glory which shines through a life however flawed by weakness; they cannot be quenched, and if apparently the last priest is caught, another will come. Against this the secular power is bound to fail.

*The Ministry Of Fear (1943)* illustrates the onset of World War II. The setting of this novel is war time London. In this novel, Greene describes cruelty and pity; he suggests that an emotion rarely exists without the active partnership of its opposite or what may appear to be its opposite. The action of the principal character, Arthur Rowse, illustrates this message sufficiently.

*In The Heart Of The Matter (1948)* it is the story of the damnation and salvation of Major Scobie, a Deputy Police Commissioner, who though very pure and noble at heart becomes corrupt out of pity for his wife and others. As a Catholic, he cannot go to the communion without prior confession and repentance since it would mean damnation. There is an unbearable conflict in his mind between his love for Louise and Helen, and his love for God. At the end of the novel, he decides to commit suicide in order to remain faithful to all the three – his wife, his mistress and his God. At the close of the novel, Father Rank declares that Scobie was a good Catholic.

*In The Third Man (1950)* Martins expresses feelings the thoughts of Graham Greene. Martins is an author who writes about Westerners. He has been portrayed as a third-rate writer but his views on literature are similar to Greene's *The End of the Affair* in (1951) had a mixed reception, ranging from high praise to

contempt. According to a competent critic, this novel shows the variety and the precision of craftsmanship. The association of lover to husband with its crazy mutation of pit, hate, comradeship, jealousy, and contempt is superbly described. And, for the first time in Greene's work, there is humour. The heroine, too, is consistently lovable. Repeatedly Greene enters fully into a scene of high emotion which anyone else would have shirked from. Background of this novel *The Quiet American* (1955) is about the Vietnamese war. Greene has been viewing world events in terms of a conflict between Communism and Christianity. *In Our Man In Havana* (1958) the setting is political. It is in Cuba before the Castro Revolution.

*A Burnt out Case* (1961) is set in Belgian Congo. The central character Query is a famous Catholic architect. He takes flight from his old life and stops only when he can go farther, having reached the heart of darkness, deep in the Congo. *In The Comedians* (1966,) Brown is the narrator of the story. In this novel, Greene intended to demonstrate the need for a revolution to purge Haiti, the Republic of Nightmare of Terror and corruption. *In Travels with My Aunty* (1969) the hero, Henry, is a retired bank manager. He is swept up by his elderly aunt Augusta into a series of semi-farcical adventures finishing in Paraguay, where the Aunt Augusta is reunited with her lover, Mr. Viscount, an aged and absurd Nazi crook.

*In The Honorary counsel* (1973) sixty-one-year old Charley Fortnum is the Honorary Counsel. His wife Clara had once been a whore in a brothel. The message of the story is that some sort of faith or commitment becomes unavoidable in the

present times of political ideologies and instincts. *In The Human Factor (1978)* Marxism is the theme. Marxism is looked through the Catholic eyes. *Dr. Fischer of Geneva or the Bomb Party (1980)* shows the theme of greed as an evil.

Greene served as a film critic from 1935 to 1939, and as a literary editor from 1941 on the spectator. In 1947, Greene joined the foreign office of the British government and stayed there until the end of World War II. Greene was made a companion of honour in 1966. An interesting aspect of Greene's career was Greene's work as a film critic and quality of his own novels has been frequently highlighted and praised.

The objective of the study is to analyze the fall of man. This is done by analyzing *evil, sin and suffering* in a moral perspective within the framework of Christianity. Greene's character reflects a compassion towards the sinner. Greene was convinced that the visible universe contains the treachery of the meanest kinds of lies, betrayal and godlessness. Life is violent and Greene believed it. An art had to reflect that violence. For this study, both primary and secondary data are collected. The thesis is based on five novels of Graham Greene viz, *The Man within, Brighton Rock, The Power and the Glory, The Heart and the Matter and The End of the affair*.

Literature is nothing but a collective fictitious feeling told in various forms to reveal the history and happenings of the past. There was an age where every work of every author was pious, God fearing and dealing with all good paths of

life. When literature started flourishing in England, the period was a real golden age where every hymn praised the purification, the deeds of the Almighty. The search for a religious experience of the human predicament was much felt in the nineteenth and twentieth centuries.

British literature is relatively a very old one. Although British writing began as a colonial literature and contemporary authors as John Spurling and Evelyn Waugh, have steadily developed its own national characteristics. In the social life, man lives amidst all happenings. Man has to socially deal with the historical impact of the political and cultural transformation in which religion has produced a confirmed meaning. It asserts the fact that the conception of life and deeds should be well analyzed. Religion and literature are inextricably linked. Religion is a force that links man to God and other men. Men have a great need to rely on the fact of human goodness. Human goodness seemed to be an outrageous fact. There is nothing equal to human creativity, human care and human will. People can be incredibly generous, imaginative, and open-hearted.

A novel is a long prose narrative that describes fictional characters and events in the form of a sequential story, usually. The genre has historical roots in the fields of medieval and early modern romance and in the tradition of the novella. The latter, an Italian word used to describe short stories, supplied the present generic English term in the 18th century.

Shakespeare in *Hamlet* called to avenge his father's murder "Murder most foul as in the best it is but this most foul, strange and unnatural" (Act I Scene III). It is unnatural to be evil because the queen is disloyal to her king; a wife disloyal to her husband, a brother disloyal to his elder brother, a subject disloyal to large Lord. The Queen's hasty marriage with her husband's brother is equally unnatural and this theme could be followed through the play Shakespeare in the play *Macbeth* quotes as "Fair is foul and foul is fair. Hover through the fog and filthy air" (Act I scene I). These are the words of divination uttered by three witches in the beginning scene of *Macbeth*. They strike the key note of Lady Macbeth greediness which turns foul to commit murder in the play. Horror and murder is seen throughout the play.

W.B. Yeats in the poem *Easter Day* observes after the English army swooped on the Irish patriot's and observed the revolutionary political evil as "Was it needless death after all? For England may keep faith" (66-69). Easter rising was not generally welcome at first, was it all unnecessary asked *Yeats*. No the truth is that the martyrdom of the leaders ultimately paved the way for a renewed fight for freedom. Also Yeats in the poem *Among school children* presents the idea between perfection and imperfection real and unreal world. "Both nuns and mothers worship images but those the candle light are not as those that animates a mother's reveries. But keep a marble or a bronze response. And yet they to break hearts" (7).

Yeats describes that the mother worships perfection and immortality in the land and the nun worships perfection and immortality out of life, but they live in a world of process and changes breaks their heart. Coleridge in the poem *Ancient Mariner* has described the corollary of killing a bird of good omen. “Had done a hellish thing and it would work ‘em woe for all averred, I had killed a bird Ah, wretch! Said they the bird to stay that made the breeze to blow” (90). All the shipmates of the Ancient Marine condemned his action of killing the bird Albatross. They declared the mariners wretched being for having killed the Albatross. Some of the sailors had a dream that they had been avenged by a spirit that had been following the ship from the land of mist and snow and had been moving all the while nine fathoms deep in the water.

D.H.Lawrence in the novel *Sons and Lovers* portrays the theme of the hatred in the industrial society. D.H.Lawrence had his personal experience that his parents had a carnal bloody flight that made him to write with the realities of evil. The problem of evil raises a number of special problems for the human conscience. Indian writer Mulk Raj Anand in *Coolie* brings the reaction to the evil of untouchability. The injustice and the tyrannical nature of the evil of untouchability have existed in India for ages and this continues to exist even now. The humiliation for ‘Bakha’ the sweeper boy his poverty glaring evils round which Mulk Ray has highlighted as social evil.

*The chamber dictionary* defines *evil* as adverse, bad, base calamities, catastrophic, corrupt, cruel deadly, disproved destructive, detrimental, devilish, dire, disastrous, foul, ghastly, grim harmful heinous, hurtful, immoral. *Sin* defines any serious offence, as against a religious or moral principle. *Suffering* defines the pain, misery, or loss experienced by a person who suffers.

It's important to distinguish between two kinds of evil: moral evil and natural evil. Moral evil results from the actions of free creatures. Murder, rape and theft are examples. Natural evil results from natural processes such as earthquakes and floods. Of course, sometimes the two are intermingled, such as when flooding results in loss of human life due to poor planning or shoddy construction of buildings.

According to the Christian influence and two great epics that – Dante's *Divine Comedy* and Milton's *paradise lost* embody the life of man in a new perspective. *Milton* depicts man's life before the fall as before the state of the world as it is, came about and Dante figures in the *Divine Comedy* as vision of journey of man's life is after his life on Earth that in Hell, purgatory and Heaven.

*The Chamber dictionary* prefers the term *redemption* as compensation, atonement deliverance, discharge, emancipation, fulfillment exchange, expiation, liberation, reclamation, recovery, release, rescue, retrieval, salvation. The *Thesaurus* refers to the term *redemption* as regeneration recue, salvation rebirth and recovery.

There is something deeply puzzling about this Evil, Sin and Suffering. The puzzlement focuses on acts such as death, pain humiliation and other

atrocities. When it is merely a matter of fraud deception or a broken promise thus the atrocity can be labeled as evil, hatred and fear. Chromatics of evil love hatred behind man is as mythological, cosmological, religious, psychological, social, political and economical etc. The purpose of the study is to probe into the shades of religious dimensions in the works of Graham Greene with particular reference to *The Man Within*, *Brighton Rock*, *The Power and the Glory*, *The Heart of The Matter* and *The End Of The Affair*.

It was man's reason that enables him to discover these laws of nature – and to guide his own life in the world. John Milton steeped in the Greek and Latin classics and determined to use his wide ranging and encyclopedic familiarity of literature in order to present his themes of the predicament that man finds on the earth. The accepted theme of epic being loves and war; Milton begins his poem *Paradise Lost* with Satan's defeat at the hands of God as "With ambitious aim against the throne and monarchy of God. Raised impious war in Heaven and battle proud with vain attempt" (41-5).

Shades of Greene defined as a set of beliefs concerning the cause, nature and purpose of the universe, especially when considered as the creation of superhuman agency, agencies, usually involving devotional and ritual observances, and often containing a moral code governing the conduct of human affairs the practice of religious beliefs; ritual observance of faith. The concept of good and evil, love and hatred, failure and faith is so volatile and complex, that ordinarily a novelist

hesitates to use them as a basic foundation to build upon. This is so, as they happen to be based more "upon empirical experience rather than on the ultimate and unalterable truth.

The Garden Of Eden persuades Eve to eat the forbidden fruit of the tree of knowledge of good and evil, evil persuades Adam to partake the fruit of the forbidden fruit and as a result of disobedience due to their desire to be equal to God in their knowledge. Man was driven out of Eden and Sin and Death entered the world.

Ancient man embodied these evil powers as mythological beings or spirits. Modern psychology prefers to call them archetypes or autonomous complexes. The reality of evil forces man to accept a broader world view that takes into account spiritual reality as well as material reality.

The ambiguities of the natural world can present such different exterior to its inhabitants in ordinary life, in art, in philosophy and in religion. In ordinary life, people can be struck again and again by its wonders and beauties, the tenderness of human love; they can also be struck by the alien indifference of impersonal forces, by nature tied in tooth and claw, by boredom, by the malice of others, by fear of madness or just senility.

In art, the beauties of landscape, painting, nature poetry music, cathedral, mosque and temple architecture and in the literature of despair, the screaming paintings of Roger Bacon and the theatre of the absurd. In philosophy the conviction is the best of all possible worlds and on the other world of anguish and alienation

can be realized. A Mankind became more sophisticated and gradually there emerged a distinct pantheon of gods and goddesses, one of whom was sometimes said to be the author of evil. R.Pannikar in early *Indian Religion* thought refers to “the situation as of bonded labor which embodies the sinful egoism of rich landlords and it is an oppressive violence that provokes sometimes inevitably the defensive violence of the oppressed”. (482)

In religion, a survey of religion shows a suffering recurrent cyclical process of growth and decay, unfinished goal in life can be experienced. Francois Petil O Praem in *The Problem Of Evil* opines as “The Judaeo - Christian God created the world good, but the free will of creatures brought disorder into it – appeared to the Gnostic and over simplification” (17)

Society also called by some social formation is not something made and given to human being before the existence of human being like the natural world. Fr.S.Arokiasamy in *Social Sin* refers as “*Society* is the construction of a group of human being – survive with the imperative needs arising out of instincts. To become aware to assume, responsibility is a social sin”. (6) The Bible says in *The Book Of Exodus* as “The cries and groans of Israel which speaks of the evil that people suffer” (Exod: 3.79) In the Old Testament in *Zechariah* there are scene references to Satan as a supernatural being that “We are told that Joshua the high priest appears with the angel of God, who stands on one side of him to defend him,

and Satan. Who stands on the other side as an accuser”(3:1) Satan personifies an evil being that seeks to destroy Joshua’s soul and opposes the angel who acts in Joshua’s defense.

For instance the Egyptians have the evil God who is contracted with his good brother Osiris who makes the earth fertile life. From the evil God comes everything destructive and inimical to human life. A John Sanford in *evil* explains as “*The* God Loki personified evil in contrast to the beautiful and much beloved Balder: the split between a God and an evil God is greatest” (17)

However in the Iranian myth of Ahura Mazela and Ahriman came from death, darkness and ills of mankind lie. The world in which men live is the battle ground of these two Gods. Evil devoted to deceit and strive along with their master to destroy the power of good and to draw mankind into evil ways. Since the opposites of good and evil, light and dark has been as sharply drawn as in the Iranian religion.

Zoroastrianism born in Persia taught the light and darkness, good and evil, love and hatred, failure and faith are in external conflict. The Gnostics related the world of spirit to the realm of good and the material world of darkness to evil. Because man is imprisoned in the world of darkness and evil is imprisoned in and salvation of man consists of separation from his body through right knowledge.

Greek Gods quarreled with each other outrageously are often petty and self – seeking are prone to jealousy, rage and plotting titan and parenthesis suffer a

cruel punishment from Jews. In United States in the great spirit whose power and authority were supreme over all life, lesser deities, mankind and all of nature were under the ultimate rule of the Great Spirit. The Indians believed that man lived in the world of constructive and vicious side of nature.

Satan is personified as an evil being who seeks to destroy Joshua's Graham Greene's view and opposes the angel who acts in Joshua's defense. Satan's passage is found in the Bible in the book of *I chronicle* as "Now Satan stood up against Israel and moved David to number Israel" (IChron: 21.1).

Psychology suggests that man reject any pretence of being good that forces to keep people evil hidden from them. Bible says in the chapter of *Mark* when Jesus was addressed by the rich young man as "Good Master" retired. "Why do you call me good? None is good but God alone" (Mark: 10.17-18).

To begin with the comprehension theory, evil should help us to understand the variety of motives for reforming evil actions. Banality is a theory of evil that should be consistent with the fact that many horrors, society wide horrors, should be characterized. There is a fact that many participants in evil are not moved by hatred or sadism. Reflexives are a theory of evil that helps us to understand how evil can be seen as evil. People who are thought to be patriots are often amazed at others. Shifts of moral perspective require an enormous amount of understanding or imagination. . Ronald Paulson *in sin and evil* traces the shades of sin as A social construct that depends on what behaviors those wielding social power as decided

to condemn and punish as deemed offensive to God Marcus Ward in *The Outline Of Christian Doctrine* states that “Original sin stands for the truth that since the first – man fell there is in all men, a radical tendency to evil. Behind each sin which a man commits is the bias to evil” (34)

Greene had a fascination for evil and contempt for ordinary virtues. After his conversion to Catholicism Greene defended this attitude on the ground that a close acquaintance with evil was no obstacle to the salvation of the soul. Greene has succeeded in focusing attention on conflicting strain and stress, pulls and pressure that make nonsense of man’s hope and aspiration the quest of harmony is a recurrent theme in his work, while tragedy reveals that the human spirit is ready to sacrifice itself in confrontation with the mystery of evil. The tragedy has always referred to some aspect of man of concrete involvement with evil and has ways to deal with it. The Christian, virtuous, heroic, aristocratic hero of the past has been replaced by the anti- hero in the contemporary 20<sup>th</sup> century novel. It is certainly as true of Greene as of Henry James that Greene was inspired by a ruling fantasy in *collected essays*: “Sense of evil religious in its intensity” (23).

Robert.A.Wichert in *The Quality Of Graham Greene*, Greene wrote in the year 1954 an open letter to Cardinal Felon the archbishop of Paris protesting the church refusal of Catholic burial to Collette as “Collette was simply the most recent of a longish list of Sinners – including the central figures of many of Greene’s works – who have experienced the quality of his mercy, the gentle rain of the comparison” (99).

The fact is that Greene like God, God likes to concern himself with sinners and often sinners of a certain type, Graham Greene in *The End Of The Affair* opines as “Sinners who may be saints” (99). There is an adulterous Sarah in ‘*The End Of The Affair*’ adulterous ambiguous Rose in *The Living Room* Major Scobie in *The Heart Of The Matter* the novel to which Greene attached this quotation from Charles Peguy: “The Sinner is at the very hearts of Christianity... none is as competent. As the sinner in the matter of Christianity no one, unless it is the saint” (99).

Greene is extremely good at conveying ‘an atmosphere of unromantic corruption’ and one cannot miss the ‘distinct vision of life’ in his novels. Being conformed catholic, Greene is concerned with moral problems. In his novels action in his world (Greenland) takes place with consciousness of the other. His novels, it could be said with certainty, deal with the Operation of the Grace of God. Though Greene was born a non-catholic, he became a devoted Catholic. Most of his themes are influenced by his faith. His conversion was the turning point in his career. Stanford Sternlicht, in *The Sad Comedians: Graham Greene’s Later Novels*, says that the varieties of faith one can find are masks for a commitment to life unified by “a service to man” (76).

His characters continuously think about the importance of human acts and they also reveal their thoughts about God and soul, love and damnation. According to the Christian belief, the sinner is very important. But Greene points out that the faith or love is precious to God and it will work for salvation. Greene's pessimism

forms his religious vision and human situations. God's who does expect it and does not allow us to prevent ourselves without damnation. Greene must have had the influence of the Catholic concepts, which he has brought out. His ideas can be adopted from the idea of original sin.

Greene however feels that the modern novel has lost the religious sense, and he has sought to seek to restore that in his novels. He deals with the phenomenon of the displaced person in many of his novels. In novel after novel K.S.Subramaniam *Graham Greene A Study* he points out, "the meaningless, the seediness and the vulgarity of a society living without a sense of God" (3). He dealt with soul-searching problems, salvation and damnation in his major novels. Greene has often been described as a Catholic novelist because the Catholic faith and concepts have the effect on the English novel. The main dominant theme in Greene's fiction is about the good and evil. It is the beginning with the mercy of God. His works do not contain any comfortable words and this makes the Catholics unsatisfied with his religious ideas.

In his earlier phase Greene is more, concerned with the characters that can have the potentiality of the tragic hero, since they are concerned with their commitment and are buffeted by a phenomenon more powerful than they themselves are. Despite their awareness of evil, his characters cannot desist the longing for God's grace, or for a lost ideal or for the peace of mind. They typify the eternal struggle that goes in the human mind, between the forces of light and of

darkness, for the possession of the soul. The devil's side may appear to be triumphant, but not for ever. If his characters exhibit traits of evil, hatred and failure and other demonic elements, they also present with equal force, the attributes of good, love and faith to a given commitment towards salvation.

Man is the crown of all conception and in man alone of all created beings, the divine nature is reflected. Genesis stands out and declares the deep and external truths. There is God who made all things and set them in a system. The world is the product of God's creative purpose and nothing is independent of God or beyond God's control. *Genesis* in the book of Bible says God made in the creation with the "knowledge of good and evil" (Gen: 2.9).

It is known to the world that the first sin was created by Satan in the form of serpent. Lucifer was once a favourite angel positioned next to God in heaven. When he wanted to acquire the place of God, he was thrown out of hell. So Lucifer raised war against God. Along with fallen angels Satan entered to the Garden of Eden but was successfully thrown away by God. So Satan entered the Garden of Eden as a serpent to persuade Eve to eat the forbidden fruit of the tree of knowledge of good and evil. Man was driven out of Eden and Sin and Death entered the world.

The word sin is such a loaded word particularly in Christian teaching. There is evil and suffering in the world. Rick Rood in the *Problem of Evil* says, "Indeed, even for the believing Christian, there is no greater test of faith than this that the God who loves him permits him to suffer, at times in excruciating

ways...”.(Probe Ministers) The men who stand contrast in the way of God are sinners and wicked. It can be posed as evil. Evil is extremely opposite to God’s way. The sinner’s does evil, the wicked man is evil. It is the evil that penetrates into men’s mind and takes wicked decisions to probe into sin.

Greene's obsession is with sin and the seediness of our civilization. Greene not only points out how sin and suffering are inevitable in this world from the point of view of the Christian religion, but he also presents man's sense of guilt and his importance to prevent a repetition of the sinful act with great psychological insight. Greene is certainly one of the genuine voices of the age, proclaiming its evil, hatred and failure with its struggle to attain salvation.

Greene’s first novel was *The Man Within*, a historical adventure about smugglers on the Sussex coast in the nineteenth century, which had an initial success with readers and critics that Greene himself finds ‘inexplicable’. Although it is a remarkable technical achievement for a writer still in his early twenties, the book’s style is derivative and sentimental, and all attempts at creating a sense of action and excitement are spoiled by the ambitious young author’s unsuccessful pretensions to high moral seriousness and depth psychology. *The Man Within* exhibits awkwardness when dealing with purity and sanctity, but a facility on the part of the young author for describing violence, hatred, just and evil. Elizabeth’s pure soul, for example, is literally too good to be true, but Andrews’s alternating attraction to and repulsion from intimate contact and his consuming sense of sin and guilt, are expressed with great effect.

A fairly large portion of the distinguished novels of the last few decades have been written by Catholics and have been described as Catholic novels. One reason for this is that the conflict is not only between this world and the next world, but between sanctity and goodness. Greene used this theme successfully in his novels. *The Power and the Glory* (1946) and *The Heart of the Matter* (1948), the familiar conflict being set out like an algebraic equation, with notable attempt at psychological probability. It is perhaps in these two novels, his most successful books, that he gives the readers his finest evocation of the fallen world. There is something deeply puzzling about this: why do people do these things? The puzzlement focuses on acts that one impossible death, pain, humiliation etc. When it is merely a matter of fraud deception or broken promise, the atrocity can be labeled as evil. Crime, sin, evil, hatred, failure damnation are his common themes.

The three novels published between 1938 and 1948 *Brighton Rock*, *The Power and The Glory* and *The Heart of the Matter* are sometimes taken together as a 'trilogy'. *Brighton Rock* marks the beginning of Greene's 'serious novels'. Published in 1938, it is the story of the world of race gangs and deals with the question of sin, damnation and salvation. A depth of meaning is to be found in this novel and the ones which followed this, sets apart the secular novels. The handling of a specifically catholic theme relates this novel to *The Power and the Glory* (1940) and *The Heart of the Matter* (1948).

*In Brighton Rock*, there is a seedy atmosphere in which all sorts of betrayals, murders, pursuits, gangsters happen to appear. *In the Power and the Glory* there is the theme of pursuit, hostages by the Police, pursuit of the criminals etc. *In The Heart of the Matter*, there is murder, spying, smuggling, police patrols, investigations, adultery, suicide and so on. But such paraphernalia is not the heart of the matter in these novels. This is, in fact, used for fulfilling a higher aim to convey the truth. These novels basically deal with the theme of sin and damnation or redemption and salvation - damnation in the eyes of orthodox people and salvation in the eyes of liberal people.

The forth coming Chapters reveal the religious dimensions of evil and the shades of redemption in the selected works of Graham Greene. His characters continuously think about the importance of human acts and they also reveal their thoughts about God and Soul, love and damnation. According to the Christian belief, the sinner is very important. But Greene points out that the faith or love is precious to God and it will work for salvation. Greene's pessimism forms his religious vision and human situations. Greene must have had the influence of the Catholic concepts, which he has brought out. His ideas can be adopted from the idea of original sin.

The story of *Brighton Rock* is set in motion when Pinkie Brown, a seventeen years old. Hoodlum and his gang decide to kill Fred Hale because the latter's act of betrayal has led to the death of the precious leader of the mob. Trying to escape the killers, Hale attaches himself to Ida Arnold a bay hearted sex figure who specializes fun. When Ida later reads in the newspapers about the mysterious circumstances surrounding Hale's death, she decides to investigate the matter.

As she begins closing in on Pinkie, he murders a nervous member of the gang and marries a young girl who knows too much about the true facts of Hale's violent death in order to avoid the possibility of her testifying against him in court. Driven into a panic by an accumulation of menacing circumstances, Pinkie decides that Rose must go, too. Pinkie thinks of a way to trick her into committing suicide; however before the Pinkie can succeed, Ida and her retinue arrive in time to save Rose. And Pinkie falls to a ghastly death over a cliff as he runs screaming from them.. Greene might be considered with sin and sanctity. Brighton Rock starts in the manner of a thriller: "Hale knew before he had been in Brighton three hours that they meant to murder him" (5).

In *The Power and the Glory* Greene portrays the familiar conflict between the head and the heart, the belief and the disbelief, the good and the evil in his own creative and pictorial style. The experience of human beings consumed by the conflict of life and the hapless situation of the humans is well said in *The Power and the Glory*. Greene in the face of the oppressive reality of life reveals that the characters are in the contradiction of life. Social, political and moral factors hold the key of evil because they are manmade and hence imperfect. Thus evil frame brutish selfishness and breed mutual distrust which break out into sufferings and revolution. *The End of the Affair* gives an account of human love with "the envied passions of jealousy and hatred "further fanned by the unexpected intrusion of divine love. Bendrix, the middle aged novelist, tells that "this is a record of hate far more than love" (7).

Since the beginning of time, people have pondered on the existence of evil. Evil is an entity inside every living being in the world characterized by selfishness, torturing, and ultimately, the unjustifiable killings. Selfishness is the root of evil. Torturing others is the next step in the quest to become evil. However, there is one form of torture that is the most absolute of any other form. Even in today's society, it is very hard to make even the hardest criminal pay the ultimate price for what he has done, even if he is deserving of it. Young earth organizations blame all the bad things in the world on Adam and Eve's original sin. According to those groups, sin resulted in human death, the growth of weeds, animals becoming carnivorous, and all manner of diseases and natural disasters. In essence, Adam is blamed for everything bad in the world, relieving God of the guilt for all the suffering and "answering" atheist's charges that there is too much evil in the world for a good God to exist. The Bible does not really blame Adam's sin for all the bad things in the world. The Bible does say that certain things happened when Adam and Eve sinned. God had warned Adam that eating the forbidden fruit would result in his death (Gen: 2.16-17). Paul makes it clear that Adam's and our sin resulted in death being passed on to all human beings. For the most part, young earth ministries avoid the question of *how* sin could *cause* all those things to suddenly appear.

Ignorant and innocent people suffer in the World today Thousands of people die of starvation every day in Africa. Nowadays, people suffer and die of terrible disease like Aids to run rampant. Some kind of monster that enjoys making people suffers. It's not GOD who causes all these things. A lot of it is the

evil work of a powerful being called Satan, or the Devil, and he just loves to hurt man and see him suffer!--In fact, that's one of his main tactics to try to turn man away from God. He tries to give God the blame for his own dirty deeds!" Why does he allow evil in the World? He's given each of us to choose good or evil!"

Original sin stands for truth than since the first man fell there is in all men a radical tendency to evil. All men are prone to sin without putting the blame on God. Men are born into an evil inheritance and any act or disposition contrary to the will of good is evil. How can a man know that he is wrong? It is when an individual has a sense of guilt only when it recognizes that many have sinned or convicted of capable lack of knowledge. In fact, the sense of guilt arises from the reaction of conscience. In every land today men are conscious of conflict between good and evil in human nature. The crisis presented by the presence of both elements has been illustrated a new by current events. War for examples seems to bring out both the best and worst in men. On one hand, there is courage and self sacrifice, on the other treachery and cruelty. What set of deeds and qualities represent the evil about man? It is not easy to strike the balance. If one is to confront and overcome the rival doctrines of man that threaten to destroy all that is previous in human life. In the condition of man, man sees the world in double light and darkness that is *good and evil, love and hatred, failure and faith.*

The metaphysician searches of a solution solely in the principles of human reason and in our natural knowledge of God. The psychologist studies the

repercussions of evil in the human mind and in the feelings which are its expression in the organization of life and ordinary behaviour. The problem constitutes one of the great difficulties of faith. Also should be shown that the existence of Evil is compatible not only with survival of God but with God's love forces.

Since human beings are forces which to react to life in terms of Bentham and Kant Theory, The psychological character of man could be revealed with the frame work of *good and evil, love and hatred, failure and faith* it is not surprising that mythologies and world religion have always tried to account for the presence of evil. Through their myths personified the evil forces of nature and the spiritual world that were threatened to him and they sought to come into some kind of relationship with the destructive powers that so profoundly affected life. This will help to see the various ways which mankind has tried to come to term with spiritually and psychologically with the problem of evil.

The nature of evil is closely related with question of the nature of good to frame the terms Good and evil can be defined in some kind of meaningful pragmatic and universal ways but few attempts have ever been considered successful. Human nature to soundly reject evil and to equate it to whatever forces that harms man. Demonic evil performed for the purpose of harming others. Instrumental evil is an evil that is used to carry out some other purpose for instance oil spill in the Gulf of Mexico, the hazardous byproduct of an aggressive business. Idealistic evil is used to justify a greater cause, e.g Adolf Hitler. Evil is based on human incompetence.

The primitive people personified the evil forces that they knew surrounded them on every side. Primitive though it sounds, this mythological outlook towards evil is more accurate than the modern materialistic and rationalistic outlook which in denying the existing of God and demons, and ignoring the reality of the psyche, tends to overlook the power of evil. The coincidence of much illness with psychological problems the violent eruption of destructive forces in war, the explosives behaviors of man towards man, and the high incidence of crime all bears testimony to the fact that man often behaves as though men were possessed by a devil.

Appaswamy S.P in *The concept of man in western literature* says that : “The world in which man find himself is not a hostile world, but it is a world of tensions which are only partially to be understood and accounted for by the individual”(5). According to the Christian influence and two great epics that – Dante’s *Divine Comedy* and Milton’s *paradise lost* embody the life of man is embodied in a new perspective. Dante figures in the *Divine Comedy* as vision of journey of man’s life is after his life on Earth that in Hell, purgatory and Heaven.

Thus, after placing Graham Greene within the milieu of late modernist fiction, the chapter entitled *Bentham and Kant Readings in the Biographical- Psychoanalytical Tradition* invites to a reading centered on the relationship that exists between the Graham Greene’s traumatic childhood experiences and his literary creation. Are Berkhamsted, Betrayal and Deceit has a dual role in society. It may reflect the ideas already prevalent and it may envisage a concept of man with the ideas of good and evil which will ultimately mould and direct society.

The effects of the First World War can be easily seen in the literature of the twenties. The writers of this period recognized that the high civilization, built on oppression and social and moral injustice, is not stable. They realized that the people are living in a time of rapid and disturbing change. K.S.Subramaniam in *Graham Greene: A Study* says, "The age we live in is one of disillusionment, cynicism and agnosticism" (1). The two world wars took place in the twentieth century and it unsettled the society in many ways. The effects of the wars can be seen in this century. The writers of this period realized in many ways that they are living in a time of rapid change. The years of 1930's were a decade of fear, misery and panic. And this condition is found in the novels of Graham Greene. "The disillusionment of this age resulted in a marked decline of spiritual quality in contemporary fiction" (1).

The western civilization dominant in the age neither provided a climate of opinion favourable to a belief in miracles nor to the other worldly teachings that had swayed the Europeans more strongly in earlier times. Faith in the depth of natural law, and the prestige attached to science and coloured twentieth century thought. Since the Renaissance and particularly since the scientific discoveries of the seventeenth century, rationalism and materialism had spread through the western world. The twentieth century was an era of such rapid change that millions of rootless and dissatisfied people lost their bearings. New competing "isms" - Socialism, communism, Fascism, Nazism, Racism, and Statism - attracted and inflamed the masses.

The fact is of wrong choice and human wickedness both individual and commercial. As pointed out earlier this does not explain the presence and frequency of natural disaster, diseases and accidents in the world. It only partly explains the suffering actually caused by human wickedness.

The biblical wisdom and knowledge that produces a happy interaction of all religious dimensions, and the heavenly resources available through the spiritual dimension, are able to prevent negative emotions such as hatred, bitterness, self-pity, lust, greed, envy, and jealousy, from ruling a life in ways that bring psychological and mental illness, burn-out and despair, destruction, defeat, disorder and tragedy.

The fatal flaw of mankind is man's inability to trace out the saturation point between good and evil. Man pays least attention in analyzing the level of good and evil. He is composed of multi-faceted chaotic emotions. Right from his birth to his death, he is trapped in this emotional whirlpool. He sways according to the pendulum's rhythm striking both good and evil. At one point, this emotional trauma reaches the denouement, when the inner voice of the man claims to be the advocate of one side –the sole proprietor of either good or evil. It is this mammoth shift from good to evil or evil to good that dominates the attitude of a man. Hence man is stigmatized as good or evil, on par with his combat to both the good and evil. It is the recognition of either the good or the evil, that determines the profile of a man.

Literature most often developed works using themes of good and evil, whether they state them symbolically or directly. One may determine a theme as

an idea, point of view, or perception, embodied and expanded upon in a work. When the writer conveys messages of good and evil, they may choose to use symbols of light and dark, innocence and malice, or general opposites. Webster's dictionary defines "good" as virtue, validity, and the possession of desirable or positive qualities; while on those who represent "evil" remain morally wrong or bad, harmful, malicious, and absence of good. Light, remaining the universal symbol of good, may be defined as spiritual awareness and a divine presence; opposing darkness which continues to represent evil as anything threatening, sinister, or ignorant.

The *Bible* says in *The Book Of Exodus* as “The cries and groans of Israel which speaks of the evil that people suffer” (Exod: 3.79). In the *Old Testament* in *Zechariah* there are scene references to Satan as a supernatural being, “We are told that Joshua the high priest appears with the angel of God, who stands on one side of him to defend him, and Satan. Who stands on the other side as an accuser” (3:1). Satan is personified as an evil being that seeks to destroy Joshua’s soul and opposes the angel who acts in Joshua’s defense.

Evil, sin and suffering is a complex and thought promoting subject and is indicative of the deep relation between philosophy life and literature. Art is a representation of life. Literature is representation of life through verbal images. Many writers are trying to analyze the fact of happiness in life through images and representation of salvation. Great writers are talking of human misery and

therefore of human happiness because they are the two sides of same coin Life. The virtue and vice alternate in a person's life. Great writers in literature deals with extraordinary situation of good and evil.

Human had been silent sufferers for quite a long time in the world. Man sufferings out of evil nature have become the focus of this study. Anatomy may be one's destiny, but a liberal democratic society like the present cannot impose atavistic practices. Nor can it remain callous to the men's self-actualizing needs. Men too need to sharpen their responses towards evil situations and sinful activities that were often levied upon them by the society. It requires a new enlightenment and attitudinal change within the self of every man. It is the objective of the researcher to take up the social approach to heal the humanity which will shed more light on the study of characters. Thus the objective of the study is to explore the human nature in the religious novel of Graham Greene. For this study primary and secondary data are collected. The primary source are taken from Graham Greene's five novels viz, *The Man Within, Brighton Rock, The Power And The Glory, The Heart Of The Matter, and The End Of The Affair* Secondary data are collected from various books, journals, magazines, newspapers and online materials.

Among the English novelists of the twentieth century, Graham Greene occupies a prominent place. His earlier works were meant to be regarded as light matter rather than serious fiction with a definite moral purpose. He himself has distinguished between his 'novels' and 'entertainment'. The 'entertainment' are

crime stories and the ‘novels’ something more than that. It can be said that his novels are ‘catholic’ and entertainments are ‘lay’ though Greene himself has not made any such suggestion. But even in the earlier works, the echoes of the great themes that he explored in his later works can be traced.

The introductory chapter one is titled as “Shades of Greene” with regard to the religious dimensions of writers of the age. Shades of evil, sin and suffering can influence man in different ways. Characters drawn from the selected works of Graham Greene are discussed to bring out the theme of innocence. Greene points out that there is grace of God and a state of mind that is attainable to man. His works are a call to look hopefully at life with courage and faith in man and God.

Chapter two is titled as “The Pursuit of Peace” through Greene’s work “*The Man within*” and “*Brighton Rock*”. The novel analyses the nature of an individual in search of peace. Greene has championed, through his character, the cause of the human heart to fall and has voiced the deepest hope and fears of man – the lonely man, the hungry man, the angry man, the defeated man and the divided man. Andrew the hero of Greene’s *The Man Within* speaks of the ‘terror of life’ of going on soiling himself repenting and soiling himself again. Andrew shares this terror with the scores of various experiences. The character in *Brighton Rock* “Hale knew before he had been in Brighton three hours that a meant to murder him”. (5). Pinkie Brown the boy inherits the leadership of gang racecourse

hoodlums who becomes the object of pursuit. Rose and Pinkie shows a religious awareness which gives special meanings to their acts. They have extra dimensions because they feel they also exist in God's eye.

Chapter three is titled as "The Pursuit of Belief" with the novel "*The Power and the Glory*" from Greene's travel to Mexico and the Mexican travel book, *The Lawless Road* that acts as a curtain raiser to the novel. Greene is concerned with the Catholic persecution in Mexico. That narrow sympathy is transmuted into a wider concern for the persecution of man by forces from both within and outside. Cruelty and injustice have often been tolerated in the name of truth and justice. With the sense of knowledge Greene surrounds all notions of good and evil. Against the background the novel examines the effect of faith in action. The experience of human being consumed by the conflict of life and the hapless situation of the human is emphasized in *The Power and Glory*.

Chapter four is titled "The pursuit of moral values" from the novel *The Heart and the Matter* and *The End of Affair*. *The Heart of the Matter* deals with the exploration of the human condition and stresses on the necessity as well as the difficulty of having some sort of belief. The tension – torn character as Scobie lies under the weight of a sorry scheme of things, voice their egotism, evil and absolute ignorance. They live in a world of isolation and exiles, betrayal, flight and pursuit on everyday occurrences. Greene says that Scobie's predicament which ends in his attempted suicide is the result of pride and pity. Greene talks

about human relationship, their intangibility and precariousness. Greene talks about the failure of love and the death of the heart. Scobie is made to choose despair that last and love that does not. Scobie's life becomes an interminable quest for a solution to the problem of living a quest that ends with death alone.

*The End of the Affair* deals with the impact on divine love. Greene gives an account of human love with the "the entwined passions of jealousy and hatred fanned by the unexpected intrusion of divine love. Bendrix is a record of hate for more than love". (7). Human love intrudes upon human relationship and changes their courses forever in a single incident. The lovers in the novel did not have little belief in God nor do they owe allegiance to any faith. Sarah wants the ordinary corrupt human love and holds out against the onslaught of belief. But, gradually her resistance breaks down and her commitment to faith becomes totally stronger. Sarah's improbable leap into faith and the introduction of miracles reveals the quest for moral values.

Chapter five gives the summation Greene's religious novel. It reveals that faith ultimately wins. Souls are saved from all evil forces and sufferings. Greene indirectly condemns modern civilization with its deep sense of spiritual sense to reach God from the darker side of life. Greene often plunges into violence in quest of peace, belief and moral values. Greene probes into hate and lust in order to explore sin and enhance the possibilities of salvation.

Graham Greene (1904 – 1991) is one of the major post war novelists who gave to the English novel the religious dimension. Greene reveals the formula of salvation that could be reached through faith only by experiencing and realizing the theme of evil, sin and suffering. Greene has written some twenty seven novels in addition to plays, short stories, books, children books, film and literary criticism, travel books, memoirs, biography and two volumes of auto biography. It is one of life's ironies that the man who said that success is merely failure postponed should be doomed to lasting success towards God.

The significance of the study shows that in the social life, man lives amidst all happenings. Man has to deal with the historical impact of political and cultural transformation in which religion has produced a profound meaning. From the very beginning of the century, man has powerfully projected the problem of man's identity due to the disappearance of the traditional ties of community in a disintegrated world. The psychologist studies the repercussion of evil and sin in the human mind through the means of its deeds that should be analyzed in the principles of human experience to reach God. Greene attributes most of his principles and prejudices to his Catholic faith. The biographical details describe Greene's conversion to the Catholic Church as being more intellectual and more emotional. Greene's early childhood experience surface to his mind making him to write in a self conscious way to reach God through Christian belief.

Evil, Sin and Suffering transforms a man to towards god through redemption. They are the conceptions that are central to Christian theology. The Christian dogmas teach us that through Adams sin, man has cut himself off from supernatural life. Christ's crucifixion, has however, assured mankind of his redemption, grace provides the indispensable means by which the merit of the redeemer are applied to the individual soul, giving it life, and all that the living soul needs to attain its eternal destiny. Sin is the name given to moral evil, when regarded from the point of view of religion, as distinguished from that of civic law or that of ethics. The Christian's ideal is to do all things unto the lord; and he looks upon his short comings as offences against a 'divinely given law or as grieving the holy spirit 'sin is lawless' the law transgressed is regarded as divine all sin is imperfection, not all imperfection is sin. This it follows that there cannot be one absolute standard of perfection, to fall short, of which in any condition and at any stage of moral enlightenment, convicts of sin.

Greene's view of evil and sin and his imaginative and sympathetic view of the darker side of man provide the real source of religious dimensions which are the shades of Greene as good, love and faith are in many of Greene's fiction. It is the deep study of sin that prompts Greene to think of the redemption of the sinner. Greene suggests that a true believer and in the process of redemption he finds the presence of God. In this process, Greene seems to say that even if, one has committed a mortal sin, and it is quite possible that he would be redeemed by the touch of the Grace of God.

## Chapter II

### Pursuit of Peace

**Peace is not an absence of war; it is a virtue, a state of mind, a disposition for benevolence, confidence, justice.**

**Baruch Spinoza**

Religious beliefs often seek to identify and address the basic problems of human life, including the conflicts between, among, and within persons and societies.

Christians call Jesus of Nazareth the "Prince of Peace", who manifested himself as the Son of God on earth in order to establish God's Kingdom of peace, wherein people, societies, and all of Creation are to be healed of evil. Christian believes that in order to enter this Kingdom and experience peace, one must develop a personal relationship with God and Bible states in the book of *Mathews* states, "Come to me, all you who labor and are burdened, and I will give you rest. Take my yoke upon you and learn from me, for I am meek and humble of heart; and you will find rest for your souls. For my yoke is easy, and my burden light." (Matt: 11.28-30)

Peace can be attained once all suffering ends. Suffering as stems from cravings (in the extreme, greed), aversions (fears), or delusions. In order to describe such sufferings, Greene has portrayed all the characters through phases of evil, sin and suffering in his novels. As a master by himself in the art of tackling human identity, Greene reaches the pinnacle by engraving characters, not men of great birth, but ordinary men for whose death even the heaven remains mute.

Graham Greene possessed an innate trait of understanding and an ability to perceive human suffering and weakness. For all the mistakes, which man has committed from his creation, Greene was able to find out the root cause. Many psychologists illustrated different theories to exemplify human psychology. But Greene with his ordinary characters, through his mean smugglers and gangster was successful in portraying the different facets of the human mind.

There is nothing equal to human creativity, human care and human will. People can be incredibly generous, imaginative, and open-hearted. One can do the impossible, learn and change quickly, and extend instant compassion to those in distress. And these are not straits that can be kept hidden. It has to be exhibited or revealed. Also in the daily life, there arises a question to be asked among every individual. The horrors of the twentieth century show the worst of human nature, and the very best. The human spirit is nearly impossible to extinguish. Few can listen to these stories and remain cynical.

Quest for peace relates good and evil that refers to the location on a linear spectrum of desires or behavior that transcend to morally positive. Good is a board concept that involve with life, charity continuity, happiness, love, prosperity and justice. Evil is related with conscious and deliberate wrong doing and design to cause ill-being to others.

To expand the life in harmony how much man should procure life meaningful with god. Man shall not live by bread alone. Bible in the book of *Mathew* and

*Deuteronomy* says “When He was tempted in a wilderness. He made it clear how much we need God and His word to sustain us.” (Matt: 4.4 8.3). More than wealth and comfort that men reap in life is worth than he lives with God to attain harmony. Nature of goodness is based on the natural love bonding towards truth. Differing views also exists why evil might arise. Many religious and philosophical traditions aver that evil behavior results from the imperfect human condition and attributed to the existence of free will of human that is the fall of man. As philosophical concept goodness that is the hope and god is derived as an infinite projection of love, manifestation of their life related to goodness.

With God, men are fruitful and without God, he is barren. One should realize that whether one is always living in the presence of God. The Book of Bible in *Psalm* says, “David had seen a good deal of life and knew what human nature was like. David knew his own heart as well but in Psalm he shared a special oracle that God gave him the sinners ‘flatters himself’ and plot against the Godly his words and his works are evil continually (Ps: 36.1).

Visions of evil operating in this world provide as the theme for the dramatist, especially in an epoch when good and evil were seen more evidently as battling for the human soul directly, often embodied as angel and devil. In the Elizabethan era, William Shakespeare in "*Macbeth*" and Christopher Marlowe in "*Doctor Faustus*" explored these issues in different ways, though each saw evil embodied as material as well as sometimes supernatural."The character of Doctor

Faustus reflects the view of the evil in historical figure. Faustus sells his soul for knowledge and power. Though he is faced with a sense of remorse for his fate, he cannot be said to be repentant. Mark Twain and Nathaniel Hawthorne, two of America's most cherished and revered writers had different views of evil. Twain sees that evil arrive from human and Hawthorne sees that it arrive from a superior power. T.S.Eliot in *The Cocktail Party* makes one of the characters refer to a akin conflict between the willing self and the tougher self. Stevenson's *Dr. Jekyll and Mr. Hyde* is of the split personalities of a person.

*Dr. Jekyll and Mr. Hyde* centers upon a idea of humanity as dual in nature, although the theme does not emerge fully until the last chapter, when the complete story of the Jekyll-Hyde relationship is revealed. Therefore, we confront the theory of a dual human nature explicitly only after having witnessed all of the events of the novel, including Hyde's crimes and his decisive eclipsing of Jekyll. Jekyll asserts that "man is not truly one, but truly two," and he imagines the human soul as the battleground for an "angel" and a "fiend," each struggling for mastery. But his position, which he hoped would detach and purify each element, succeeds only in bringing the dark side into being—Hyde emerges, but he has no angelic foil Once unleashed, Hyde slowly takes over, until Jekyll ceases to exist. If man is half angel and half fiend, one speculates what happens to the "angel" at the end of the novel.

The function of good and evil play on diverse characters which reveals the core of human. In the Shakespeare in *Othello*, can comprehend the depiction of a good man in the character of the protagonist himself. Of course, Othello is not perfect, but the erroneous decisions that he makes are caused by his tragic flaws of jealousy and gullibility. As a result, setting Othello up to be the classical tragic hero of the play. Othello is ultimately good because he is compassionate, has an honorable reputation, dies recognizing his faults, but most importantly, pays his debt to society.

Othello is of high status in the Venetian society because of his position as a military general. Moreover, Othello is considered a respectable man by most of the surrounding characters. For example, the Duke of Venice and a senator refer to him as “valiant” (I.iii.45-47). Montano refers to Othello as “brave” (II.i.38). Even a herald praises Othello as he proclaims to the Cyprians that Othello is “our noble and valiant general” (II.ii.1-2). Undoubtedly, all of these characteristics are of a good man. Still, as the play unfolds Othello’s tragic blemish that will eventually lead him to his own demise. Ultimately, Othello is a good man. The definitive evidence of Othello’s goodness is shown by his last deed. Othello decides to kill himself. In making the ultimate sacrifice of taking his own life, Othello pays his debt to society by punishing himself for the off beam he did.

Distinction between man and monster in the play *The Tempest* seems to be Shakespeare's implication that man exudes some characteristics that could easily be flawed as inhuman. Thus, Caliban's character, contrast with the humans' actions

within the play, parallels the ambiguity of man's character, narrowly. Shakespeare presents the idea that within man resides good as well as evil. Shakespeare further establishes this with the other men's characters.

Caliban also reveals man's ability to make mistakes and repeat them. He often curses and expresses his regrets of introducing Prospero to the island because he experiences in his own enslavement. However, immediately after meeting Stephano, Caliban begins to make the exact same mistake. Similarly, Prospero almost ignores his brother's second attempt to depose his title and further ruin his life. So, perhaps man's folly arises out of his inability to correct his own mistakes he has made in the past and ensure they do not recur.

Shakespeare presents wholly evil characters, such as Antonio, and also good characters, like Gonzalo. These flat characters help to draw out the qualities of each that exist within the other characters, like Prospero, who truly represent mankind. Although Shakespeare's events and interactions between characters are interesting to follow in *The Tempest*, this representation of mankind is most interesting to me.

The conflict between the forces of good and evil is a classic theme in literature of all time periods. In his short story *Young Goodman Brown*, Nathaniel Hawthorne tells the tale of a man named Goodman Brown, who has to deal with a similar struggle one dark night. The story of *Young Goodman Brown* suggests the idea that man constantly faces an inner battle between good and evil, and that it is much easier to stray away from the path of good than it is to stay on it.

The word 'Goodman', when taken apart, is 'good man', and brings to intellect thoughts of a moral, liable person. He is a factual man, and his name aid the reader sympathizes with this character. A second important and symbolic character in the story is Goodman's wife, Faith, whose name also has symbolic meaning. Not only she is his wife, she signifies his religious beliefs, and numerous moments she is spoken of in the story in such a way that could be referring not just to her as a character, but to Goodman's credence as well. For example, when he arrives to the forest, the gentleman waiting there for him remarks that he is late, and Goodman responds "Faith kept me back a while" (554). This comment can be taken to mean that not only was he being held back by his wife, but that he was already having an inner struggle with his belief. The bond between these characters is more than just the bond between a newly-married man and wife. Rather, it represents the inner struggle of the human soul to maintain a relationship with one's religious beliefs in the face of evil.

Greene for one exposes the moral minefield created by the vices of betrayal, cruelty, hypocrisy. Greene can be seen worrying about a lonely individual's search for peace. Greene's life and work fall into distinct patterns of search for some commitments in the befogged batter field of life. Greene has shared conscious commitment to absolute standard of conflicts with the experience of fact.

Among the English novelists of the twentieth century, Graham Greene engages a prominent place. His earlier works were meant to be regarded as light matter rather than serious fiction with a definite moral purpose. He himself has

eminent between his 'novels' and 'entertainment'. The 'entertainment' are crime stories and the 'novels' something more than that. It can be said that his novels are 'catholic' and entertainments are 'lay' though Greene himself has not made any such suggestion. But even in the earlier works, the echoes of the great themes that he explored in his later can be sketched.

Greene is awfully excellent at conveying 'an atmosphere of unromantic corruption' and one cannot miss the 'distinct vision of life' in his novels. Being a influenced catholic, Greene is concerned with ethical problems. In his novels that action in his world (Greenland) takes place with a perception of the other. His novels, it could be said with certainty, deal with the 'Operation of the Grace of God'. Though Greene was born a non-catholic, he became a devoted catholic. Most of his themes are influenced by his faith. His conversion was the turning point in his and career.

Greene's principle themes may be summarized as, man is basically a fallen creature and carries with him the colour of sin. Since the world is full of sin and corruption it is possible that an ignorant man could be tempted into the life of sin. Life is full of sin and he can be saved if he realized his sin through repentance for divine mercy.

It is easy to say that man has the makings of the saint and the sinner alike, and that it is his return to God that can bring him to the path of virtue. The fundamental

characteristics of Greene's view of the world are sin and unhappiness. The most important fact about his world is that God has demarcated good from evil this sense is very strong in Greene's novels.

Greene's first novel was *The Man Within*, an historical adventure about smugglers on the Sussex coast in the nineteenth century, which had an initial success with readers and critics that Greene himself finds 'inexplicable'. Although it is a remarkable technical achievement for a writer still in his early twenties, the book's style is derivative and sentimental, and all attempts at creating a sense of action and excitement are spoiled by the ambitious young author's ineffective pretensions to high ethical seriousness and depth psychology. *The Man Within* exhibits awkwardness when dealing with purity and sanctity, but a facility on the part of the young author for describing violence, hatred, just and evil. Elizabeth's pure soul, for example, is literally too good to be true, but Andrews's alternating attraction to and repulsion from sexual contact and his consuming sense of sin and guilt, are expressed with great effect.

Often an individual is over concerned about sin and evil which is the burden that bears anybody down. Michi Beck describes *evil* thus, "Evil is a problem in the world, but the question is that whether it is necessary" Most people have heard the term "necessary evil," but whether it's accurate a substance for deliberation. To be alone and to experience the wrath of loneliness is the most horrible form of suffering for a man. It is this solitude that eventually leads to the

search of identity. This self quest has the power to transform or mutate a person in both destructive and constructive way. When a man finds the reason behind this solitude, he interprets and finds a better way to change his loneliness into a seat of happiness. On the other hand, when he is engulfed by the same question of identity, his most gruesome facet of brutality is revealed without reticence.

Greene's early life was moderately gloomy and was full of harsh experiences. Greene lived in the world full of evil things. The innocence of his childhood was betrayed and the seed of future corruption was sown. As a child, Greene lived in the evil world, the world of moral chaos. His mind was horrified to see the tragic incidents of a woman's killing of her husband with a knife and the suicide of a boy of twenty and a girl of fifteen who were found headless on the railway line. At the age of fourteen, Greene got the idea of '*perfect evil*' from Marjorie Bowen's book, *The Viper of Milan*. He writes about the influence of book, "goodness has only once found a perfect incarnation in human body and never will again, but evil can always find a home there. Human nature is not black and white but black and grey, as evil strains all"(17)

In *The Man Within* Greene talks about isolation, annihilation, alienation, sin and repentance. *Gangeshwar Rai* in *The Extenstial Approach* rightly points out that "Graham Greene is critical of the alienating factors that prevail in modern society and stresses the unreality of human existence" (12). Rai also states that in *The Man Within* Greene presents the drama of Andrew's conscience. "One has the

impression that the visible world has been neglected problem of Man's self awareness has been created by the evils of the industrialized western civilization on which Greene hours scorn" (91).

Greene saw evil as an identical force with good. The heroes in the major novels of Greene are demonic. The mention must be made of the heroes in *The Man Within*, *The Name Of Action*, *It's A Battlefield*, *England Made Me*, *A Gun For Sale*, *Brighton Rock*, *The Confidential Agent*, *The Power And The Glory*, *The Ministry Of Fear*, *The Heart Of The Matter*, *The Third Man*, *The Fallen Idol*, *The End Of The Affair*, *Loser Takes All*, *The Quiet American*, *Our Man In Havana*, *A Burn-Out Case* and *The Human Factor*.

The story in the novel *The Man Within* begins with Andrews fleeing his fellow smugglers after a battle with the customs officials that ended with one of the customs officials dead. He stumbles upon an isolated cottage which is the home of Elizabeth. The man whom she lived with has recently died. Andrews assist Elizabeth from the neighbors who consider her to be a woman of loose moral character the novel is silent about whether their view is justified or not). After encountering Carlyon, the head of the smugglers, in the fog, Andrew returns to the cottage where Elizabeth persuades him that he should testify at the trial of the smugglers at the Assizes in Lewes. Andrew travels to Lewes and gives his testimony in court despite being scorned by the other witnesses for the prosecution as a Judas stature.

Andrew returns to Elizabeth's cottage, tells her of the danger. She sends him to the well to fetch water, and while he is gone, he determines that one of the smugglers has come to the cottage. He runs to get help, but when he returns, he discovers that Elizabeth has been killed by one of his fellow smugglers and Carlyon is sitting waiting for him. After realizing that the only way to betray his father is to hurt himself, Andrew tells Carlyon to leave and that he will take the blame for Elizabeth's death.

Greene's hero in sagacity is spiritual, and operates according to the spiritual attitude of his times and gains much of his vigour and essence, both pessimistic and optimistic, from adjoining spiritual thoughts. Greene thinks that the origin of the awful revelation of verve is in the appetite of man's spirit for personal immortality. Greene's book of verve is serene steadily right from his Childhood. Greene's sketchy autobiography can be formed out of *Sort Of Life and Ways Of Escape*. Greene's alienated existence as a writer in relation to evil is in his autobiography. The early seminal years of Greene's life are awfully valuable in *collected essays*: "The naive eye dwelling frankly on a new unexplored world" (148).

The first awareness of the destructiveness that saturates the world was aroused by the creature faces around Greene in the early years of childhood. A Berkhamsted visage was the first mould that Greene could recognize anywhere in the world as Greene describes in *A Sort Of Life*: "Pointed faces like the knaves on playing cards with the slyness about the eyes, and unsuccessful cunning" (11).

Andrew comes over the apex of the down; his senses are perplexed because of weariness and panic: “He whispered he notion that the low accent must belong to another on the conduit besides him he snarled panic-stricken through the hedge” (4). It is in this perplexed state that he takes asylum in Elizabeth’s cottage. There the prospect of the dead body lying in the unlidded coffin astonish Andrew and leaves him “frightened and aghast and sick and somehow ashamed” (10). Having made a bungled endeavor to escape from the cottage, Andrew is left alone with Elizabeth whom he can’t trust. But when he tries to move out, a bizarre feeling of seclusion descends upon him: “A wave of self-pity passed across his mind and he saw himself sociability and alone, chased by harsh enemies through an uninterested world” (15)

“Loneliness and fear were like the emptiness of hunger to his belly” (30). Andrew speculates on why anyone should be beset, as he had been, with the instincts of a child and the wisdom of the man. But the crisis with him is that even his instincts are unsure. While one part of him suggests one thing, the other part would recommend quite another course of action; and so he becomes the arena of at variance impulses. There is a tragic disparity between what he wants to be and what he is. The conflict thus generated reduces Andrew to a fortune of nerves and renders him unfit for the ordinary dealing of life. He has his jiffy of courage of his own choosing. But since he has to cope not only with the oblige of events but also “The Man Within”, a second choice always presents itself with a satanic guile.

He is sick of his cowardice and is fervent to shake it off, but whenever he makes a manly move, the unsleeping inner critic is quick to taunt: “You are not a man” (49). And so he always fumbles and fails in the jiffy of crisis.

The attempt of the novel is tentative to view the reality of evil and pain. Elizabeth was catholic and had her belief in God to fall back upon. Andrew has no such belief, and yet he is not believing in. He almost envied Elizabeth for her belief: “I envy you”, he had said, earlier ‘You seem so certain, so same, at peace’ “(165). After Elizabeth’s death, he is troubled by a vague desire for belief: “The vacant eyes no longer horrified him. He saw them as hope, a faint hope that might be a stirring of belief” (128). Bewildered and confused, with Elizabeth’s dead body before him, he is half inclined to believe: “It was no longer despair but a whimsical reproach with which he thought – if you had waited one month more, I might have believed. Now I hope” (194).

Andrew lacks belief, but he also lacks the courage to deny the possibility or desirability of some sort of belief. His vision of peace is shattered so mercilessly that in the debris of broken images he left wondering what to believe in. the quest motive can be detected in the faint “stirring of belief” (174).

*The Man Within* deals with the death of his tyrannical, bullying father, who had been the leader of a band smuggler. Andrew is then persuaded to join the band by their new leader. Carlyon, who becomes both a friend and a father- figure to him. The smugglers had revered the father for his great audacity and potency and

by comparison they find Andrew's cowardly and pathetic. They continually criticize him for not being the man his father was, and in reprisal. Andrew deceived them to the revenue officers. The intact crew is detained except for Carlyon and two others, Harry and Joe. These three set off in pursuit of the traitor, who takes refuge in an isolated cottage. There he had found a gorgeous young woman, Elizabeth, alone with her dead guardian and had fallen in love with her. To Greene it is born out of men, who are in desperate need to surmount the boredom and despair of modern existence in *Our Man in Havana*: "Unreal trade" (138).

If Andrews's split personality is melodramatic and is adolescently romantic. Even Elizabeth, whom Greene tries to empower with some sort of halo, just does not come to life. Elizabeth and Lucy are presented as crude serotype of love and lust. Allot and Farris, in *The Art of Graham Greene* have rightly observed: "To show the crocodile beneath the calm surface, to distinguish the sinister ambiguities in the strength and goodness of a creature being was afar Greene's power" (53).

Throughout the novel it is explicit that Andrews's character is very selfish and self-centered. One is the real self, of him, the egotistic coward and the other is 'the inner critic' as termed by Greene's. Selfishness which is the root cause for evil. Andrew sheds all his egoistical thought when Elizabeth's life is put on trial. He keeps uttering her name Elizabeth. Elizabeth. Thereby, he feels her presence even when is trapped. He is powerless to accept the bitter reality of Elizabeth's death:

She could not be dead. It was impossible, too unfair, and too fictional. The flesh had made to his fingers an exactly similar response to that of life. There was but one difference, the face had not turned to him. He was afraid to touch the face.... He began to pray out loud in a low voice, ignoring Carlyon's presence Oh. God, let her be asleep' he whispered. Let her be asleep (188).

This fanatical desire of Andrew is an illustration of the change in his character. For the very first time in his life, Andrew prays to God shattering all his evil clutches. It is the death of Elizabeth that enables Andrew to give up all his evil sway. Though he is conquered by isolation again, he feels an air of confidence for the very first time in his life. Andrew realizes that it is the innate sin that he carried within him from his father. It is the cause for all his evil and cowardice activities. His foe is none other than his father. In Andrews's life, there is a stable influence of evil right from his childhood. Andrews haunting childhood memories have created an aversion, they are carried in his soul by him. His aversion takes the form of revenge, by divulging his own crew. It is his encounter with Elizabeth that enables him to grasp the evil within him.

Right from the beginning, Elizabeth had helped Andrew to get rid of his evil ways. Andrew had confessed to Elizabeth all his crimes, like a sinner confessing to a priest. The evil within Andrew is completely devastated the moment he realizes it. Thus the poignant conflict that Andrew experiences from his birth, reaches the end with the flow of the divine love from Elizabeth.

The novel depicts the pursuit for peace through Andrew. Throughout the entire novel it is obvious that Andrew is constantly tossed between these two versions. Throughout the novel there is a constant clash between the good and evil. The central character Andrew is torn between the good and evil facets within him. The fight between the good and the evil within Andrew is so perfectly moulded and narrated by Greene which is rightly stated by *J.P.Kulshrestha* on *Graham Greene* the novelist:

Greene's preoccupation with evil is inextricably linked with his spiritual consciousness, his obsessive awareness of God and his mercy. It is, therefore, not surprising that so many of his in spite of their experience of evil cannot altogether stifle their longing for God or for a lost peace or ideal. They are pulled in opposite directions, as Greene was in his early years. They live on the point of intersection where the devil wrestles with God for possession of the heart of man. In their stories, Greene exhibits not only sin, corruption, egoism and, in general, the demonic element in man; he exhibits with equal force man's impulses towards love, charity, fidelity and self-sacrifice. (130)

In general, the angelic principle which makes man turn to God. The above said angelic principle is portrayed so obviously in *The Man Within*. Andrew, son of brave smuggler inherits the same trait of his father right from his birth.

But Andrew attempts to succeed in the survival of the fittest race. In that way Andrew thought he could overpower the traits of his father which he had inherited. But to the dismay of Andrew, he carries his father within him in all aspects. Andrew is unable to shed the identity of his father both in the deck and in the land. It is this spell that was cast on him by his father that persuades him to betray his own crew. Andrew even dares to forsake Carlyon, whom he wished were his father. His mind was preoccupied by a unique sort of fear which constantly told him that the paths were treacherous. Throughout his pursuit for an asylum, his mind kept on dramatizing actions, which was one of his favorite processes “Out of the might he said to himself and liking the phrase repeated it, out of the might, a hunted man, he added, pursued murderers, but altered that to be worse than death” (6). His own thought, worse than death, aggravated his fear and cowardice.

Jeremy Bentham proposed a straightforward quantification of morality by reference to utilitarian theory. *An Introduction to the Principles of Morals and Legislation* offers a simple statement of the application of this ethical doctrine. Bentham's moral theory was founded on the assumption that it is the significance of creature actions that count in evaluating their merit and that the kind of significance that matters for creature happiness is just the achievement of pleasure and avoidance of pain. Jeremy argued that the hedonistic value of any creature action is easily calculated by considering how intensely its pleasure is felt, how long that pleasure lasts, how certainly and how quickly it follows upon the performance of the action, and how likely it is to produce collateral benefits and avoid collateral harms.

Greene's preoccupation with evil is inextricably linked with his spiritual consciousness, his neurotic attentiveness of God and his mercy. It is, therefore, not surprising that so many of his in spite of their experience of evil cannot altogether stifle their longing for God or for a lost peace or ideal. They are pulled in contrary directions, as Greene was in his early years. They live on the point of juncture where the devil wrestles with God for the tenure of the heart of man. In their stories, Greene exhibits not only sin, corruption, and egoism and, in general, the demonic element in man; he exhibits with equal force man's impulses towards love, charity, fidelity and self-sacrifice.

In the novel *The Man within*, Greene exposed the conflict between the good and the evil among three characters namely Andrew, Carlyon and Elizabeth. Andrew is the typical pitiable creature caught between good and evil. The significance that he faced in his life is due to his over abiding nature towards evil. His affinity with the good is the real best part of his life. Elizabeth is best thing that happened to him. Elizabeth is the embodiment of good, the Angelic part. She sacrificed her life with an air of ease. She is well-versed in the art of tackling the most gruesome point in life. The image Andrew holds of Elizabeth looks with approval on his suicide as he reaches for his own knife with which to kill himself. Carlyon is the father figure, a real hero on the sea, possessing an equal configuration of both the good and the evil.

*Brighton Rock* is the first of Greene's so called Catholic novels- the first of his novels to have a conscious and strange defined 'spiritual sense'. In an essay on

Francois Mauriac in *The Lost Childhood* Greene stated his belief that with the death of Henry James the spiritual sense was lost to the English novel. This was a 'disaster', for with the spiritual sense went the sense of the importance of the creature act. It was as if the world of fiction had lost a dimension: the characters of such distinguished writers as Mrs. Virginia Woolf and E.M.Forster wandered like cardboard symbols through a world that 'was paper thin'. (69) Man's in creature towards man is revealed at various instances in history. Such in creature activities devoid of creature love have created massacres, genocides and eradication of an entire race from the breath of the earth. Social, psychological and genetical reasons may be stated as the sole cause for this in creature activity. The imbibed animosity that has been transmitted from generation to generation eventually leads to the massacre. The malicious part within or man sprouts in a devastating pace and conquers the mindset of their contemporizes. This may be stated as the problem faced by the society, threatened by another society.

Graham Greene in his *Brighton Rock* has presented the vicious nature of an individual which drives him between the edges of life. Greene is a master in the art of exploring and analyzing the conflict between good and evil in man. With an absolute perception and observation, Greene points out the root cause of the good and evil.

In *Brighton Rock* one can discover a similar technique with an unusual twist. Charles Fred Hale comes to Brighton on assignment to anonymously distribute cards for a newspaper competition. The antihero of the novel, Pinkie

Brown, is a teenage sociopath and upcoming gangster. Hale had betrayed the former leader of the gang which Pinkie has a control over then, by writing an article in the Daily Messenger about a slot machine racket for which the gang was responsible. Ida Arnold, a plump, kind-hearted and decent woman, is drawn into the action by a chance meeting with the terrified Hale after he has been threatened by Pinkie's gang. After being chased through the streets and lanes of Brighton, Hale accidentally meets Ida again on the Palace Pier, but eventually Pinkie murders Hale. Pinkie's subsequent attempts to cover his tracks and remove evidence of Hale's Brighton visit lead to a chain of fresh crimes and to an ill-fated marriage to a waitress called Rose who unknowingly has the power to destroy his alibi.

Ida decides to pursue Pinkie relentlessly, because she believes it is the right thing to do, and also to protect Rose from the deeply disturbed boy she has married. *Brighton rock* deals with the nature of sin and the basis of morality because the protagonist, Pinkie; demonstrates a greater capacity for evil than the protagonists already mentioned, the reader's view of him may not remain as positive. For Pinkie, murder and deception are a way of life. Yet even Pinkie is not all evil. His hardness, which results from a difficult childhood, begins to break down at certain points in the novel. Pinkie often fights to retain his hard exterior, finding that "you could lose vice as easily as you lost virtue, going out of you from a touch" (149). At the movie with Rose, the Boy began to weep. "He shut his eyes to hold in his tears,

but the music went on -- it was like a vision of release to an imprisoned man. He felt constriction and saw -- hopelessly out of reach -- a limitless freedom: no fear, no hatred, and no envy” (196).

In *Brighton Rock* Greene with the same zeal has ventured to analyse the conflict between the good and the evil in the pursuit for peace. Again, Greene attempts and succeeds in his mission through three characters Pinkie, Rose and Ida. Pinkie is the embodiment of the evil and Ida is the representative of the good part – the angelic part. Rose on the other hand is tossed by the influence of both the evil and good. Life is a mysterious journey, which hides within it, the most unexpected events that one could imagine. Greene was able to portray this mysterious journey through his simple and lucid language.

In the novel *Brighton Rock*, the central character Pinkie has an evil malicious manipulative mind. Pinkie is rightly described by Greene as “the grey in creature seventeen- years- old eyes” (12). The very first narration of Pinkie is “in creature”. Pinkie locked the inmate creature trait that all the creature being is supposed to own. Pinkie’s character is narrated vividly during his meeting with Rose. It was not that difficult for him to attract a person like Rose. He attributed things that are common between him and Rose.

At certain point, the reader is taken aback by the ruthless gruesome inmate and evil character of Pinkie. It has become mandatory in the history of creature kind that the most pleasing woman, falls voluntarily into the hands of the moist

vicious man. Rose belongs to this category. Pinkie courts Rose not for divine love, but to convert the eye-witness into his wife. He even carries the virtual bottle. They gave him a different warning that it would spoil its own masters look, which happened eventually by the end.

Greene's spiritual commitment was considered a private act, very much removed from the pursuit of the relationship of Catholicism to a specifically contemporary world. Greene is denying any personal need for belief. He claims that the predicament of the young man seeking permanence in a treacherously impermanent society was not his predicament. Instead Catholicism presented itself to him as possessing the irresistible logic of mathematics. Greene's distinction between intellectual and emotional belief is vital to an understanding of the relationship of the novelist to belief in the thirties. The emotional basis of belief, the instructive pull away from despair towards the security and self-justification of faith is glossed over by Greene in his autobiography and other reminiscences. Greene in an interview with Gene.D.Philip's *Graham Greene on the screen* remarks: "*Brighton Rock* is written in such a way that people could plausibly imagine that Pinkie went into hell" (173).

The story of *Brighton Rock* is set in motion when Pinkie Brown, a seventeen years old. Hoodlum and his gang decide to kill Fred Hale because the latter's act of betrayed has led to the death of kit, the precious leader of the mob. While trying to escape the killers, Hale attaches himself to Ida Arnold a bay

hearted sex figure who specializes fun. When Ida later reads in the newspapers about the mysterious circumstances surrounding Hale's death, she decides to investigate. Ida is powerful in the sense that she does not give up on her mission to find out what happened to Hale. She uses her sex appeal to gain as much information as she can. She has some power over Pinkie because she knows that he is involved with Hale's murder, and therefore poses a threat to him. Power is therefore represented through knowledge and sex appeal rather than force. As she begins closing in on Pinkie, he murders a nervous member of the gang and marries a young girl who knows too much about the true facts of Hale's violent death in order to avoid the possibility of her testifying against him in court. Driven into a panic by an accumulation of menacing circumstances he decides that Rose must go, too. Pinkie thinks of a way to trick her into committing suicide; however before the Pinkie can succeed, Ida and her retinue arrive in time to save Rose. And Pinkie falls to a ghastly death over a cliff as he runs screaming from them. Greene might be considered with sin and sanctity. *Brighton Rock* starts in the manner of a thriller: "Hale knew before he had been in Brighton three hours that they meant to murder him" (3).

The conversation between Pinkie and Rose never owns the normal romantic dialogues rather they discuss the existence of hell and heaven, good and evil. Obviously Pinkie advocates for hell and Rose for heaven. "Of course there's hell. Flames and damnation, he said with his eyes on the dark shifting water and the lighting

and the lamps going out above the black streets of the palace pier torments. And Heaven too, “Rose said with anxiety, while the rainfall interminably on. Oh, may be, the Boy said, may be” (55)

Pinkie stands for the dark forces of damnation and thrives for a while on a happy distortion of normal human impulses. Pinkie is proud, treacherous, mean, malicious, cunning, heartless, and in one word evil. Here is a random selection of tell-tale sentences from the novel, “his grey eyes had an effect of heartlessness...” (8). “The word murder conveyed no more to him than the world ‘box’, ‘collar’, ‘giraffe’,” (47). “There was poison in his vein” (70). “the horror of the world lay like infection in his throat” (205).

Pinkie lives in the terrain of pain, proudly wearing a razor blade under his thumb nail, slashing his victims at leisure. Whether it is the “carving up” of Brewer or the murder of Hale or Spicer, his exploits bear the stamp of the ruthlessness. Nothing must come in the mode of his hope, his ego must not be hurt, and his personal safety must not be compromised. The slightest violation of this code can endanger the life of his best friend. Cubitt calls him ‘mean’ and ‘yellow’ but Pinkie’s degradation has touched impossible limits: “It was as if he has outsoared the gloom of any night Cubitt could be aware of” (178). The way Pinkie pushes the blind boy out of his way surprises even Dallow, his most devoted follower. In the same streak of sadism, he pulls the wings of a lather-jacket and crushes be so young and so wicked. Yet there he stands – a super criminal – enjoying every bit of his criminality, never relenting, never repenting.

Greene shows the malicious nature of Pinkie's grimed again, passing through the charge-room, but a bright spot of color stood out on each cheek-bone. There was poison in his veins, though he grimed and bones it. Pinkie had been unselected. Pinkie was going to show the world: "The thought because he was only seventeen... he jerked his narrow that he'd killed his man, and these bogies who thought they were clever weren't clever enough to discover that. He trailed the cloud of his own glory after him. Hell has about him in his infancy. Pinkie was ready for more deaths" (70). This cruel idea clearly brings out his evil nature at the best.

This description of Greene, presents almost the evil part within Pinkie in a striking manner. It is quite hard to differentiate Pinkie from evil. Evil is embedded in him. Pinkie is evil. Right from infancy he is more used to the evil nature than the good part and expected death more than life. Vengeance is rooted deep into him. Pinkie is inseparable from evil and vengeance. Pinkie enjoyed killing. Pinkie attempted innovating methods to bill people. His killing of Hale with Brighton Rock is something unusual and unnatural. In *Brighton Rock*, a kind of sweetened food stuff used to bring out happiness in people, is being used to kill a person which means good forced to be evil. Hale's death knell was initiated by Pinkie. Often poison gets twisted in Pinkies mind. When he is insulted, he wants to avenge it, least bothering about the outcome.

Pinkie is the epitome of evil, shabby and chaotic nature, whereas Rose was a perfect representation of purity. Pinkie found it very difficult to marry Rose and

wanted to share his life not with a perfect piece like Rose, but with an evil figure just like him. Pinkie hated her charity and purity, felt so sick in the presence of Rose. Pinkie was utterly unable to cope with a pure person like Rose. Being good was really sickening and disgusting to him. Her fidelity was like a cheap music to him. Pinkie was very allergic and disgusted with the mere presence of Rose.

As per the words of Graham Greene “he was depreciating, discrete, sympathetic and as tough as leather” (124). Still he decided to marry Rose; he had only to move towards his aim. “He knew that she belonged to his life; not as a wife but as a room on a chair” (137). She was something which completed him. Pinkie hated all the aspect of goodness. Being innocent according to him is a crime. It is that attitude that made Pinkie to hate Rose. Greene’s spiritual commitment was a private and considered act, very much removed from pursuit of the relationship of Catholicism to a specifically contemporary world. *Brighton Rock* is colorful as well as inexorable in its rewards and punishments, Paradoxical in its special care for the sinner and the failure beyond rational creature understanding in its one-sided, all embracing love. Greene’s taste for the forbidden had more mundane sources. John Gray in *A Touch Of Evil Reappraisal* reveals in a concise way by saying:

Greene turned to the dark side of life as an escape, toying with the idea of evil as an antidote to depression and boredom. Even his spiritual conversion may have been a therapeutic device, a frame of

mind he played with because of the interesting possibilities it afforded. He used the idea of evil as a stimulant, and he was able to do so because he did not believe in it (27).

*Brighton Rock* has two main themes which are interwoven: the hunting down of the young gangster Pinkie by Ida, which involves the story of Pinkie's efforts to fulfill his ambitions and hatred and then, as Ida presses on, to escape the pursuit by further murder and by marriage. The elements of crime and detection (i.e.) the embodiment of evil in the novel are well handled. But neither story nor psychology is the primary concern of Greene. They are the vehicles for his exposition of the problem of good and evil in a world which is predominantly godless. The huntress Ida personifies for Greene a type of middle-class materialist common in the modern world, full of vitality, quite sure that life is worth living, confident and she knows the difference between wrong and right.

Rose finds fun in the hunting of Pinkie, another of the excitements of living. Instead of believing in religion, Ida believes in law and order, she upholds the law of an eye for an eye and a tooth for a tooth with terrible light-heartedness. Greene speaks of her ruthless vitality; and declares that there was something treacherous and remorseless in her optimism. It matters nothing to her that her pursuit of Pinkie has led to another murder and ended in the suicide of Pinkie and the misery of Rose. Not once does Ida reflect on what has made Pinkie and Rose what they are. Nor does Greene himself present that aspect as fully as Greene has analyzed Ida.

The novel pictures a world of material decay and spiritual emptiness. It is an ugly world full of filth and failure. It's mental strife is strongly reminiscent of Arnold's *Dover Beach*: "...for the world which seems to lie before us like a land of dreams so various, so beautiful, so new hath really neither joy nor love, nor light, nor certitude, nor peace, nor help for pain and we are here as on a darkling plain" (484).

Ida is an exactly opposite character of Pinkie. Unlike Pinkie, she is very much concerned about others problems. She has got an inborn motherhood, to sympathize and to empathize for others. Her homely heart was always touched by tragedy. The death of Hale was not mere accident in her life. It was like a pain in heart. Ida respected Hale, admired him, and adored him, "He did his job to the end she said tenderly. She liked men who did their jobs: there was a kind of vitality about it" (32). Pathos, sympathy, empathy had a greater affinity with Ida. She has a heart that is easily moved by the fellow-men suffering. The easy pathos often touches her friendly and popular heart. She is further attracted towards genuine and innocent soul. This is the main reasons for her to probe the murder of Hale and to safeguard the innocent Rose from the hands of Pinkie. The word that she often utters about Hale is "he was a gentleman" (33).

During Ida's mission in avenging the death of Hale, she behaves like martyrs. She sets two goals on her path. One is to avenge the death of Hale, the other one is to safe guard the poor innocent Rose. However may be the situation, Ida, had never given up her Gods (good). Even when she was humiliated by Rose, she

wanted to protect Rose. She treated Rose, like a mother chiding her own child. One way or the other she wanted to protect Rose. Rose is balanced between the two characters Pinkie and Ida. One is noted for his innate wickedness and the other is known for her honesty and empathy. Still then, life is not for the foolish. She never lives in the present; she always lives in the past. “She had an immense store of trivial memories and when she wasn’t living in the future, she was living in the past” (51).

Rose is known for her purity, and foolishness. She is so foolish that she even argues when Ida reveals the secret of her marriage. She considers the normal marriage experiences as a mortal sin: “She didn’t understand it: it might as well have been in cools. She assumed it must have something to do with this foreign World where you sinned on a bed and people lost their lives. Suddenly, strange men hacked at your door and cursed you in the night” (208). This is her view on marriage life. She is well-versed only in the catholic attitude; she does not know the difference between good and evil. She knows the difference between right and wrong. “Rose didn’t answer, the woman was quite right; the two words meant nothing to her. Their taste was extinguished by stronger foods-good and evil. The woman could tell her nothing she didn’t know about these. She knew by tests as clear as mathematics that Pinkie was evil. What did it matter in that case whether he was right or wrong?” (217).

Still then her love for Pinkie never diminishes when she realizes the fact that he never loved her. It was like a nightmare for her. But her innocent heart, did not mind it she firmly believed that she loved him. Even after Pinkie's death, Rose's finds it very difficult to shed off the memories of Pinkie. The evil within Pinkie is transmitted to Rose.

Greene's message always is our creature capacity to love which both lead us into sin and redeems us more insight into Greene attitude towards death can be gained by analyzing the depth of the man's character.

And it was fuel of secrets of confessional, the secret presence of God in the world, the secret glory of recognized saints and above all, the possibility of a secret mercy towards sinners even when the seemingly unforgivable sin had been committed Spies, double agents, betrayers, suicides murders all might be secretly justified when infinite love rather than creature reason judge does God make an individual to realize about his evil activities? *Sean .O. Cassy in Rose and Crown* opines: "Brighton Rock becomes a city of darkest night and darkest morn too in which everything and everyone seems to be on the road of evil" (272)

Looking at the structure of the action of *Brighton Rock*, one would tend to agree that Pinkie seems clearly destined for damnation. He appears to progress steadily in the maliciousness and cruelty of his acts. Evidence can even be found that he perverts one by one the seven sacraments in the book. Hence there are critics like Fedrick.R.Karl in *the Contemporary English novel concluded that*

*Pinkie*'s: as a sort of : “ Juvenile Satan” (23).And there are many critics like Robert .O.Evan’s who in *The Satanist fallacy of Brighton Rock* finds that Pinkie: progressively “Descends in stature throughout the work until at the end he is damned for all eternity” (154) .

If there is an apparent structure of damnation, however, there runs counter to it a subtle but impressive pattern of salvation. For one thing, Greene persuades often enough that one should take into considerations an extenuating circumstance on the background of Pinkie. This is not to say that Greene is writing a sociological tract about the deterministic influence of the past in creating juvenile delinquency, but that natural environment is one of the factors to be considered when trying to evaluate the fate of a creature being. Therefore, it is significant that Pinkie has lived in squalor and degradation for all of his life. As a child he lived in the slums with parents who have only apparent moments of escape from an existence of grinding poverty consisted of the sexual ritual on Saturday nights, performed in the same room where the boy had to sleep. Not surprisingly, Pinkie became desperate to escape the horror of his surroundings. As a result he was deeply grateful when Kite rescued him and made him a member of the mob. When Kite, who becomes a father figure to the boy, he is murdered, Pinkie seeks consoling revenge while at the same time trying to perpetuate the memory of the man who had given him a new life by retaining his sad and violent habits.

What he also retained throughout his mobster years is a memory, however faint at times, is his Catholic upbringing. Within him there always exists the fearful realization that he is on the road to remain an omnipresent possibility of theological salvation. Man's destiny is decided by the way he lives. Ida is no ordinary woman, who mourns for the dear one. She believes an eye for an eye policy. Somebody had made Fred, unhappy, and somebody was going to be made unhappy in turn. "An eye for an eye" (241). If one believe in God, might leave vengeance, but one couldn't trust the one, the universal spirit vengeances.

Greene believes, as he says in *The Lost Childhood* that "goodness has only once found a perfect incarnation in a creature body and never will again, but evil can always find a home there" (15). Creature nature is not black and white but Greene heroes face is black and grey. In his work, the archetype of the devil becomes, as *Maud Bodkine* put it in her discussion "a persistent or recurrent mode of apprehension... the devil is our tendency to represent in personal form the force within and without us that threaten our supreme values"(14). In his work, Greene has taken the concept of the hero beyond the hero-myth stage and has made it consistent both with Christian thought and with the age.

The popular image of Greene as a master technician with a crucifix hidden behind his back (or up his sleeve) obviously will not do. But his work does not fit into the categories that orthodox literary criticism has evolved in its appraisal of serious modern fiction. While the mass media of entertainment have figured as the

villains in most contemporary cultural discussion, Greene has not only enjoyed popular success as a writer of thrillers and stories (like *The Third Man*) designed for the movies, but has drawn extensively on their conventions in his most ambitious work.

In a period when the most influential school of criticism in England has proclaimed the duty of the novelist to be 'on the side of life', Greene has spoken eloquently on the side of death. Belonging by language and nationality to a tradition in the novel based essentially on the values of secularized Protestantism, Greene has adopted the alien dogmatic system of Roman Catholicism, and put it at the very centre of his mature work. Eschewing the 'poetic' verbal texture, the indifference to 'story' and the authorial impersonality of most of the accredited modern masters of fiction, Greene has cultivated the virtues and disciplines of prose, favoured involved and exciting plots, and reasserted the right of the novelist to comment on his characters and their actions.

Greene's novels are drawn from life as it is; his characters are grounded in it. Just like that, they live, fall in love, toil, struggle, and die. One can learn their habits, their flaws and virtues, their weaknesses and acts of courage. Each has his place in society, from the judge or policeman representing the established order to the outlaw, murderer, or traitor challenging it, and, in between, the industrialist and worker, writer, communist, and priest.

The power of evil is under the control of the temporary power and it provides hope to an evil age of history in which the righteousness are afflicted by his demonic.

The demolition can happen by the direct intervention of God, who is the power of good, and who will create an entirely new, perfect and eternal age under his immediate control for the everlasting enjoyment of his righteous followers.

The present age has opposite attitude towards life it is full of evil, rivalry, war, violence, terrorism, communalism, a general lack of discipline and morality, idolatry, fornication, political turmoil. This could clearly be attributed to the rule of Satan. The present age has reached the very depths of evil and corruption and has become worse. Since over powering forces of evil are displayed against them, there is little that the exploited people can do of them to ease or improve their pathetic situation. They can be completely loyal and faithful to God, awaiting his divine intervention.

For the people are assured that God, who is transcendent on his throne in heaven, will come to their rescue in the very near future. Buoyed up and encouraged by his ardent hope of immediate help, they are enabled to endure their sufferings and afflictions, even the prospect of a cruel death, with sublime patience and fortitude. It is this confident expectation, with its prospects of glorious and immediate other-worldly rewards, that gives tremendous hope for people in times of oppression, affliction, distress and persecution.

The fatal flaw of mankind is man's inability to trace out the saturation point between good and evil. Right from his birth to his death, he is trapped in this emotional whirlpool. At one point, this emotional trauma reaches the denouement, when the inner

voice of the man claims to be the advocate of one side –the sole proprietor of either good or evil. It is this mammoth shift from good to evil or evil to good that dominates the attitude of a man. God gave people rules to obey. When a man broke those rules, God called it as sin. Evil action of the man before God becomes sin.

The Old Testament in the bible also presents evil as pain, sickness, suffering and misfortune and suffering- Adam's fall brought into the world God's punishment for sin. Evil is sometimes called sorrows, sometimes woes, sometimes it is death.

To be alone and to experience the wrath of loneliness is the worst form of suffering for a man. It is this solitude that eventually leads to the search of identity. This self quest has the power to transform or mutate a person in both destructive and constructive ways. When a man finds the reason behind this solitude, he interprets and tries to find a better way to change his loneliness into a seat of happiness. On the other hand, when he is engulfed by the same question of identity, his most gruesome facet of brutality is revealed without inhibition.

In the novel *Man Within*, Andrews amidst the gang of smugglers, lies in his squalid battle, where a lieutenant was dead, runs away from infested lodgings and thinks with the disdain of the priest. It infuriated him to think that there are still people in the state who believe in the loving and merciful God. They are the mystics who are said to have experienced God directly.

In *The Man Within* Greene talks about isolation, annihilation, alienation, sin, and repentance. Gangeshwar Rai in *Graham Greene An Existential Approach*

points out, “Graham Greene is critical of the alienating factors that prevail in modern society and stresses the pointlessness of creature existence” (12). In *The Man Within*, Greene presents Andrew’s conscience, “One has the impression that the visible world has been a neglected problem of man’s self awareness of has been created by the evils of the industrialized western civilization on which Greene ours scorn” (91).

The novel, *The Man Within* is filled with flashbacks, which act as a platform to set forth the contrast in both the character and the conscience of the protagonist. At the age of twenty nine, Greene made a very vibrant and bold attempt by forecasting his protagonist, Andrew not as a symbol of victory but as the persona of cowardice, shame, fear, and guilt. At the beginning of the novel, words like treacherous, fool, and tired are repeated thereby echoing the state of mind of the protagonist. Andrew is portrayed as a frightened, disgusted, sick, and disgraced man.

The first awareness of the destructiveness that permeates the world was aroused by the creature faces around Greene in the early years of childhood. A Berkhamsted face was the first mould that Greene could recognize anywhere in the world as Greene describes in *A Sort Of Life*, “Pointed faces like the knaves on playing cards with the slyness about the eyes, and unsuccessful cunning” (11).

Andrew’s father was a brave man, but his bravery tarnishes Andrew’s childhood. Leslie Paul observes in *The Meaning of Existence*, “Man is divided in himself . . . division and disharmony is the sign of man’s spiritual stature? For her is not only divided against him” (221). Andrew’s love and admiration for Carlyon

keeps growing, that makes him admit his betrayal. The evil within Andrew, that motivated him to betray Carlyon, subsides, when he encounters the gruesome reality, Carlyon stripped off his entire inner critic. The good within him portrays the angelic nature of Carlyon. Even, when Elizabeth is trapped in the hands of the smugglers, Andrew has a firm belief that she would be safe in the presence of Carlyon, for he does not kill the woman. Andrew is aware that Carlyon is a chivalrous gentleman, who lends his hands for the deserted woman. Andrew assumes Carlyon as the guardian angel for Elizabeth safeguarding her from the treacherous hands of Joe and Hakes, “Carlyon’s there, he told himself, all must be well. Enmity was forgotten in the relief of that knowledge. . . .She would be safe with Carlyon. He was Elizabeth’s guardian now, to keep her safe from the jobs and Hakes of an embittered world” (187).

It is rather a sort of confession than a proposal. The moment he declares his love for Elizabeth, Andrew feels completely devoid of all his sins. Love between a man and a woman becomes divine when the absence of the person is felt. Here, Andrew knows the agony that is caused by Elizabeth’s absence. At this moment, Andrew is entirely dominated by the good within him. Recognizing one’s own mistake is the greatest virtue. Andrew feels the evil within him when Elizabeth is trapped by Carlyon and his man. Throughout the novel, it is explicit that Andrews’s character is very selfish and self-centered. Selfishness is the root cause

for evil. But, Andrew sheds all his self-centered thought when Elizabeth's life is put on trial. Andrew keeps uttering her name Elizabeth; he feels her presence even when trapped. Andrew is unable to accept the bitter reality of Elizabeth's death:

“She could not be dead. It was impossible, too unfair, and too fictional. The flesh had made to his fingers an exactly similar response to that of life. There was but one difference. The face had not turned to him. He was afraid to touch the face. . . .He began to pray out loud in a low voice, ignoring Carlyon's presence ‘Oh. God, let her be asleep’ he whispered. Let her be asleep” (188).

This passionate prayer of Andrew is an illustration of the change in his character. For the very first time in his life, he prays to God shattering all his evil clutches. It is the death of Elizabeth that enables Andrew to overcome all his evil influences. Though he is conquered by isolation again, he feels an air of confidence for the very first time in his life. Andrew whispered into her ear the first proud words he had ever said, “I shall succeed” (193). Thereby, he achieves salvation for his betrayal and from the influence of his father within. The first glimpses of horror and violence were to shatter the protective life of childhood and adolescence. Such experience gave the child a fearful prevision of an unexplored and unfamiliar adult world intensifying Greene's desire in *The Lawless Road*, “Having no hope and without God in the world” (15).

Greene makes one believe that Andrew's guilt is rooted in an unhappy childhood. "Graham Greene and The Burden of Childhood" and "In the lost boyhood of Judas Christ was betrayed" in *The Literary Half Yearly* had a powerful influence on Greene's mind and the theme of childhood is presented consistently in the light of this statement:

The betrayal psychology, summed up in the phrase 'Judas-complex' is a favourite Greene abstraction, which stands for the idea that the cruelties and betrayals of adult lives are born in childhood. The guilt is rooted in childhood and Andrews is the victim of an unhappy childhood. The burden of his self-justification is in the self-pitying interior monologues, the source of resonance lying in" (2)

Graham Greene in *The Man Within* states, "It's not a man's fault whether he is brave or ugly. It's all in the way he's born. My father and mother made me. I didn't make myself." (42). Graham Greene in *A Sort Of Life* says, "Unhappy childhood vitiates his existence and leaves him a twisted being. The pale-faced, flower-loving mother and the cruel bullying father leave ineradicable memories on the young mind" (78). This clearly shows about the faith or the failure, the parents leave for the children.

For Andrew, his sexual impulses become weakened when he is around Elizabeth 'strangely even his lust seemed less strong' (139) and he begins to view sex differently in her company. He regrets that he tried to persuade her to sleep

with him – “I was a fool and a brute” (175) and he explains that because he loves her as he has “never loved anyone or anything in the world before” (176), he will respect her spiritual views and will ask to sleep with her ““only when we’re married and that as a favour which I don’t deserve” (176). He also credits Elizabeth with encouraging him to persevere in trying to overcome his tendency to sin sexually. She ‘reawakened’ his ‘defeated but persistent longing to raise himself from the dirt’ (152), and he begs her to remain with him: ““You must possess me, go on possessing me, and never leave me to myself” (306). Without her, Andrew thinks he will fall away as “ I am afraid to be alone” (191) from his intentions. Greene expressed similar sentiments during his courtship with Vivien: ‘Darling, I could worship with you, if you had your arms round me. . . .You see, when I see that Catholicism can produce something so fine all through, I know there must be something in it’ (Greene 56).

In *The Man Within*, Elizabeth is associated with the space of her solitary cottage, which is situated in the depths of the countryside. Due to her strong spiritual beliefs her domestic space can be considered spiritual in nature, which explains why it represents a place of shelter and “a sense of secrecy” (26) for Andrew when he enters it. As well as providing refuge for Andrew, the cottage also represents a “confessional” (47) in which he grapples with his faith and goodness. Andrew returns to Elizabeth’s cottage because he realizes that he is in love with her. They have an intense conversation in which they reveal their ideas about the future, and Elizabeth confirms her belief in an afterlife where they will have eternity together. At this point Andrew is saddened because he thinks that he

will enter a blank eternity after death and will never see her again. Elizabeth then sends him outside to fetch some water, knowing that the enraged smugglers are on their way to her cottage to revenge themselves on Andrew. She chooses to commit suicide in front of the smugglers rather than betray Andrew, and he is devastated to discover her corpse on his return. Confronted with Elizabeth's dead body, Andrew reveals that he was on the verge of believing in God before she died. Andrew thinks to himself while looking at her corpse that he needed just a little more time in her influential presence before he could fully embrace faith, and he makes it clear that, despite not fully believing, he aspires one day to experience faith, "if you had waited one month more, one week more, I might have believed. Now I hope" (194).

The faith of Andrew over the life has given him the failure to live a life with hope.

Greene's hero is in a sense spiritual; he operates according to the spiritual beliefs of his times and gains much of his force and substance, both negative and positive, from surrounding spiritual ideas. Greene thinks that the root of the tragic vision of life is in the hunger of man's heart for personal immortality. Greene's book of life is composed steadily right from his childhood.

Greene sought to show the conflict in the principal character primarily through the theme of the divided mind. A victim of inaction, Andrew's ratiocinative, self-pitying, self-communion fails to cover up his inability to act on a principle. The musings of the contorted and integrated mind on the one hand and the sensitive heart on the other, as well as the widely dispersed authorial guidance convinces the reader of the sincerity of Andrews' pursuit for a solution.

Both Pinkie and Rose are Roman Catholics and their faith strongly colours their view of life. Pinkie's corruption and Rose's purity meet in a curious way through their faith. They are contrasted to simple, vigorous, fun-loving Ida, who represents common decency but whose lack of religion makes her somehow less of a person than even the evil Pinkie, and much had been made of Greene's lack of sympathy for her. In his portrait of Pinkie, Greene was trying, as a sort of intellectual exercise, he tells in *The Other Man*, to create a character one could credibly imagine as being damned by God for his actions. Evenly Waugh in *Felix Culpa* Graham Greene refers, "Challenged the modern mood by crew of acting a completely damnable youth. Pinkie . . . is the ideal examine for entry to hell. He gets a pure alpha on every paper" (19).

In the novel *Brighton Rock*, Greene represents another form of social outcast in the character of Pinkie, who lives in the seedy urban underworld of Brighton. Pinkie and Rose grew up in neighboring housing estates in the slums and Pinkie joined a race-course gang in order to escape from his life there.

Greene indicates throughout the novel *Brighton Rock* that Pinkie's evil nature is a direct significance of his troubled and depraved upbringing. According to Pinkie, "a brain was only capable of what it could conceive, and it couldn't conceive what it had never experienced" (248). Since Pinkie did not experience goodness, benevolence, or kindness in his upbringing, he is unable to envisage

these qualities. Indeed, he describes life itself as harsh and debased, “its goal, and it does not know where to get some money. Worms and cataract, cancer. You hear ‘em shrieking from the upper windows – children being born. It’s dying slowly” (247).

Themes of imprisonment, disease, and death not only inform Pinkie’s worldview, they also shape his Catholicism, “Heaven was a word” for Pinkie, but “Hell was something he could trust” (248). Consequently, the thought of hell and damnation doesn’t horrify Pinkie, because he feels that such conditions are easier than life. Greene suggests that Pinkie further isolates himself from spiritual goodness when he spurns this spirit. The Holy Spirit’s presence arguably is implicit from the beginning of the novel because the action is set during Whit Monday, which commemorates the descent of the Holy Spirit upon the Apostles. Initially, it is implied that the Holy Spirit passively observes Pinkie from outside a window, tenderness came up to the very window and looked in but at the end of the novel it forcibly strikes against Pinkie’s windscreen, “An enormous emotion beat on him; it was like something trying to get in, the pressure of gigantic wings against the glass. *Dona nobis pacem* (Grant us peace)” (261). The bird imagery is in accordance with the Biblical conceptualization of the Holy Spirit as a dove, and it also corresponds to one of the main features of the French Catholic Novel, as identified by *David Lodge in\_ The Novelist At The Crossroads*, “the tireless pursuit of the erring soul by God” (99) Benny Hinn in *Good Morning, Holy Spirit refers* “*The holy spirit never force himself and place demands. it only respond and help by prayer*” (104).

Pinkie imagines what would happen if the glass broke and the Holy Spirit was able to reach him, “He had a sense of a huge havoc – the penance, and the sacrament – an awful distraction” (261). However, Pinkie’s life experiences prevent him from connecting with the Holy Spirit, as he ‘withstood it’ with “all the bitter force of the school bench, the cement playground, the St Pancras waiting-room, Dallow’s and Judy’s secret lust, and the cold unhappy moment on the pier” (261). Having resisted the Holy Spirit and its affiliations with confession and forgiveness, Pinkie is confronted by secular justice in the form of Ida Arnold and the police. While running away from them, Pinkie accidentally smashes a bottle of vitriol over himself and Rose watches in horror as his face steams with acid. Dazed and scarred, Pinkie turns and he either falls from or jumps off a nearby cliff. Either way, as Hoskins notes, Pinkie ends the novel not with the leap of faith but with the terrible fatal like me “sea battering the cliff” (262).

In the final pages of *Brighton Rock*, Rose visits an elderly priest for confession, who points to admitting fear for Pinkie’s soul. The priest confirms the spiritual view that Catholics are different from secular persons, as he explains that they are ““more capable of evil than anyone”” (268) due to their awareness of God. Bentham theory corresponds with another of Eliot’s statements in (*The Virginia Quarterly Review*), “to awaken them to the spiritual is a very great responsibility: it is only when they are so awakened that they are capable of real good, but that at the same time they become first capable of Evil” (106). In earlier novels, Greene associated faith with an awareness of another realm of reality, as he alluded to a transcendent realm of peace and refuge.

In *Brighton Rock*, Greene explores the more subtle idea that faith enables entry into a wider dimension of morality, which encompasses both spiritual goodness and evil. Related to the same idea, Greene's ancestors in the final part of *Brighton Rock* say that even the most evil soul is not automatically barred from the power of God's mercy, because, as the priest explains to Rose, creature mind is not capable of evaluating the fate of another soul, "You can't conceive, my child, nor I or anyone – the . . . appalling . . . strangeness of the mercy of God" (268). Rose is comforted by the priest but, as A. A. DeVitis in *Graham Greene* notes, "once the drama is ended, evil seems the order of the universe, as continuous as life itself" (107). This sense of prevailing evil is due to Greene's depiction of Rose walking "rapidly in the thin June sunlight towards the worst horror of all" (361). The devastating realization that Pinkie's love for her was false, is confirmed when she listens to his malicious recorded message. Rose represented a point of genuine spiritual goodness in the novel and until now even she is not immune from the pervading evil and cruelty which define earthly life for Greene.

Even after Pinkie's death, Rose finds it very difficult to shed off the memories of Pinkie. The evil within Pinkie is transmitted to Rose. This brings out the existence of faith. It was full of secrets of confessions, the secret presence of God in the world, the secret glory of recognized saints and above all, the possibility of a secret mercy towards sinners even when the seemingly unforgivable sin had been committed spies, double

agents, betrayers, suicide, murder all might be secretly justified when infinite love rather than creature reason judge does God make an individual to grasp about his evil activities?

In the framework of the entire portrait of his life, however, it is clear that these are the last in along sequence of agonies on terrain, a verve which has indeed been a sheer hell for him, thus essentially cancelling out the require for a further one. Therefore, when Pinkie seems to be “with-drawn suddenly by a hangout of any existence – past or present” he is drastically “whipped away into zero – nothing” (BR,p.304), perhaps that soporific vacancy which he had yearned for so hugely, if God has as much mercy as Greene envisages and as a writer he was always disposed to divulge.

Greene’s key in presenting his “heroes” is really a plea to “know thyself.” Greene’s heroes are “fallen” heroes. They want to be good but they turn out to be evil. Man was created in the image of God with wisdom, holiness and truth to glory God and to enjoy his blessings. Man’s first defiance was described by Milton in *Paradise Lost Book I* as

Of man’s first disobedience, and the fruit  
Of that forbidden tree, whose mortal taste  
Brought death into the world, and all our woe,  
With loss of Eden, till one greater man (1-4)

They suffer through the fall. But it is through suffering that they acquire astuteness. As such, their sins become splendid evil and reaffirm the meaning of the fortunate fall. In the entertainments, this archetype operates on the creature level; in the novels, the archetype operates on the creature and spiritual levels. Greene's heroes are symbols of a need for insight even when one is virtuous. The purity of idealism and the purity of childhood are antithetical examples of the Greene hero, because neither the idealist, nor the child has developed the right 'attitude' towards life.

Maturity comes with awareness which Greene pleads for. It is the awareness that good and evil which coexist in this world and in every individual creature being. The spiritually mature person is the one who is neither revolted by evil nor falls a prey to it. The spiritually mature person, rather, nurtures goodness in himself and in others. Complacency and pride have no place in this view, because, as Greene reflects in that, the sense of doom lays over success the feeling that the pendulum is about ready to swing. Greene's is a realistic view of life: evil is a fact of existence and existence becomes impossible if one turns away from this evil and if one is engulfed by it. Greene implies that his Characters of creature identity longings for commitment can only be fully satisfied by spiritual belief.

Greene heightens the suspense just before a death, sometimes by shifting the point of view; he follows the death with the submission of a great gap; then he focuses on the survivors at a low point of action. The ambiguities and ironies

emphasize Greene's theme of creature love as a destructive and redeeming force which clouds all moral issues and makes the world an even more treacherous place. Thus in Greene's world, lives, deaths are all ambiguous, and it is difficult to tell his entire protagonist as a character who possesses good or evil.

Greene presents the spiritual conditions of his characters as the deep part of their creature identity. Hill insists that Greene's in *perceptions of spiritual faith and in the work of Greene* refers from *The Man Within* through to *A Gun for Sale* does not "reflect so much a concern with spiritual issues as with the creature condition in general" (13). Moreover, Hill claims that any interest that Greene 'does seem to have with the spiritual condition of his characters' "appears to be muffled by a world in which his characters wander through heavy mists searching for some creature identity" (28) as the pursuit for peace.

### Chapter III

## Pursuit of Belief

**Belief consists in accepting the affirmations of the soul; unbelief, in denying them. Some minds are incapable of skepticism.**

**Ralph Waldo Emerson**

In religion, ethics, and philosophy, the dichotomy "*Pursuit of Belief*" refers to the locality on a linear spectrum of objects, desires, or behaviors, the *good* direction being morally positive, and the *evil* direction morally negative. Belief is a broad concept but it typically deals with an association with life, charity continuity, happiness, love, prosperity and justice. *Evil* is typically associated with conscious and planned wrong doing, discrimination designed to harm others, humiliation of people designed to diminish their psychological needs and dignity, destructiveness, and acts of unnecessary and/or indiscriminate violence that are not legitimate acts of self-defense but aggressive and designed to cause ill-being to others. The search for belief represents a personal or subjective judgment, a shared norm, or either's claim to an absolute value related to the human nature or transcendent religious standard for that context.

The present age with its unhealthy attitude towards life is full of evil of every kind, rivalry, war, violence, terrorism, communalism, a general lack of discipline and morality, idolatry, fornication, political turmoil etc., could be attributed to the rule of Satan. God abandoned this age to evil and evil doers and is himself transcendent in

heaven, far removed for the present, from earth and earthly- born under Satan's rule chaos and corruption prevail and this continues until a given apocalypse is revealed. The present age has reached the very depths of evil and corruption and can become no worse.

Since over powering forces of evil, both bizarre and soul, are arrayed against them, there is little that the exploited righteous can do of themselves to alleviate or improve their desperate situation. They can persuade only one way that is to be completely loyal and faithful to God, awaiting his divine intercession.

The concept of belief presumes a subject and an object of belief. Belief implies the existence of mental states, Beliefs are sometimes divided into *core beliefs*. Mainstream psychology and related disciplines have traditionally treated belief as if it were the simplest form of mental representation. Belief defines as, a state or habit of mind in which trust or confidence is placed in some person or thing something believed; *especially* : a tenet or body of tenets held by a group conviction of the truth of some statement or the reality of some being or phenomenon especially when based on examination of evidence .

The first limits belief to a conscious assent arising from fact; that is, an assent given without consciousness of its causes or grounds. In the case where the causes or grounds become actual factors in the consciousness, the belief rises to the self identity of knowledge. Kantian theory view naturally has belief as the necessitated result of the practical reason. It is to be considered epistemologically

rather than psychologically. People believe in such truths as are necessitated by the exigencies of our moral nature. And these truths have necessary validity on account of the requirements of that moral nature. People need motives upon which to act. Such beliefs are practical and lead to action. All natural truths that we accept on belief might conceivably be accepted as truths of knowledge.

It was Christianity in particular, building on both the Greek and Jewish traditions that insisted on the dignity of all human. Humans should not be used as a means. Based on the belief that men and women are created in the image and likeness of God, the idea of intrinsic human dignity gradually shaped European civilization. The idea of human dignity was also propounded by one of the greatest thinkers of the Enlightenment, Immanuel Kant. In his *Groundwork of the Metaphysics of Morals*, Kant argued:

Everything has either a price or a dignity. Whatever has a price can be replaced by something else as its equivalent; on the other hand, whatever is above all price, and therefore admits of no equivalent, has a dignity. But that which constitutes the condition under which alone something can be an end in itself does not have mere relative worth, i.e., price, but an intrinsic worth, i.e., a dignity.(6)

Kant's famous imperative upheld human self identity: "Act so that you treat humanity, whether in your own person or in that of another, always as an end and never as a means only."(7)

Sometimes people lack faith. Bible says in *Romans* that “all things work together for good” if you love God ( Rom: 8.28) The Bible says that you need not lack faith in *any* of these areas! You develop real faith. However, the Bible says that most people, in the age preceding Christ’s Return, will *not* have sufficient faith to confidently claim *any* of these or other promises from God’s Word! Benny Hinn, *Good Morning, Holy Spirit* says that “God recognizes the sincerity of a commitment when one state categorically what one is willing to do in response to His blessing (145). Therefore Benny Hinn in *Lord, I Need A Miracle* refers as “Submit to God, Resist the devil and the devil will flee from one” (130).

Faith is defined as belief with strong conviction; firm belief in something for which there may be no tangible proof; complete trust in or devotion to. Faith is the opposite of doubt. Faith is possibly the single-most important element of the Christian life. *Hebrews* states, "And without faith it is impossible to please God, because anyone who comes to him must believe that he exists and that he rewards those who earnestly seek him." (11:6)

David Pawson, *The Normal Christian Birth* refers as “It is a truism that faith is based on facts, not feelings (32). Smith Wigglesworth, *Ever Increasing Faith* says “These are days when we need to have our faith strengthened, when we need to know God. God has designed that the just shall live by faith. (9).

The Bible gives this description of faith in *Hebrews*: "Now faith is being sure of what people hope for and certain of what people do not see."(Heb: 11.1)

There are other frontiers no less substantial for having no fixed geographical location, frontiers between Communism and the West, success and failure, faith and unbelief, trust and betrayal. Greene has, in both his reportage and his fictions, approached these borders, explored gingerly for the sensitive spots, and investigated the temptations that lead some people to cross over the dangerous boundaries. That investigation has been coupled with Greene's declared and evident sympathy with the seedy, the outcast, the apparently disloyal, a sympathy that has at times come close to collusion. He seems, indeed, to have a vested interest in failure.

The intense and widespread concern of western literature of the twentieth century, particularly from the thirties onward, with the themes of isolation and involvement issue from the set of events that occurred in the historical and cultural context of the Western civilization.

As Raymond Williams in *The Long Revolution* observes, "The experience of isolation, of alienation, and of self-exile is an important part of the contemporary structure of feeling." (307). This overwhelming experience is not only an important part of the contemporary structure of feeling but has assumed the importance of a central feature of human existence. Isolation from the self, from nature, from society and its values and isolation from God are some of the recurring themes in modern literature, particularly fiction.

The early twentieth century witnessed a sharp disintegration of the modern culture which reached a devastating stage with the two world wars and the added

fear to total extinction. It brought with it a deep realization that the wealth of material power and the domination of reason have not provided man the expected security but have rather brought forth economic and political debacles.

Man has to communally deal with the chronological impact of the political and cultural transformation in which religion has produced a confirmed meaning. It asserts the fact that the conception of life and deeds should be well analyzed. Man has a great need to rely on the fact of human goodness.

Noticing our beliefs about human goodness is not a philosophical inquiry. People's beliefs are significant influences for what we do in the world. They lead people either to action or retreat. Courageous acts aren't done by people who believe in human badness. Our present historic time as a dark age because people are poisoned by self-doubt and thus become cowards. People have been experimenting with two values that keep us focused on what's best about us humans. The first value is People rely on human goodness. Evil is the opposite of good. This is also known as being satanic. When people use the world evil they mean a soul that lacks good intention lexicon defines evil as morally wrong or bad, immoral; wicked; evil deeds; an evil life; harmful; injurious: evil Laws characterized or accompanied by misfortune or Suffering; unfortunate; disastrous; to be fallen on evil days due to actual or imputed bad conduct or character; an evil repute marked by anger, irritability. Albert Einstein says "God did not create evil. Just as darkness is the absence of light, evil is the absence of God."

Accordingly, the righteous ardently expect that God with his forces will soon engage Satan and his hosts in a final cosmic struggle beginning in heaven and ending on earth. After a terrific struggle, God and his forces will overpower and subdue Satan and his human and supernatural followers, ending his power forever.

Greene seems to be claiming a lot for the religious sense. The religious sense, no doubt, can endow the novelist with a transcendent gaze by providing him with a border frame of reference. But the problematic relationship of faith and fiction can be constitutive or disruptive, supportive or subversive. The popular suspicions about the usual run of catholic fiction are upheld when one notices that the religious sense, far from giving the third dimension to characters, reduces them to life-less dummies who are taken through a maze of contrived situations to a preconceived conclusion. Grace often appears as a theological vested interest to which the autonomy and contingency of character is faithfully subordinated. In Greene's case, however, the equation of faith and fiction eludes a neat formulation because of the subtle tensions, ambiguities and paradoxes involved. The realization that these very tensions can be productive as well as pernicious can make for a better understanding of the manner in which a writer's faith can make or mar the quality of his creative achievement. The writer's faith can be a positive creative asset as well as a dangerous liability. Faith can extend the frontiers of a writers range by supplying him with fresh symbols, situations and sensibility.

Graham Greene admitted that his life is marked by a succession of failures which left their traces on my work and he thought think they were the warp and weft of it. The moral terrain of Greene's novels, which he described as the narrow boundary between loyalty and disloyalty, between fidelity and infidelity, the mind's contradictions, the paradox one carries within oneself, corroborates this admission.

R.W.B.Lewis, in “*The Fiction of Graham Greene: Between the Horror and the Glory*,” has observed so perceptively: The religious sense, one has heard it very well argued, tends to accomplish the very opposite of what Greene claims for it – tends to reduce existence rather than to enhance it. It has been a legitimate complaint about ‘religious literature’ in the second quarter of this century that its concern with grace has blotted out its vision of nature; that in the theological perspective, the common aspirations and behavior of man appear dim or ugly, and their suffering insignificant.” Lewis, however, absolves Greene of this charge: “But Greene is far too genuine and too canny a novelist to link together by fiat religion and the sense of life. No writer of his generation has more effectively portrayed the suffocation, the sheer hatred of the visible human world that results from certain kinds of religiosity. (64)

There are for the protagonists in Greene's books. *The Power and the Glory* and *The Third Man* for example, a number of physical frontiers, peace and safety lying on one side, danger and possible death on the other. Regarding man’s loss of faith in the existence of God, Graham Greene in *Lawless Road* says, “. . . what did

it matter in the long run anyway? God didn't cease to exist when men lost their faith in Him..." (39). Graham Greene's awareness of a widely powerful and omnipresent evil is balanced by his faith in the existence of a positive good in the universe which alone can attribute meaning and significance to human life and action.

Greene creates a world wherein man is ill placed and he rises to bring the moral implication of his action with two powerful forces. One is the presence of moral world, the supernatural dimensions; the protagonist tries to shape their life and action in the imitation of Christ. The process of liberation brings a slow deterioration in the material world. The protagonist realizes that the real evil lies within him. It starts to corrupt his egoism and self love. Faith is the only factor that can eradicate evil. Greene's eye stares out into some distant beyond or unto his own soul. His novel depends on the prolong contemplation and often melancholy. Greene writes as a way of knocking against the gates of heaven to which he has given entrance. Jessica Sequeria in *Graham Greene and catholic novel* refers, His unity is a transcription and translation of his despair "takes shape as a litany of failure: a miserable" (1). His world must have kindled to make God a mere character is already a transgression, a source of shame and guilt; to write with sincerity about the evils in his world one must have wriggled with His absence. Seeking to define himself as a novelist first Greene rebelled against a label of religious writer and the heavy handed religious expectation accompanied.

The experience of human beings consumed by the conflict of life and the hapless situation of the human beings is well said in *The Power and the Glory* (1940). In the novel, Greene portrays the familiar conflict between the head and the heart, the belief and the disbelief, the good and the evil in his own creative and pictorial style. Greene in the face of the oppressive reality of life reveals very clearly that the characters are in the contradiction of life. Social, political and moral factors hold the key of evil because they are manmade and hence imperfect. Thus evil frames brutish selfishness and breeds mutual distrust which breaks out into sufferings and revolution. In *The Ministry Of Fear* with the onset of world war II, there was no longer any doubt that: "thrillers are like life"(71).

Literature being the revelation of the being of man in his time, one of the major concerns of the twentieth century literature has been the problem of man's isolation, its reasons and consequences in the whole history of civilization. The crisis of human identity has never been as alarming as it is in the present century. William Barrett in *The Irrational Man* makes a pertinent statement, "the one thing that is not clear in modern art is its image of man". (61). It suggests that one no longer finds the traditionally well defined image of man emerging in the creative expression of the modern times and man seeks for belief.

Faith covers genes, pain and various other angles. It is too often influenced by authority and it has a liking for mysticism. Michael Brunton in *The Evolution of Faith* says:

Biologist Wolpert is a passionate promoter of science, he still recognizes that religion has its benefits and that in some things reason will never triumph over superstition. The Nobel-prize winning physicist Niels Bohr once explained why he kept a horseshoe nailed to his wall. It was not because he believed it would bring him good luck, but because he'd been told it would do so even if he didn't believe it. How can one argue with such logic? Said Bohr. Wolpert, who took the title of his book from Lewis Carroll's *Alice Through the Looking Glass*, in which the White Queen explains to Alice that believing in impossible things is simply a matter of practice, seems happy to agree. Religious beliefs will endure, Wolpert writes, not only because mysticism is in our brains, but also because it gives enormous comfort and meaning to life.

Allot and Farris, in *The Art of Graham Greene* refers: "Where there is faith, in Greene, there is the profounder sense of evil and the more hopeless degeneration" (110). In Greene's search for a way of life, which will preserve the worth and dignity of the individual in a materialistic society, Greene travels from the commercial and godless world where the individual is a sad solitary figure and is groping in the dark and is torn by the inner struggle. Hence he is in search of the spiritual hunger, giving a humanistic solution to seek God.

Greene keeps his exploration of the human situation in *the Power and the Glory*. The familiar conflict between the head and the heart, the belief and

disbelief good and the evil reveals the experience of human beings consuming the conflict and hapless victims of confusion. Greene in the face of the oppressive reality of life reveals the characters are in the contradiction of life. Social, political and moral characters hold the key of evil because they are man-made and hence imperfect. Thus evil frame brutish selfishness and breed mutual distrust which break out into sufferings and revolution.

Greene had imitation of evil and pain quite early in life. Kenneth Allot and Miriam Farris in *The Art of Graham Greene* remarks; “A terror of life, a terror of what experiences can do to the individual, a terror of predetermined corruption” (15). Greene’s life has been a ravage and disputed territory. Greene in *The lost childhood* reflects: “perfect evil walking in the world where perfect good can never walk again” (17). The cruelty and unhappiness, which confronts man grows out of his preoccupation with evil.

Greene portrays *The Power and the Glory* with the experience of politics and religion The novel begins: Mr.Tench went out to look for his ether cylinder into the blazing Mexican sun and the bleaching dust: “A few vultures looked down from the roof with shabby indifference he wasn’t carrier yet” (7).The novel “*The Power and the Glory*” put to rest the last dying anti-Greene cries of doubtful dispensation and settled him as one of the finest living writers in English. Greene’s epigraph to “*The Power and the Glory*” summarizes the view of human experience: The sagacious power of hounds and death drew nearer every hour. This flat beginning promises

neither power nor glory, yet it prepares us for another foray into Greenland – the shabby landscape of terror and lust. Not the streets here are “baked” and the sky is “merciless” human beings co-exist with vultures who move about domestic fowls. The air is situated with loneliness, and Mr. Tench, the expatriate dentist, is already in the grip of an “Awful feeling of nausea” (8).

*The Power and the Glory* is a pursuit story with the imitation of Kantian Theory about the hunted man or the quarry is the priest who is left alone in the province after all have been either driven out or killed or forced to give up their faith. This priest known as a good priest is neither good nor bad. The priest is the father of an illegitimate girl. The priest is always haunted by fear because of his weak will and inner timidity. His name is never known. There is a lieutenant who is enthusiastically determined to religion from the province and succeeds in overpowering the priest twice. The lieutenant fails to recognize him. The priest is sure of being caught one day. It is certain that a day will come when there will be no escape from the priest. The priest misses the boat when attending upon a sick woman. The priest says he would miss it and he meant to miss it. At a later stage, the priest is able to leave the province to act as a priest in security. *The Power and the Glory* presents a series of adventures and misadventures of the priest. The priest is given shelter by a girl in another village. In the village of his daughter Brigitta, the priest is arrested under prohibition act. At a deserted bungalow, he meets a native woman.

The priest is a drunkard who periodically seeks to evade his responsibilities. There is the smell of decay about him and the vulture hovers over him as a token of his destiny. Dr. Tench is reminded of death: “The man’s dark suit and drooping shoulders reminded him uncomfortably of a coffin and death was in his carious mouth already” (14). The lieutenant blames the priest for all the sins of the church (the misery poverty and superstition of life). The priest engages a new vision, the world doesn’t change, his vision of it changes. In the violence and purgation of the last years, the priest wakes up to the fact that his former vision has been skewed. It is the world that sees light as dark and dark as light, the ugly as beautiful and the beautiful as ugly. The dialogue between the priest and the lieutenant offers the reader a final gaze at what is truly beautiful as being beautiful, and implies that the lieutenant’s inability to see this beauty is the error of giving oneself to a form which is really hideous and thoroughly inhuman. A.A. Devitis in *Graham Greene* points out “the pity that is in the other while denying the evil” (87).

The novel is a triumph of characterization; even the minor characters – Mr. Tench, Brigitta, and Coral Fellows, the half-caste, the Yankee and the pious woman in the prison – come wonderfully alive. All these characters look so real in their innocence and corruption, and unbelief. Further, character is effectively reinforced by evocative setting. Character, setting and a meaningful structure combine to present the fate of man caught between the conflicting pulls of spirit and flesh, ecclesiastical form and meaning, temporal gains and eternal losses.

The novel opens as nameless priest makes an unsuccessful attempt to flee from the Mexican province of Tabasco. A Critic of the League in the *Times* opines God meant us to be a striving people, a people of sacrifice, not a people that could decay comfortably (September 27, 1923). The only remaining priest in the province, he is pursued by the authorities, for according to the Marxist socialist government in power, priesthood is a treasonable offense. The priest stripped of the flattery of the pious must live as a fugitive among his flock. The priest descends into a morally ambiguous world that force him to confront his life without that the bourgeois values that he has personified through most of his priesthood:

It had been a happy childhood except that he had been afraid of too many Things, and hated poverty Like a crime, he had believed that when he was a Priest he would be rich and proud that was called having a vocation. He Thought of the immeasurable distance a man travels from the first Whipping top to his bed, on which he lay clasping the brandy. And to God it Was only a moment. The child's snigger and the first mortal sin lay together more closely than two blinks of the eye. (67)

Mr.Tench, a morose expatriate English dentist, is a typical Greene figure of decay. Without a memory and without a hope, he is making a bare living out of the decay he cannot prevent. Cut off from his wife and children, he pursues the ugly profession of a dentist in the unhealthy climate and the hopeless condition of life,

the sweat and mosquitoes making life unbearably painful. His greed for money has petrified his heart and the heat and shoddiness have drained away all initiatives. That is the whole world to Mr. Tench: “The heat and the forgetting the putting off till tomorrow” (8). As Greene in *England made me* points out “he is staggering from crisis to crisis” (10).

Mr. Tench is gripped with an awful sense of nausea and longs to escape, but there is no escape for him. He envies the priest: “You are lucky. you can get out. You haven’t got your capital here. His possessions are the Japanese drill, the dentist’s chair, the spirit lamp and the pliers and the little oven for the gold fillings: “A stake in the country” (17). The dentist’s search for another cylinder seems as futile as his whole life, yet he is not troubled: “It didn’t matter so much after all: a little additional pain was hardly noticeable in the huge abandonment” (18).

The whisky priest is the representative of an old corrupt and God ridden world of religion in the pursuit of belief and the lieutenant of a new political order and representative of a world of a power cult. The novel pictures a contemporary world of material decay and spiritual emptiness. It is an ugly world full of flit and failure and betrayal and corruption. It is similar to the world of Arnolds *Dover Beach*: “Swept with confused alarms of struggle and flight, where ignorant armies clash by night” (484).

The comparison between the priests sloping shoulders and a coffin points, crudely to his end. In this abandoned land life is merely death postponed, “You

were born, your parents died, you grew old, and you died yourself” (16). It is against this background of heat and squalor weariness and insignificance, that the flight and pursuit, betrayal and corruption, and the sin and suffering of the nameless whisky priest consume significance. Norman sherry *The Life Of Graham Greene* says “re-created the country and situation so convincingly in his novel that he won the praise of a Mexican priest” (695).

The novel is set in a fever – stricken Mexican state, a land of heat, vultures and swamp: “... the swamp and vultures no children anywhere, except a few in the village with bellies swollen by worms who ate dirt from the blank in humanity, heat, vultures, are symbols: “heat” signifies restlessness and anxiety that man feels today, “vulture” (12) are the symbols of human monstrosity and greed stands for the striking decay of civilization.

Greene wrote ‘*The Power And The Glory*’ as a result of a trip he made to investigate the religious persecution that took place under the Marxist socialist with the experience of the poverty and desolation of Mexico which forms the acute wasteland that Greene describes in the novel. The malodorous jungle, the desolate coast and forbidding mountains; the vultures, alligators and mosquitoes; the relentless rain and remorseless sun, the misery hunger and swollen bellies of children All these elements experienced by Greene on his trip formed the terrible reality in which Greene locates God’s beauty ultimately shining forth. L.J. Clancy

in *Graham Greene's Battlefield* critical review has accused Greene of making a special plead on behalf of the priest; “ policemen is never given speeches that really come to grip with the priest sophistries” (103).

The whisky priest has eluded capture. The priest is being harried by his pursuers throughout the state with a price on his head. The priest is involved in a series of adventures and misadventures which stamp him with loneliness and helplessness. The priest hides like a tramp in the Banana station of captain Fellows, whose daughter Coral gives him food. She is secretive by nature; she hides the Priest in the barn and tells lies to the Lieutenant. This she does out of out of kindness only. The priest is himself conscious of his moral and spiritual predicament. While on his way to the village of Maria, he shows his awareness of his sinfulness.

The years behind him were littered with similar surrenders – feast days and fast days of abstinence had been the first to go; then he had ceased to trouble more than occasionally about his bravery – and finally he had left it behind together at the escape. Then the altar stone went-too hazardous to carry with him. The priest had no business to say Mass without it; he was probably liable to suspension, but penalties of the ecclesiastical kind began to seem unreal in a state where the only penalty was the civil one of death Five years ago he had given way to despair- the unforgivable sin-and he was going back now to the scene of his despair with a curious “lightening of the heart” (169).

The priest also considers himself guilty of being proud. While reminiscing, he thinks that he used to be proud in the days of his prosperity. The priest considered himself as a self- important man, having inordinate ambition. In his opinion' another priest Padre Jose is a better man because of his humility whereas he is still in his state because of his sense of pride. Even his offering his shirt to the mestizo seems to him as being prompted by his feeling of pride. The priest has not tried to escape mainly because of his pride which is a sin on account of which even the angels fell.

From the beginning we know the “whisky priest” is the father of a child. In a state of drunkenness, he has conceived a daughter and betrayed the vows of his priesthood. The priest feels a poignant disorientation from the church because this five minutes of love with the woman, Maria: “Seemed to him now so unimportant, he loved the fruit of it” (128).

The man-made political hell which appears to be abandoned by God is Mexico of the 1930's, where the government had decided to stamp out Catholicism and to erect in its place socialism and atheism as guiding principles. God's power appears to be impotent against the new politics that demand of the priests who have not already fled either betrayal of the church or execution. When the story opens, it seems that the government has indeed been highly successful in its campaign since the church buildings stand empty of worshippers and the priesthood has all but disappeared. The priest manages to continue to evade the lieutenant and his men

for some time, even though they come face to face twice. And after his prolonged flight the priest even succeeds in crossing the border to a more to a more tolerant state where he can find sanctuary. He is lured back across the border, however, in order to give confession to a dying gangster, even though he knows full well that a trap laid by the state is surely waiting for him.

The novel opens with the priest about to escape to Vera Cruse. A child arrives to fetch a doctor for his dying mother and the priest goes with him as though he is summoned to an occasion he couldn't pass by coral's helps to conceal the priest in one of the sheds, and makes plan for secret meetings and sudden escapes same quality creeps in. She asks him, why he does not renounce his faith: he said, "It's impossible. There is no way – I'm a priest. It is out of my power". The child listened intently she said: "Like a birthmark" (41). Padre Jose, the old fat and ugly priest is another inhabitant of this shabby land. Giving up his faith, Jose has married in obedience to the law that all priests should marry. Padre Jose has no sense of self-respect and though mocked and taunted both in his home and outside, his only concern is to earn a livelihood. The habit of self-analysis enables him to see himself as he is: "Fat and ugly and old and humiliated" (49).

In spite of his degradation and corruption, the priest wittingly endangers his own safety to minister to the needs of the dying and the dead. The priest observes mass, hears confessions and offers absolution: "He alone carried a wound, as though a whole world had died" (68). On the human level, the priest is pursued by

the police lieutenant who wants to eradicate the last remnants of catholic religion in the state. On the divine level, he is pursued by God, The hound of heaven who pursues the sinful priest.

The priest is a coward, and a creature of habit; his great sin is his illegitimate daughter Brigitta, the offspring of his loneliness and pride. Yet the difference between these two men is ultimately points of irony rather than of satire. Greene, while holding up to contempt the deficiencies of one man, nevertheless caricatures the virtues of the other.

When the priest stumbles into their village to celebrate a clandestine Mass, the police are on a close watch. The lieutenant orders a search of the village, but the priest dressed like a villager, escapes detection. The priest tells his troops to “look again” and warns the village to “Keep their eyes open” (74).

The *power and the glory* is the story of a hunted priest whose real martyrdom is his consciousness of weakness and sin, Stripped of his vocation, the priest is the old Greene hero, isolated and bewildered. As *Robert A. Wichert* in *The Quality of Graham Greene's Mercy College* notes, the priest attains a high heroism in his last moments “only through his agony of inadequacy”. The special pleading is there, not because he is pious, but because he is human – a victim. Walter Allen recognizes this in *Tradition and Dream*: “For the first and almost the only time the representative of the secular interpretation of life, the non-religious humanist view, is treated with a dignity and seriousness comparable to that

accorded to the representative of the religious. The police lieutenant is convinced in imaginative understanding and is shown as equally dedicated as the priest. If there are secular saints these men is one". Allen's "for the first and almost the only time", is open to doubt, but the enduring part of the statement is perfectly valid.

His heart bleeds at the sight of his own child – the enormous consequence of his sin: "The world was in her heart ahead like the small spot of decay in a fruit" (81). Think and again thinks of that crooked fruit of despair, that young-old amalgam of ignorance and knowledge. The priest has a desperate longing to save this child: "O God give me any kind of death – without contrition, in a state of sin – only save this child" (82). A mestizo, who guesses his identity and hopes to win the reward by handing him over to police, contrives to travel some way with him. During night spent in a hut, the priest resists sleep so that he does not betray himself: "He knew. he is in the presence of Judas" (91). Offering him as a village hostage, the priest is turned down for another; amazed that no one has betrayed him. The priest, who is once again pursued, is soon joined by a Mestizo who discovers that he is a priest. Fearful of betrayal, he denies it and tries to flee the would-be-Judas, but the mestizo falls ill with fever. In a state of delirium, the mestizo makes his confession, the priest naming various acts of the priest's treachery lust and violence. Throughout the confession, the priest muses "It was for this world that Christ died.... It was too easy to die for what was good or beautiful, for home or children or civilization – it needed a God to die for the half-hearted and corrupt "(97).

The priest realizes that the old life peeled away like a label; he was lying in torn peon trousers in a dark unventilated hut with a prize on his head: “The whole world had changed – no church anywhere no brother priest, except Padre Jose the outcast in the capital” (94).

A hunted man is fleeing as much from the forces of persecution, as from his own guilt, self -driven by loneliness and despair. Mr.Tench has taken to alcoholism and has fathered a child Mr.Tench goes from place to place in search of safety and peace, but there is no peace for him. Mr.Tench is an unwelcome danger wherever he goes: “He felt like a man without a passport who is turned away from every harbour” (102). Host in the civilities of life Padre Jose tries to be another self, “A Half-Caste, with two fang-like teeth jutting out over his lip” (105).

The priest is in the grip of the unforgivable, sin and despair. Unwilling to get out of this state of despair, he asks the priest, “Go... go I don't want martyrs here alone: “I'm alright as I am” (118).

The whisky priest through his act of drunken love, has lost his innocence but gained insight; he can now claim the love of his daughter as his greatest treasure and this in turn has opened up new ways of relating to people for him, even those just as or even more, corrupt than himself. The priest sees what he has not seen before: God's beauty shines forth in the ugliness and violence of the world. The text is through the vision of the priest, offers us a visible transition from a worldly, philosophical aesthetic to a theological are in the quest of belief.

The brandy that the whisky priest has bought has landed him in jail, yet ironically he is not there because of drunkenness but because he wanted to celebrate mass. The scene begins in darkness, “who are these people? I can’t see” (121).

It is paradoxical that his sinfulness has led him into companionship with the poor and suffering, bringing about the human - drone reality of love into his life: the text of the priest’s thought ends with an ellipsis. In the good old days, he was complacent in his virtue, “Then in his innocence, he had felt no love for anyone now in his corruption he had learnt....” (139).

The oddest thing of all was that he felt quite cheerful; he had never really believed in this peace. The priest had dreamed of it so often on the other side that now it meant no more to him than a dream. The priest began to whistle a tune - something he had heard somewhere once, “I found a rose in my field; it was time he woke up” (180).

In *The Power and the Glory*, Greene depicts the quest of a sinner for Belief in God. The trend until recently had been to depict the quest of the good man for virtue or for the heavenly city of God, but Greene preoccupies himself with the bad man almost embracing the devil. The priest seeks to show how the marginal man can be saved from damnation. The novel exemplifies how a priest, poor in spirit, weak in will and proud in soul can be saved. It is evident that Greene wants to establish the belief that in early failure, God sees potential salvation from pride. The priest sees the possibility of faith. In other words, Greene examines his disbelief and measures its strength.

Greene projects the whisky priest in his redeeming aspects. The priest is a sinner, but he does not behave like his fellow priests who have either been killed or forced to marry like Padre Jose. The whisky priest saved himself either by marrying or by escaping, but in his opinion it would also have made his religion absurd and hollow. Thus the priest can save either his soul or his body: he opts for the former. The priest stays on but he remains always conscious that he is not fit to be martyr. The priest has failed to live up to the ideals of Christianity. The priest drinks to excess, has begotten a girl child and on account of fear he is not able to practice his profession as a priest. The priest is full of pride. But he is a sinner ready to achieve sainthood. Through suffering and self-realization the priest has been ennobled by Greene. His realization of his sin and the depth to which he has fallen is in the fact a way to his realization of his attachment to God. In his case, denial is a step towards acceptance. Thus the sinner priest proves to be a martyr and goes even to the extent of being admired as a saint.

There are some other redeeming features in the character of the priest. On the various occasions he responds to the call of his duty even at the risk of his life. The priest wins the readers admiration when the reader notices his love and affection for his daughter Brigitta and his deep concern about her future. To him this girl is, "more important than a whole continent." (150). Then there is a spiritual affinity between the Priest and Coral fellows. The priest's concern for the bereaved mother and her dying child is equally praiseworthy. But the general admiration for

the priest reaches its height when he 'decides to go to attend the wounded American gangster at the request of the mestizo in spite of his suspicion that the mestizo was laying a trap for him.

The pious and religious mother reads out the religious biography of Saint Juan to her three children. This biography runs parallel to the events in the life of the priest. This religious biography is quiet significant to the theme of salvation in the novel. It is only after the execution of the priest that the biography leaves an immense impact on the mind of the boy Luis. The mother now refers to the priest as a martyr. She also calls him a possible saint. Hearing what his mother tells him, the boy Luis now changes his skeptical outlook to become a believer. In fact, it is the sacrifice of the priest that moves the heart of the boy, thus making him show the greatest reverence to the mysterious priest who arrives at his door after the execution of the whisky priest. The priest is thus made a martyr and a possible saint by Graham Greene.

Bold and courageous, she assures the whisky-priest to teach him the signal code by which he could know the enemy movements. And the priest finds a bone with some flesh on it and he thinks Coral is like his daughter Brigitta. The priest says "Come back! Come back! He cried in grief across the stormy water and I'll forgive your highland chief my daughter, Oh, My daughter" (147).

The realization of the mortal sin he has committed, by giving into his Fleeting passion tortures him. The priest sees in his daughter's face his own mortal

sin looking back at him. She is the incarnation of his lust. The priest feels an overwhelming sense of responsibility for her in search of belief towards god. The priest can hate his sin, but he cannot hate the result of it. As a priest, he has no right to be partial to one particular person, his duty being to love everyone. And in Brigitta's case, the error is even graver. She is born in sin. When the priest meets her in Maria's hut, he feels the shock of human love. When he sees the child standing, there watching him with cunningness and contempt, the priest remembers how Maria and he had felt no love in her conception. The priest remembers how fear and despair, half a bottle of brandy and the sense of loneliness had driven him to the act which horrified him.

The theme of evil is worked out through the whisky – priest. The little girl, Brigitta, already shows signs of evil like the small spot of decay in a fruit. These is the American gangster who offers a contrast to the Priest in so far as he is wanted by the police for certain crimes of violence while the Priest is wanted by the police for his Christian beliefs which included the belief in peace and non violence. Finally, there is the mestizo who is the very embodiment of evil because of his hypocrisy, greed and treachery. The prison is over crowded with lust and crime. Even the chief of the police and the governor are not without evil. Thus evil constitutes one of the chief themes in search of belief towards God.

Greene seems to suggest in his early novels that Catholics have extraordinary inner resources to fall back on. In his works he sees that the profound sense of evil

and good which his Catholic characters, have often leads to a mental conflict between religious duty and desire in the pursuit of belief. His books deal not only with man in relation to himself, but fundamentally in relation to God. The priest shows that human relationships are never satisfying one has finally to surrender to God who pursues. Greene's works deal fundamentally with moral problems and behind his social comments lie the moral implications. Greene draws a sharp, distinction between. "Wrong" at the human and "evil' at the spiritual level. Sometimes he even seems to praise wrong doing, merely because it is not a divine transgression. Greene repeatedly showed in his works that faith is ineradicable.

The priest in *The Power and the Glory*, may have found God and be martyred towards the end of his spiritual struggle Priest and he is haunted by his failure and corruption. He was never a very devoted Priest. In those days, he was surrounded by the influences. The priest has failed in a series of Priestly vows and played into the hands of the devil. He loves his sin and therefore cannot bring himself to repentance. "That was true: he had lost the faculty. The priest could not say to himself that he wished his sin had never existed, because the sin seems to him now so important - and he loved the fruit of it" (128).

The Lieutenant has a great love for children. It is for them he is fighting. The priest would eliminate from their childhood everything which had made him miserable. The priest would drive out everything that brought misery, poverty,

superstitions, and corruption. They deserve nothing less than the truth a vacant universe and a cooling world, the right to be happy in any way they choose. He was quite prepared to make a massacre for their sakes, “martyr to care for them”(95).

The Lieutenant is inhibited by his childhood experiences. The priest is such a lost soul because there had been a combination of suffering and deprivation in his childhood. The priest knew that the Priest was more dangerous than the American gangsters because the Priest was possessed by an idea. It never occurred to the Lieutenant that he himself was equally possessed by an idea and was, as such, equally dangerous. “They find the Lieutenant a mystic in his own sense, there are mystics who are said to have experienced God in a straight line. He was a mystic too, and what He had experienced was vacancy, a complete certainty. In the existence of a dying cooling world of human-beings who had evolved from animals for no purpose at all” (24).

Greene points out in *The Power and the Glory* that it is difficult to find a substitute for God. It is paradox in Greene’s novels that the Catholic characters are not only great sinners, but they are frequently less happy in the state of grace than they are in the state of sin.

The conflict in the minds of these characters seems to reflect to some extent the conflict between religion and the desire in Greene's own mind. Greene's pre-occupations with the themes of sex and sin are an indication of the conflict in his mind between his modern ideas and his belief in the teachings of traditional Catholic religion.

Greene also presents the paradox of the Priest in and *The Power the Glory*, reaching the selflessness which is required of the saint, through his sin. It is through his illegitimate child, Brigitta that the Priest seeks for belief in God with the power of love and the immense load of responsibility that all parents feel in the matter of protecting their children against all evil and corruption in this world.

The Priest redeems himself through his immersion in sin and suffering, “He had given way to despair – and out of that had emerged a human soul and love – not the best love, but love all the same” (100). In the good old days, he was complacent in his virtue, “Then, in his innocence, he had felt no love for anyone: now in his corruption he had learnt...” (139). His heart bleeds at the sight of his own child – the enormous consequence of his sin, “The world was in her heart already, like the small spot of decay in a fruit” (81). Time and again he thinks of that crooked fruit despair, that young-old amalgam of ignorance and knowledge. He has a desperate longing to save this child: “O God gave me any kind of death – without contrition, in a state of sin – only save this child” (82).

The Whisky-Priest has many of these characteristics of the sick soul. The priest feels an extra-ordinary affection for the inmates of the person. Then he remembers his illegitimate daughter Brigitta, and prays to God for her salvation, he realizes that this is the love for every soul:

Turn his brain away towards the half-caste, The Lieutenant, Even a  
dentist he Had once sat with for a few minutes, the child at the

banana station, calling up a Long succession of faces, pushing at his attention as if it were a heavy door which Wouldn't budge. For those were all in danger too. He prayed, God help them (208).

The most significant of all the sources of suffering is that which comes from the realization of the great distance between the actuality of man's condition and the purity and splendor of the nature of God. The Priest in the pursuit of belief towards God prays, "O God, forgive me - I am a proud, lustful, greedy man. I have Loved authority too much. These people are martyrs- protecting me with their own lives. They deserve a martyr to care for them not a fool like me, who loves all the wrong things" (121).

Greene points out in his works that they are born to suffer in this world. Only suffering can save us and only death can end our sufferings. The novels of Greene are about loss and suffering. The priest shows that he who avoids this glorious suffering shuts himself out from salvation and wallows in selfishness. Greene approaches the problem of evil from the point of view of Christian theology and fact of suffering, evil and even sin. Evil is rooted in man himself and poses a constant temptation to his worst inclinations, as well as a constant threat to his spiritual security. There two causes for man's suffering; God's will and man's sin. The bad man suffers as a punishment for his sin while the good man undergoes as a test from God.

Christian religion teaches that pride is the fountain of all sins. Pride takes one away from God and brings about ruin. This is the essential irony of sin. It is inevitable that failure to obey God's commandments will lead not only to disappointment but also to the deepest suffering, which is alienation from God. Greene interprets human suffering leading to spiritual growth and creative human service. In his novels, they can see the characters discuss Catholic concepts like sin and grace, salvation and damnation. Greene makes reference to some of the Catholic concepts in his novels. Man is aware of the divine, eternal God and he thinks that he is sure to be damned. Though he thinks like that he is unable to abstain from the sin of which he is not aware of religious belief.

The performance of his pastoral functions, his duties as a priest only make him guilty. His state of mind is that of a man, who believes in the reality of hell because evil has entered his body. "A virtuous man can believe in Hell, but he carried Hell about with him sometimes at night he dreamed of it..... Evil ran like malaria in his veins" (167).

One notable thing about the Whisky-Priest is that he harbors no illusions about himself. He is constantly aware of the extent of his degradation, of being in a state of Mortal Sin. Yet, there are in him, a positive longing for forgiveness and reconciliation with God, which issues forth from his humility and contrition. His work in carrying out the work of a Priest in a state, which has abolished religion and God, has quite significance in himself. The work of the priest in such a

situation is dangerous, since it can result in his death. This shows that the priest, though propelled by pride has at the same time a sense of duty to God and to the people who have been forced by a dictator to become atheists. His continued practice of his vocation makes him a martyr, and a better man and better Priest than Padre Jose.

Padre Jose is a great coward. He is a counter foil' the Whisky-Priest. The priest has been a Priest for forty years. Though a very humble Priest once, he has now become a coward and always lives in a grip of the unforgivable sin of despair. The priest leads a life without proper respect. The priest is a ridiculous figure. The priest is haunted by a sense of guilt for God. Like the Lieutenant, he also has an introspective mind and thinks of his past and present. The priest considers he only fit for hell, and worse than the Whisky – Priest. When Lieutenant comes to him with a request to hear the whisky-priest" s confessions, he does not agree to the proposal. The priest is afraid of his wife and the state law. The priest suffers from a sense of desolation and unworthiness. Padre Jose breaks the vow of celibacy by getting married at the age of sixty.

Padre Jose is fed and fattened by his wife like a Prize boar, whereas the whisky-priest leads a life of austerity. The priest is afraid of dying in a state of mortal sin as he believes in God and Christianity. The Catholics believe that Christ conferred upon their church the authority not only to teach his doctrines but also to administer his sacraments. The sacraments are the channels through which the

fruits of the redemption are' applied to the individual soul. The Catholics believe that the graces and fruits of the redemption are applied through each of the seven sacraments to the soul of the individual. Baptism removes original sin; confession forgives actual sin.

A Christian doctrine to which Greene refers to very frequently is that of Original Sin. Besides the original sin, there is an actual sin which they commit to themselves. Actual sin is of two kinds, Mortal and Venial. Mortal sin is a grievous offence against the law of God. Venial sin is a less serious offence against the law of God. God's mercy, even if it sometimes looks like punishment, has no limits. Greene insists on the fact that they have no right to sit up as judges in this matter. Greene repeatedly stresses the infinite mercy of God.

Greene believes in the mysterious power of prayer. Faith can move mountains. The prayers offered to God by the characters at some crucial moments in their lives are answered without fail. This happens in *The Power and the Glory*.

On several occasions in his works. Greene has referred to Catholic concepts of the resurrection of the dead, and Immaculate Conception. Greene feels that even though these may seem improbable to modern man, these are among the central beliefs of Christianity. Greene often refers to the Catholic belief in miracles. Greene is of the view that a society that is untouched by Catholic grace has abandoned charity and has put a spurious morality in its place.

The pain or loss, the irony of human aspiration, the root of evil and the will of man in search of belief - are conceptions which are central to Christian theology.

Greene has clearly drawn from its doctrines the ideological bases for his portrayal of modern psychological concepts to throw light on the inner life of his character.

The Lieutenant in *The Power and the Glory* believes in the totalitarianism state. The priest would drive out everything that brought misery, poverty, superstition, and corruption in his state. He thinks of the poor children around him.

They deserved nothing less than the truth a vacant universe and a cooling world, the right to be happy in any way they choose. The priest was quite prepared to make a massacre for their sakes-first the church and then the foreigner and then the politician-even his own chief would have to go one day. The priest wanted to begin the world again with them, in a desert (71).

Greene often condemns modern civilization with its all its trappings. The priest repeatedly shows the sordidness that lies behind the outward show of civilization. In *Brighton Rock*, Greene has made use of every opportunity to introduce the macabre or squalid detail. Greene stresses the idea that seediness is the true symbol of modern civilization. The maladjustments in society are the facts of life rather than the so-called great achievements in which men put their trust, forgetting God, the only reality.

The whisky-priest in *The Power and the Glory* is the last Priest in the state, regardless of whether he will be ultimately damned or forgiven by God and

received in heaven. His fellow Priests having been outlawed, killed or forced to marry, by a local dictator. The whisky-priest can try to escape or he can lead a married life which will then reveal the absurdity and hollowness of his former vocation. The priest can thus either save his soul or save his body. The Whisky-Priest reluctantly stays on, but he constantly reminds himself that he is not worthy of the role of the martyr.

If Christ is his ideal, he sadly fails to live up to this high conception because he drinks to excess, has begotten a child, and is not even sure whether he can practice his profession when fear overtakes him; in brief he is, according to Greene, a sinner ready to achieve sainthood. Full of pride, the whisky-priest, like a hero in a Greek tragedy, is partially ennobled through doubts of suffering, and self-realization. The Priest is made aware of the depths to which he has fallen, aware that the devil indeed contains the seeds of his attachments to God. This sinner not only proves to be a true martyr but seems to qualify to a great extent even for the status of a saint.

Greene emphasizes the Priest's awareness of his own sinfulness. On his way to Maria's village, for instance, the Priest meditates upon his past life. The priest thinks of the past few years of life which were marked by other sinful actions. Other "Surrenders" (83) as he calls them feast days and fast days and days of abstinence had been the first to go; then he had ceased to bother about his breviary, then the altar-stone had gone because he had found it too dangerous to carry with him even though he knew that he had no business to say mass without it. The priest recalls about that five years ago he had given way to despair- "the unforgivable sin" (25). The priest realizes the fact that he is a bad priest, a whisky -priest.

The Priest's final assessment of himself is made during the last night in the prison before his execution. The priest thinks of himself as a useless man who has done nothing for anybody. The priest experiences an "immense disappointment because he has to go to God empty handed with nothing done at all." (191). the priest feels like someone who has missed happiness narrowly because, if he had exercised a little self restraint and shown a little courage, he could have achieved the grace of God.

There is a continuous struggling for both the Lieutenant and the Priest. The Lieutenant is of the opinion after that the death of the whisky-priest there would be no body to function has a representative of God to carry on God's work. The priest shows no interest in the religious story which his mother is reading for him, His asking of questions and shows his belief. The priest also meets the Lieutenant and takes the interest in his rework. Later he takes interest in Joan and begins to hate the Lieutenant for having captured the whisky-priest. He welcomes the new Priest. It is a kind of miracle Greene himself says ,More than the shadow of the Priest should be there. It is important to have the dialogue of the new Priest with the child to show the change of mind in the child towards the dead Priest whom he did not respect until his death, and also to indicate that the church goes on.

The evidence would convict the Priest of sinfulness and lead to his damnation. Greene makes his own view in the matter even though he has delineated the character of the Priest with a fair degree of detachment. The Priest is capable of great self-sacrifice, and he has in him the seeds of true mortal greatness. In the opening

chapter, they find him giving up his plan to escape to safety because he feels that he must remain in order to attend upon a dying woman and hear her confession. Towards the close of the novel, he is found again deliberately spurning the golden opportunity to start a new, safe country; and this time again he makes the sacrifice because it is more important to go and hear the dying confession of a gangster though he knows fully well that the police has laid a trap for him through the mestizo. Thus his sense of priestly duty transcends all comfort and personal safety. When therefore, he is captured and executed, the witness is true martyrdom.

In the final arrest the priest is troubled by the consciousness of “a few communions, a few confessions, and an endless bad example” (208). And on the morning of execution: “He felt only an immense disappointment because he had to go God empty-handed, with nothing done at all. It seemed to him, at that moment, that it would have needed a little self-restraint and a little courage” (210).

Unconscious though he may be he has already stumbled upon a sort of “befuddled glory”. David Lodge thinks in *The Novelist at that cross roads* opines “It is the priest’s wavering, undignified but persistent loyalty to his vocation that makes him a genuine martyr...” (103). But more than anything else, it is the priest’s suffering and the emergent humanity that does the trick for him. In his tragic fall and ultimate rise to glory lies the hope of redemption for a world sunk in the morass of despair and absurdity.

Greene shows, however, that man is not only doomed to sin, but is also capable of salvation. God's infinite mercy turns even evil into good. God created man in his own image, after his likeness and nothing can ever completely erase the image of God in man. It is like a "birth – mark" (41) that cannot be rubbed out; it is our true self, never to be realized fully in time, but is always present' even when concealed under superficial layers of borrowed garments".

The same idea crosses the Priest's mind in *The Power and the Glory* when he sees the religious persecution in Mexico. The priest thinks, "If God had been like a toad, you could have ridden the globe of toads, but when God was like yourself: it was no good being content with stone figures you had to kill yourself among the graces" (102).

Sin implies a consciousness of God and only those who like permanently in the presence of God can have a clear consciousness of sin. Greene repeatedly points out the nature of the sin. Sin is an impediment to loving God. Through subsequent guilt, confession, and repentance it can finally perhaps lead to redemption. A Catholic has this special knowledge always in his heart. Bible says in the book of *Mathew*, "If you have faith as a mustard seed, you will say to this mountain, 'Move from here to there,' and it will move; and nothing will be impossible for you". (Matt: 17.21)

In the novel *The Power and the Glory*, the Priest's sins are many chronic alcoholism, negligence in observing religious rituals, and worst of all begetting an

illegitimate child, still the Priest becomes a martyr in the end by dying for his church and Greene leaves little doubt that he ought to be considered a saint as well. At the moment of his execution, the Priest was not afraid of damnation. The priest felt only an immense sense of failure. It seemed to him at the moment, that it would have been quite easy to be a saint. It would only have needed a little self - restraint and a little courage. The priest felt like someone who has missed happiness by a second at an appointed place. They may believe that the Priest becomes a saint because' of his repentance for absolute resignation to God's will.

The central theme of the book *The Power and the Glory* is a prolonged chase of the Priest by the Lieutenant. Thrice the Priest meets the Lieutenant first, in the village, secondly in the prison execution. The half caste, mestizo forces him to attend to a dying soldier, who is supposed to be a Catholic. The real motive of half - caste is revealed to the Priest, only when he goes there. However, he gets arrested and finally executed.

The real battle between the forces of evil and good, takes place in the soul of Priest. In his death, the evil is defeated and forces of good transforms The whisky-priest into a saint. The pious mother at this stage speaks of the priest not only as a martyr but also as a possible saint and the boy Luis is transformed from a skeptic and mocker into an earnest believer who receives the new priest with a deep reverence. The appearance of a new priest, symbolizing the perpetuation of the

religious spirit, and the boy Luis's respectful reception of him, mark the final climax in the novel, leaving no doubt in the minds of readers that the whisky-priest is intended by Greene to be a hero, a martyr and a possible saint.

Salvation or damnation is one of the main themes of the novel and this is worked out through the character of the Whisky-Priest. But the case of a Whisky-Priest is a striking example of the spiritual enrichment that may follow a life of sin and suffering. The great sufferings of the Priest teach him humility and love. Only through his sin, the Priest reaches the selflessness which is required for a saint. In his prosperous days he was proud and arrogant still, in spite of all these, he truly believed in God's mercy.

The Priest performs his duties faithfully. The priest never fails to respond to the call of duty. Even the Lieutenant is so struck by the sincerity and the convictions of the Priest that he goes out of his way not only to provide him with brandy, but also to make an affair to bring Padres Jose to hear the Priest's confession.

The Whisky-Priest gets arrested, while doing his religious duties, which he was not legally allowed to do. The priest hears confessions from, Christian children etc, while traveling to various places. The priest is very keen to hear confessions of people at their death - beds and because of this dedication he goes to the bedside of a Catholic soldier who is dying. As a result, he gets arrested. The priest makes a vain attempt to confess his past evils. This incident makes us believe that it is his sense of duty that leads to his end.

Greene, in his novels, treats religion in a secular way with having some references to Roman Catholic beliefs and their rituals. Among those, the most primary one is the absolution of “sins through constriction” (151). A sinner who confesses his sins to a Priest, his thought is absolved of his sins, i.e., he is forgiven by God. Confession while dying is considered to be very essential to save a man from damnation. A reference to this is found in the case of the whisky priest who hurries to hear confession from a dying soldier and gets caught by the police.

Graham Greene deals with the main Roman Catholic beliefs and rituals that were found in Greene's works. A Roman Catholic priest has to take a vow of celibacy. The priest must not marry and he must have no intimate relations with any woman. But the whisky-priest as a Catholic priest did not follow this rule. His wrong relationship with a woman called Maria resulted in the birth of a child. Later he was arrested. He attempts vainly to confess his sins.

For Greene Evil, Sin and Suffering are very much related with human life comprising both good and evil in the pursuit of belief through repentance. According to Greene, man not only commits sin but also makes up for his sins through repentance. Greene writes as a sensitive Catholic, for whom the moral law exists. The action of any character is a part of the total; pattern of the plot that slowly unfolds itself. The whole motif is complex, bordering the rational mind. Most of Greene's novels are apparently based on Catholic dogmas and beliefs on sin and the presence of God, with grace even in this rationalistic age. Greene pictures God as one who can still perform miracles even in the modern world.

The novel is directly concerned with the issue of salvation and damnation. The hero of the novel is a weak Priest who has broken the rules of the church by fathering a daughter and by having formed the habit of drinking. Greene shows almost with eager case how unworthy this man is to be representative of the church in a province cleared of Priests. The priest is damned and scolded; he faces humiliation. Fellow's calls his act of "begging brandy" (65) shameless. Yet he gets salvations through sacrifice and suffering and dies the death of the martyr.

Greene believes that there is no other anguish as great as the suffering from guilty conscience. The priest also, says that if a person regrets for his past evils deeds, he will attain salvation, Moreover, the greater the suffering, the greater man pursuit of belief to attain God. For more beaten gold becomes more flexible. *Marine Beatrice Mesnet* also points out that "man is not only doomed to sin, but is also capable of salvation" (78). The main theme of *The Power and the Glory* is sin and salvation, and the novel demonstrates that God's glory is more powerful and permanent than man's or state's power.

The priest desires to be redeemed by his humility and repentance. His continued state of his vocation, in the godless state of Mexico makes him a martyr. Because of his faith in God and Christianity, he is afraid of dying in a state of mortal sin, unlike Padre Jose. Though he believes that repentance by the grace of God can redeem him of his sins, he does not practice it in its strict sense of the world. This sort of repentance would not have been in the manner of a commercial

agreement which is abhorrent both to God and the true believer. Yet this is a clear gradual change in the attitude of the Priest as he moves from the side of the devil to the side of God, though these are periodical lapses. In this manner, the novel becomes a saga of continuous, albeit, halting repentance. It is an affirmation as in *psalm* 51. "Against thee, thee only, have I sinned, and done this evil in thy sight restore unto me the joy of thy salvation." (12)

The Priest calls himself a miserable sinner repeatedly. His self-analysis helps one to reconstruct his past sinful life. This is the process by which he is working out his salvation. His acts of charity, loyalty, sacrifice and suffering, help him to make further steps towards God. The priest is denied of his private confession - the sacramental confession by the godless state. In the morning of his death, the Priest is filled with remorse because he has to go to God empty – handed.

Fears grips him; he was not at the moment afraid of damnation-even the fear of pain was in the background. He felt only an immense disappointment because he had to go to God empty-handed, with nothing done at all. (204)

His interior monologue reveals the agony of the soul that despite the weakness of flesh is yet pure and is touched by grace of god through faith. The priest accepts his destiny with humility and trust in God. The priest is a perfect example of a broken-heart awaiting divine grace. The Priest is gradually transformed into a martyr and saint. The Priest enveloped in his sin is able to attain sanctity, since his awareness of God

irradiates suffering and squalor. The glorification of suffering as a means to salvation is reminiscent of the Holy word: "For I reckon that the sufferings of this present time are not worthy to be compared with the glory which shall be revealed in us" (130).

The priest's involvement in human misery, changes him not only as a human being, but enables him to attain heroic heights. The priest reminds one of T.S. Eliot's vision in East Coker "Into another intensity for a further union, a deeper communion through the dark cold and the empty desolation" (205-207).

In the death of his old conceited self, the Priest is purified and becomes a spiritually profounder. The Priest cannot afford to see anybody damned. He says, "If there's ever been a single man in this state damned, then I'll be damned too" (194). He imagines himself to be the suffering servant of the Lord. Jesus himself through St. Mathew says "If any man will come after me, let him deny himself, and take up the cross, and follow me, for whoever will lose his life for my shall find it" (24-25). The priest takes this path for his redemption. His death is not the death of despair, but as he is a suffering servant of the lord, he is touched by his grace.

Greene considers the Priest as a saint and a martyr in that he died because of his vocation as a Priest. Salvation seems to be taken for granted, but sanctity is something more. According to David Pryce Jones in *Graham Greene*, "The Priest never fails to mortify himself whenever his conscience is brought into play perhaps his self-knowledge should be seen as humility instead of realism" (49). In an encounter

with the Lieutenant, the Priest refuses to accept the fact that he is martyr. He says "Oh no, martyrs are not like me. They don't think all the time" (190).

The faith of the Whisky-Priest is reduced to a sense of mystery, overwhelmed by the sense that his own inadequacy does not render the flow of divine grace through his hands to those to whom he ministers" (17). This at least is a truly religious sense for even if faith involves intellectual knowledge it also needs the participation of man's whole-being. This glorification of suffering as a means of salvation echoes in the New Testament. Greene shows that he who avoids this glorious suffering shuts himself from salvation and wallows in suffering.

The case of the Priest shows more clearly the spiritual enrichment may follow the ordeal of life and sin. The reader understands that, Greene is convinced of the fact that the fundamental paradox of Christianity lies in the co-existence of good and evil. In *The Power and the Glory*, Greene emphasizes on vice, squalor, furtiveness, cheap sensation and all that is brash and vulgar and deliberately excludes beauty, truth and goodness. He tries to drive home the significance that Christ died for a world full of sinners.

The theme of evil has been worked out not only through the character of the Priest but also through the characters. For example, Brigitta has been shown as not a good girl. Maria finds evil in her and she has no hope in this girl. The American Gangster is an evil character who is wanted by the police for the crime of violence that he has committed. Likewise, the mestizo is an embodiment of evil. The priest

stands for manipulation, greed and hypocrisy. Thus Greene has projected evil through various other characters in the novel in the pursuit of belief for redemption.

It is through the character of the Priest again that Greene has shown the struggle between the church and the state. The state finally kills the last surviving Priest in search for belief, but religion cannot be totally scrapped from the hearts of the people. This impression has been left in the end by introducing the entry of the mysterious Priest at the door of the pious woman. Priest may die but not the priesthood.

In the novel *The Power and the Glory*, the theme of evil has been skillfully worked out. The Priest expresses his disgust at the sights of evil on: various occasions. For example, at the sight of the dead child his feeling is, "Horror and disgust touched him- violence everywhere: was there no end to violence?" (150). But Greene has portrayed Evil, Sin and Suffering through the character as a fall and rise through the pursuit of belief to reach God. The Priest, who deserves damnation, ultimately marches on to the path of salvation.

## Chapter IV

### Pursuit of Moral Values

**If we are to go forward, we must go back and rediscover those precious values -- that all reality hinges on moral foundations and that all reality has spiritual control.**

**Martin Luther King**

Moral values are the ideology of good and evil, which handle a person's deeds and inclination. A person's moral may be obtain from humanity, religion, or self. When moral values are derived from humanity and regime they, of necessity, may change as the laws and morals of the society change. An example of the brunt of varying laws on moral values may be seen in the case of inculcating values in life. In earlier society, the laws and morals simply came from the Roman scheme of law, which was largely based on the Ten Commandments. As society moved into the modern era, that earlier system of laws became more and more eroded.

The options that are made by a person from infancy to maturity are between illicit and ample, kind or cruel, liberal or egotistic. A self may, under any given set of circumstances, decide to do what is illicit. If this individual possesses moral values, going against them habitually fabricates guilt. It is fascinating to note most religions have built-in lists of set codes by which its enthusiasts should live.

Moral values are also derived from within one's own self. If a child has been illicit to touch or take a certain object early on, they know enough to slowly look over their accept to see if they are being pragmatic before touching said object. There is no need for these deeds to be taught; it is innate. Once, however, any form of restraint is applied to amend the child's behavior, the child now gains the capacity within himself to distinguish his right deeds from his wrong deeds. Now, the child can make accurate choices based on his own acquaintance.

Having faith, believing in a set of moral values and ethnicity, and applying the ideology to a way of life describe the millions of religious people around the world. Intellectual beliefs are typically related to dutiful beliefs. For example, the identity of a person or group is shaped by religious values, beliefs, and affiliation. These values are often passed on to future generation.

There are many reasons as to why people are drawn to a religious or divine way of life. Many find guidance from the teachings of wise sages and diviners. Having faith in something 'bigger than us' can persuade strength in times of trial and peace to those questioning life and death. God is the initiator of all things, and by His very nature, He is love. God says love is unrestricted and sacrificial, and it is not based on feelings; therefore, love is not an "intense affection... based on familial or personal ties". To understand what true love is to strengthen moral values, one must know God.

The Bible indicates that love is from God. In fact, the Bible in *I John* says "God is love."(I John:4.8). Love is one of the primary distinctiveness of God. Likewise, God has endowed us with the capacity for love, since we are created in His image. This competence for love is one of the ways in Bible in *Genesis* says, which we are "created in the image of God"(Gen: 1.27).

The Bible in *I John* tells us that "God is Love" (I John: 4.8). There are many passages in the Bible that give us God's definition of love. The most well known verse is *John*, "For God so loved the world that he gave his only begotten Son, that whosoever believeth in him should not perish, but have everlasting life."(I John: 3.16). so one way God defines love is in the act of giving. However, what God gave was not a mere gift-wrapped present; God sacrificed His only Son so that we, who put our faith in His Son, will not be separated from Him. This is an amazing love, *Bible says in John*, "God is love. Whoever lives in love lives in God, and God in him"(I John: 4.16).

God is love. When the most revered mystics from the world's great religious traditions speak about the love that is God, they almost equivalently declare that the nature of that higher non-ordinary, transpersonal love is moral. They say that the love of God is experienced as a peace that is indescribable, a peace that passeth all understanding with moral value to attain salvation.

Greene has strengthened Kantian ethics as an deontological ethical theory first proposed by German philosopher Immanuel Kant. The theory, developed as a

result of Enlightenment rationalism, is based on the view that the only intrinsically good thing is a good will; therefore an action can only be good if the maxim, or principle, behind it is duty to the moral law. Kant also distinguished between perfect and imperfect duties. A perfect duty, such as the duty not to lie, always holds true; an imperfect duty, such as the duty to give to charity, can be made flexible and applied to certain times and places. Kant's theory is an example of a deontological moral theory—according to these theories, *the rightness or wrongness of actions does not depend on their consequences* but on whether they fulfill the duty. Kant believed that there was a supreme principle of morality, and he is referred to it as The Categorical Imperative that determines what one's moral duties are. Universal – Kant's theory provides moral laws that hold universally, regardless of culture or individual situations. Kant has the greatest respect for human dignity and autonomy.

Graham Greene is undoubtedly an immense figure in the twentieth century English literature. He is a prolific writer and his works investigate the moral and political issues of the modern world. He is one of the widely read novelists of the twentieth century. Adventure and anxiety are constant elements in his novels. There is a heavy dose of thrill, suspense, substantial pursuit and violence in most of his novels. The canvas of Greene's artistic operation is broad and his vision is panoramic. As a prolific writer, Greene's concern is to depict the human predicament of our times. His art is humanistic in contented and universal in its realm. It shows the artist's unceasing struggle and his struggle with a stubborn world burdened with evil and suffering.

*The Heart of the Matter* is regarded as one of Greene's finest novels.

The novel is predominantly religious in theme and outlook and it shows Greene's obsession with Roman Catholicism. In the novel, *The Heart of the Matter*, Greene attempts to reconcile the presence of evil and suffering in this world with the existence of an omnipotent and a merciful providence in Heaven. According to Arnold Kettle in *An Introduction to the English Novel* “*The Heart of the Matter* is a moral fable, a story based on an abstract notion as to the nature of survival. The novel is about the innate impiety of man and his need for “divine Mercy” (155). The theme of *The Heart of the Matter* is the quarrel in the soul between an illicit love and a religion that admits no conciliation with the humanity of flesh. In a review of *The Life of Graham Greene* in *The Times Literary Supplement*, the critic Marie writes of Greene, “He is a writer whom it is not easy to grade, but one whose power of development, in style and thoughts of mind, seems to show an ever-renewed vitality” (302). The vitality lies in the rich comedy that goes with the fairy tale in this novel.

*The Heart of The Matter* portrays Greene as one of the finest writers in English. Major Henry Scobie, a long-serving policeman in a British colony on the West Coast of Africa during World War II, is responsible for confined and wartime security. His wife Louise, an unhappy, solitary woman who loves literature and poetry, cannot make friends. Scobie feels responsible for her misery, but does not love her.

Greene is a powerful character, who symbolizes the loss of moral values both failure and betrayal, thereby, seeking outlet from overpowering guilt. Scobie reflects the disastrous effects of pity on human beings; pity is distinct from compassion for pity is cruel, pity destroys and love is not safe when pity is prowling. Francois Maurice in his essay on *Graham Greene* says “Graham Greene himself broke like a burglar into the kingdom of unknown” (124).

Scobie tries to secure a loan from the bank to pay the two hundred pound fee for Louise’s passage, but is turned down. Yusef offers to lend Scobie the money at four percent per annum. Scobie initially declines, but after an incident where he mistakenly thinks Louise is contemplating suicide, he accepts the loan and sends Louise to South Africa. Wilson meets them at the pier and tries to interfere with their parting.

Shortly afterwards, the survivors of a shipwreck begin to arrive after forty days at sea in lifeboats. One young girl dies as Scobie tries to comfort her by pretending to be her father, who was killed in the wreck. A nineteen-year-old woman named Helen Rolt also arrives in bad shape, clutching an album of postage stamps. She was married before the ship left its original port and is now a widow, and her wedding ring is too big for her finger. Scobie feels drawn to her, as much to the cherished album of stamps as to her physical presence, even though she is not beautiful. She reminds him of his daughter.

He soon starts a fanatical affair with her, all the time being aware that he is committing a grave sin of adultery. He writes to Helen which ends up in Yusef's hands, and the Syrian uses it to blackmail Scobie into sending a package of diamonds for him via the returning *Esperança*, thus avoiding the authorities. Critics F. N. Lees in *Graham Greene* comments "total adoption of Greene's characters thoughts and the values of the novels render distorted because the valuing gadgets offered are distorted and imperfectly sensitive" (42).

Shortly after he witnesses Yusef's boy delivering a 'gift' to Scobie, Scobie's servant Ali is killed by teenage thieves known as wharf rats. Scobie had begun to doubt Ali's loyalty, and he hinted this suspect to Yusef. We are led to believe that Yusef arranged the death of Ali, although Scobie blames himself for the matter. In the body of his dead servant, Scobie sees the image of God.

Now anxious, he decides to free everyone from himself even God and he commits suicide, being aware that this will result in damnation according to the teaching of the Church. For the sake of his life insurance, he feigns symptoms of angina thus receiving a terminal prognosis from his doctor in an attempt to have his death appear natural. Instead, his efforts prove useless in the end. Louise had been not as naive as he had believed, the affair with Helen and the suicide are found out, and his wife is left behind wondering about the mercy and forgiveness of God and Helen almost immediately moves on to an affair with another man which represents the loss of moral values.

The problem inherent is one of the communications based on the marital and social levels. Scobie is in a miserable relationship with Louise. The love between Scobie and Louise is simply dried up as bondage or like a handcuff. They don't even share a common feeling of house, "If home for him meant the reduction of things to a friendly unchanging minimum, house to her was accumulation" (13). Marie Mesnet in *Graham Greene and The Heart Of The Matter* says: "Greene's many essays on lost childhood, innocence and his autobiography do reveal a propensity towards distrust and an element of the narcissist in his writings" (21). And much earlier Louise curled up fast asleep reminds him of a dog or a cat asleep: "These were times of ugliness when he loved her, when pity and responsibility reached the intensity of a passion" (13). Scobie has pity for the suffering of his wife, his mistress, and God; it is nevertheless pity for them as objects. This is evidently the case where Louise and Helen are concerned. Scobie sees Louise as an object demanding his pity, not love. On going home one day from the office he finds her lying under the mosquito net drenched in sweat and is both fascinated and repelled by the seeming ugliness.

The moral of the novel *The Heart of the Matter* is this: Scobie, a Catholic ceases to love his wife and instead falls in love with another woman. He is faced with the following alternatives: he could decline Helen and stay with his wife or he could leave his wife and live with Helen; he could stay with his wife and yet keep Helen as a mistress, and he could commit suicide. Apart from these, there is also the likelihood of a miracle solving the problem and Scobie actually prays for this.

Nothing works out favourable for him; his heart opts for Louise, when he more deliberately becomes responsible for her happiness. She reminds him of: “A joint under a meat cover. But pity trod on the heels of the cruel image and it is hustled it away” (14). Home for Scobie is a foreign territory which he visits with a suspicious insecurity, with fearful nagging questions from Louise in spite of his self allegation to make her happy Lousie asks, “do you love anyone Ticki, except yourself?” (16).

Scobie is a powerful character, who represents both failure and betrayal, thereby, seeking outlet from overpowering guilt. Scobie reflects the devastating effects of pity on human beings, pity is distinct from compassion for pity is cruel, pity destroys and love is not safe when pity is prowling. Francois Mauriac in his essay on *Graham Greene* attributes: “Graham Greene himself broke like a burglar into the kingdom of unknown” (124). The moral of *The Heart of the Matter* is this: Scobie, a Catholic ceases to love his wife and instead falls in love with another woman. He is faced with the following alternatives: he could reject Helen and stay with his wife or he could leave his wife and live with Helen; he could stay with his wife and yet keep Helen as a mistress, and he could commit suicide. Apart from these there is also the likelihood of a miracle solving the problem and Scobie actually prays for this. Nothing works out favorable for him; his heart opts for Louise, when he more consciously becomes responsible for her happiness. She reminds him of: “A joint under a meat cover. But pity trod on the heels of the cruel image and hustled it away” (14). Home for Scobie is a foreign terrain which he

visits with a suspicious insecurity, with fearful nagging questions from Louise in spite of his self allegation to make her happy: “Lousie ask do you love any one Ticki, except yourself?” (16).

When Louise leaves the colony, Scobie’s feelings of discontent and isolation cause him to fall into a treacherous relationship with Helen, a young widow, rescued under his regulation from a ship that has been torpedoed by a German submarine. Helen’s uncomprehending nature intensifies Scobie’s isolation, especially when she scorns his religious scruples as a Catholic, which prevents him from obtaining a divorce and marrying her. Scobie is blackmailed into smuggling. To add to his dilemma, Scobie discovers that he is being officially watched by Wilson, a British counter intelligence agent who has newly arrived in the colony to look into the smuggling of industrial diamonds to Nazi Germany. Wilson, the shrewd young man, not only observes Scobie’s underhand dealing with Yusef but also looks on Scobie scornfully for the way he neglects his wife, Louise, with whom he himself is passionately in love. Soon Wilson finds out Scobie’s affair with Helen and in an angry outburst accuses Scobie of his undignified conduct. The following conversation between them conveys Wilson’s contempt for Scobie’s affection for Helen as well as his unruffled and calm exterior which the long years in the colony have brought him, “Do I love this place so much Is it because here human nature has not Had time. Nobody here

could even talk about a heaven or earth. Heaven remained rigidly in its proper place on the other side of death and on this side flourished the injustice the cruelties, the meanness that elsewhere” (26).

For Scobie the world is like a prison house, and to be in it is to be in hell. He repeatedly says that life in the world is characterized by prejudice, cruelty, and undeserved suffering. Appalled by the meaninglessness that he sees all around himself he thinks man can never dream of enjoying heavenly bliss here on earth. He sadly believes that, “Nobody here could ever talk about a heaven on earth. Heaven remained rigidly in its proper place on the other Side of death and on this side flourished the injustices, cruelties and meanness....” (26).

Scobie imagines with horror that he has reached the point where he is not only the cause of massive pain for Louise and Helen but also for God. As he foresees the possibility of an expectations of sacrilegious masses, he has a: “Picture before his eyes of a bleeding face, of eyes closed by the continuous shower of blows: the punch-drunk head of God reeling sideways” (221). What has driven Scobie to his unbearable impasses is a sinister quality that can devour one from within pity. His heart goes out to all sufferings humility, but because pity feeds on pride rather than on humility, he is in danger of turning malignant with this dangerous emotion. Having the illusion of virtue, pity is in reality what W.H.Auden in *The Heresy of Our Time* says; “that corrupt parody of love and compassion which is so insidious and deadly for sensitive natures” (94). Scobie

knows that love and happiness have a temporary existence in the life of human beings. The lesson marriage has taught him is that: “No man could guarantee love for ever...” (49). Scobie pities others while he himself suffers all the pangs of a backslider. The faith however offers amendment. Yet one cannot desire the end without desiring the means. Helen can be visited but not unconditionally. Scobie must never be alone with her. “Against the beautiful and the clever and the successful one can wage a pitiless war but not against the unattractive. Then the millstone weighs on the breast” (41).

Scobie is offered an immense sense of security in this friendship with Helen and reaches the ultimate border in happiness ‘without love or pity’ and without growing sense of responsibility. “We Catholics are damned by our knowledge” (203). He puts his case as poignantly as ever against a God who allowed this closed predicament. Scobie dies with the words: “Dear God, I love ....” (203). Scobie has to go through the terrible ordeal when Scobie is assailed and mauled by the social taboos and orthodox religious structures. Scobie and Helen are accused of infidelity as their secret relationship is exposed by Wilson. Scobie stands condemned for being a catholic who has flouted the law of church by forming such a relationship. The importance of pain of human beings, the flash of blood is more real to him than the dogmas of religion. At the confessional, Scobie kneels with a longing to be convinced. He prayed for a miracle: “O God convinces me, help me, convince me .... Give me trust in your mercy to the one I abandon“(204).

Scobie feels an emptiness as his overpowering guilt takes possession. Absolution sounds absurd, I was a fool to envisage that somehow in this airless box I would find a conviction. Scobie says that he thought he was wrong to come to father because he is with entire pride and battered for happiness for Helen and lousie. A purely theological approach to the novel is limited because it fails to take into account the dialectical tension in Scobie's mind. David Lodge does well to short-circuit the theological debate in *The Novelist at the Crossroads*: "the effect of Scobie's Catholicism is to enlarge the implication of a situation that could have been treated in purely secular terms though not so powerfully, by Greene" (105). Scobie reflects, this stand as bedrock of Scobie's sincerity: Scobie has been labeled a failure and an earring individual; even his emotion of pity has been questioned and termed as destructive.

Accepted mask is worn by all and merely involves an exercise in trying. Scobie's efforts are either too amateurish, or that he just didn't try. He comes to the conclusion and probably did his creator as well, that only three people could possibly know happiness: the egoists, the evil and the absolutely ignorant. A review of Michael Shelden's in *Graham Greene: The Enemy Within* says "the whole thing is the whine of the spoil child denied free run of the play room". His happiness comes when Helen enters his life, a refreshing distraction bringing with her the knowledge least desirable; commits a sin and be happy. There is no turning back and when he turns to father Rank for a solution, the latter is unable to produce for him the magic procedure Suffering is then a prelude to wisdom.

Nothing can be stated about the workings of the mind until it has been under stress. For it is suffering that puts man in touch with the whole human condition. Greene does not demand conversion, for that would be sensational and emotional. Recognition was what any faith desired. Scobie's last attempt is at a penitent prayer. And whom he loves is anybody's guess. Whichever way he intended to finish the sentences, there appears some justification in Louise's agonized bitter remark. Why, did he have to make such a mess of things? "I love you more than myself, more than my wife, more than God I think" (217). The sacrilege comes to the commissioners that Louise has so long coveted. Now "Of the Devil's party "Scobie knows that he will go from damned success to damned success" (212).

Kenneth Allot and Miriam Farris in *The Art Of Graham Greene* says: "Scobie is indeed pushing moral interpretations to sophistical extremes; but because he has a strong element of logic, he cannot ultimately deceive himself" (224). This thought indicates not so much his theological convictions as his psychological yearning for self-destruction. Scobie's sin is that he prefers to trust himself, in his limited knowledge of love for God. He cannot put his faith in trust of God. For his faith is love and pity its image. Scobie cannot comprehend the 'appalling' divine mercy. He knows that the choice of damnation is his alone as he drinks the narcotic. He hears someone calling for him; a cry of distress, automatically stirs him to act: "Aloud he says, dear God I love..." (249) in the final blow he imagines the murder of Ali, his servant of fifteen years, through his complicity with Yusef because of Scobie's unjust suspicion that Ali was capable

of betrayal. When he sees the body of Ali, he imagines that of God because he has betrayed both even though he has loved them. And due to this shock of recognition, which barely averts a damning sort of pride, he recovers the peculiarity between pity and love. It is in this final context of love that Scobie's suicide must be viewed.

When Greene started on *The Heart of the Matter*, it had been several years since he had actually written a novel due to his service in the Second World War. Greene in *Way of Escape* would admit as he would admit himself, he was little rusty in his craft (123). Greene comes across his changing mask; double games recoil and revolt, all intended to meet the threat of isolation, failure, and boredom. Graham Greene in *A sort of life* says: "I was ready to wear any mask to escape from myself" (107). Greene insists if Lousie has forgiven Scobie when God can be no less forgiving. Lousie remarks that Scobie loved no one but God. Scobie's pity, his love becomes emblematic of a universal love, it is in matter of trust that he fails, and Scobie realizes the vastness of human commitment. But he fails to recognize the mercy of God. His pride and his humanity conspire against him and because he cannot trust the God he loves, Scobie becomes desperate. In matter of religion he has become competent for according to Greene, the sinner is very close to God. Terry Eagleton in *Exiles and Emigres* has given a very fine analysis of this tension in Greene:

Greene's protagonists turn, at the risk of damnation, from a soul-saving theology to the insidious pressures of humanity, But only in the context of a continually undermining disbelief in the Final validity of such claims. Orthodox Catholicism is denied in the name of 'humanism'; yet that humanism is itself critically qualified by traditionally catholic way of feeling. (109)

At the end of the novel, father Rank returns to give placate to the living, to reestablish the norm of the church and to give hope for Scobie's soul, even though he committed suicide: "The church knows all the rules, he says, But it does not know what goes on in a single human heart" (254). Greene's preoccupation with evil is inextricably linked with his religious consciousness, his obsessive awareness of God and His mercy. It is, therefore, not surprising that so many of his characters inspite of their experience of evil cannot altogether stifle their longing for God or for a lost peace or ideal. They are pulled in contradictory directions, as Greene was in his early years. They live on the point of intersection where the devil wrestles with God for the possession of the heart of man in their stories, Greene exhibits not only sin, corruption, egoism and, in general, the 'demonic' element in man; he exhibits with equal force man's impulses towards love, charity, fidelity and self-sacrifice in general, the 'angelic' principle which makes man turn to God. Michael Torre in *Greene's Saint* says:

Scobie is driven to this act is quite believable because his inner anguish is fierce and death seems the only release. In a way, he is trying to be true to that which is best in him, trying to live out the form of his life in faith, trying to maintain his solitude for all those he has undertaken to care for and protect in a way that will hurt them at least. This is, of course, a foolish and pretentious thing to do: he is being too dutiful, is too busy playing God.

There is certain falseness in his protectiveness, one that does not let his wife or his mistress take responsibility for their lives. Stanford Sternlicht in *The Sad Comedians : Graham Greene's Later Novels* says “ not only nor primarily in after life, but in the distinctly encouraging possibility of living in decorum during this worldly existence” (77). But it is clear how he got where he is, through perfectly good and laudable reasons, trying to live his life out as best as he could. All would be well for him except that suicide is directly against the holy law of God. It is no option for anyone who seeks to follow the Lord's way. Scobie knows that he cannot evade his free choice. No excuse rings true to him and finds him descending into a pit without return, and yet the forces pulling at him seem to leave him no other place to go. His inner sense surrenders to them letting him go and charitable up as though this must be and there is nothing left for him but this way. This is the dynamic of every sin, however venial, and Greene makes it come alive in the extremity of Scobie's case. He is watched with pity, for one can see the pain he is in, this can only make sense if God is real and if heaven and hell are

real. Otherwise, there is nothing to fuss about. But Greene does make the sense that God is real because Scobie rings true as a character. Purgatory is a place where saints dwell, a place where all are friends of the Lord. That Scobie may have some unfinished business to sort out on the other side of death does not prevent us from believing in his sanctity. The similarity of Scobie being saint and sinner is only possible in relation to the theological virtues. The cardinal virtues are acquired by slow and patient effort.

In the novel, *The Heart of the Matter*, however, Scobie's fight is with God, himself, and human nature generally. Scobie is created as a man acting out his nature and yet, acting against his own nature. Scobie is at once the victim and the offender. Although the priest's agony is engaging and moving, the feeling of terror is presented in *The Heart of the Matter*.

As people mature they move through these stages of moral. The first level portrays children's highly concrete moral reckoning in finding solutions to a problem. The second level emerges during pre adolescence and becomes quite dominant during adolescence. The solutions at this stage usually include abstract issues like, what society should expect from its members, and requires reasoning based on beginning formal operations. The third level emerges, if at all. During adolescence or early adulthood adults are able to think in abstract categories and they use reasoning based on advanced formal operations. The solutions to dilemmas at this level develop around the principle of justice that would be the

fairest solution for all the characters in a dilemma. Kohlberg's research in psychology has shown that the individual's conception of justice, of what is right, changes and develops over time as the individual interacts with the environment. Greene's concern to be able to write from the point of view of the black square starts with the setting he creates in *The Heart of the Matter* in which Scobie tries to preserve his moral integrity, in a world without any values apart from considerations of self interest. Scobie's moral conflict exemplifies the catastrophe of a human being whose personal morality is not compatible with the morality of the society he lives in and the group he belongs to. The hell-like description of Africa in *The Heart of the Matter* heightens Scobie's moral conflict in an enclosed world the physical danger that characterizes such a place provides a persuasive setting for Greene with life's spiritual dangers, and dangers of morality. Ugliness and evil are the very first things that the reader confronts with the stifling air. The vultures colouring the setting.

The moral climate of the social background of *The Heart of the Matter* presents and reinforces the conditions of preconditioned moral reasoning. The 'natives are all corrupt and unreliable, they resort to lies, and evasions and bribery in order to outmaneuver the rules and regulations, which is Scobie's duty to enforce. He is "Scobie the Just" (11) and his first conflict arises due to his to apply law and order in an environment where only concerns of self-interest and riotous considerations matter where power is the prevailing ultimate aim to avoid them. However, Scobie has no illusion about the true nature of his environment,

why he wondered, swerving the car to avoid a dead pye-dog. "Do I love this place so much?" (26) It is because here human nature has not had time to disguise itself. Nobody here could ever talk about a heaven on earth.

Scobie says Heaven remained rigidly in its proper place on the other side of death and on this side flourished the injustices, the cruelties, the meanness that elsewhere people so cleverly hushed up. Here you could love human beings as nearly God loved them, knowing the worst. (26)

Greene is extremely good at conveying an atmosphere of unromantic corruption and one cannot miss the distinct vision of life in his novels. Being a persuaded Catholic, Greene is concerned with moral problems. In his novels that action in his world (Greenland) takes place with a consciousness of the other. His novels, it could be said with certainty, deal with the operation of the Grace of God. Though Greene was a non-Catholic, he became a spiritual Catholic, He has said that his was an intellectual conviction and not an emotional one. Most of his themes are influenced by his faith. His conversion was the turning point in his career.

To sum up, one can say that man has the makings of the saint and the sinner alike, and that it is his return to God that can bring him to the path of virtue. The fundamental characteristics of Greene's view of the world are sin and unhappiness. The most important fact about his world is that God has deserted it and

since this sense is very strong in Greene's novels, it could be said that he is a religious novelist in the broad sense of the term. The novel *The Heart of the Matter* is taken as one of his 'trilogy' produced between 1938 and 1948.

In a Greene novel, characters are no longer in control of their destinies. Since Greene's Characters are full of sin and bribery, one sinful act leads to many such actions. They become victims of their actions. In this sense, Green's heroes are more victims than heroes. They are often victims of their own love of God. They are caught between pain and despair, and are afraid of damnation as Scobie is revealed in *The Heart of the Matter*.

On account of the special nature of Greene's themes, the techniques adopted by him in his novels have a strange appeal for the reader. As Greene's protagonists are often embodiments of evil and are often sinners trying to save themselves, he finds the spy-thriller a very useful method of writing. A spy-thriller is usually full of crime, hunts and journeys and Greene's characters – more specially, his heroes – are gangsters, smugglers, criminals and outcasts of society. Very often these characters are shown to be caught in desperate plights and are shown to be either escaping the law or betraying or murdering their friends. In an ordinary spy-thriller, one is just interested in the story and how the criminals are punished. In a Greene novel, on the other hand, they are involved with the characters, and one partakes of their emotions.

Treatment of death in *The Heart of the Matter* is the strongest. In this novel, Greene's central paradox is that love leads to sin and redemption. The main character of the novel Scobie, commits suicide, making others to believe that his death looks like a heart attack. He cannot betray his mistress or his wife. Scobie always felt pity and responsibility for others and he cannot hurt people and to avoid inflicting hurt, he commits all kinds of sins and cannot pray at his death. But the remaining chapters of the novel show that neither Scobie's mistress nor his pious wife is worth his sacrifice. Both have other men waiting to console them. Scobie is left between the whiskey priest who accepts love and Pinkie who rejects it.

*The Heart of the Matter* shows Greene's disastrous vision in its most intense focus. It deals with a just man's gradual corruption, decay and finally his hopeless death. There are, even figuratively speaking, vultures lizards, moths, cockroaches, chigoes, mosquitoes, rats and pye-dog's. As Conor C.O'Brien in *Maria Cross* writes:

Zoological metaphor, akin to the symbolism of the medieval bestiaries, is congenial to Catholic writers: Bloy's anger swells into bisons, hippopotamus and thirsty lions: Peguy praises the visceral in terms of a herd of four stomached ruminants; Mauriac's Mediterranean insects rear stiffly and hieratically, displaying their wing-cases in some arid and fatal sexuality. Mr. Greene's carrion birds and beasts are normally conventional symbols of the corruption that waits is more apparent. (62-63)

The slow disintegration of Scobie's personality and its final dissolution can be seen from three focal points: It seemed to Scobie that life was massively long. "Couldn't the test of man have been carried out in fewer years? "What an absurd thing it was to expect happiness in a world so full of misery. Point me out the happy man and I will point you either egotism, evil or else an absolute ignorance" (117) and to make a judgement about Major it is "His hilarity was like a scream from a crevasse" (200).

Scobie faces another moral conflict during the investigation of the suicide of the young assistant district commissioner Pemperton. On the way to this inquiry, Scobie "wondered how he would feel if he were his father". (73), and this incident forces him as a Catholic convert, when he married Louise, to question religion as a system. He is shocked when father Clay points out that Pemperton's suicide implies damnation. "Even the Church can't teach me that God doesn't pity the young "(78), he reflects.

When Scobie sits at the child's death bed, he empathizes with the parents and reflects "... this is what parents feel year in and year out, and I'm shrinking from a few minutes of it" (112), and prays; " Father give her peace take away my peace forever, but give her peace" (112). And peace and happiness become mere delusions for a man like Scobie who is sensitive to the misery he sees in his environment; what an absurd? Thing it \was to expect happiness in a world so full of misery. He had cut down his own needs to a minimum. ... But one has one's eyes, he thought, ones ears, the happy man and I will point you out extreme egotism else absolute ignorance. (111)

Marie Mesnet in *Graham Greene and The Heart of The Matter* says, “Greene’s many essays on lost childhood, innocence and his autobiography do reveal a propensity towards pessimism and an element of the narcissist in his writings” (21). And much earlier, Louise curled up fast asleep, reminds him of a dog or a cat asleep, “These were times of ugliness when he loved her, when pity and responsibility reached the intensity of a passion” (13).

The moral conflicts Scobie faces stem from the conflict of three levels of moral reasoning; the society he lives in displays the distinctiveness of pre-conventional moral reasoning in which the chief determination of what is good is self interest and in which authorities are viewed as instruments in achieving concrete fulfillment of needs and interests. He is a deputy commissioner of police he himself perceives the profession he is in, “I am not a policeman for nothing responsible for order, for seeing justice is done: There was no other vocation for a man of my kind. I can't shift my responsibility to you God. If I could, I would be someone else. “I am the responsible man” (207).

Scobie's idea of a policeman involves assuming full dependability of the world and his solitude and despair reflect the tragedy of a man who persistently holds human dimensions above all other considerations in his interactions which constitutes the main source of conflict in his life. In the society he lives in, with qualities of pre-conventional level of morality, avoidance of punishment and unquestioning deference to power are valued in their own right, without any respect for an underlying moral order supported by punishment and authority.

However, Scobie knows that authority and punishment alone are not sufficient to create a sense of justice. Scobie as a policeman goes beyond conventional rule and obligation and beyond rigid identification with the role model of a policeman which prevents the principled autonomy. The exercise of moral judgment which is a cognitive process and which allows one to reflect on his values and order them in logical hierarchy is what Scobie is trying to do all the time 'which enables him to acquire a subtle formation of justice, equity and which consists of an ever defining equality without taking into account of the way in which every individual is situated as a witness to his dealings with the Portuguese Captain.

Scobie goes beyond the conventional rule and obligation and believes that he has a moral responsibility to disobey unjust laws that humiliate human personality which leaves him in a conflict with the conventional morality represented by his profession as well. In reaching the highest stages of moral reasoning, Scobie leaves the majority of the individuals in his environment behind which composes the cause of his loneliness. Scobie also has difficulty in reconciling to God.

His Catholic belief is that God is love. He finds himself in struggle with God whose does not comparison is far greater than his own. He reflects on human love thus, "This was what human love had done to him. It had robbed him of love of eternity"

Scobie is aware of the fact that ethics has its own philosophy, quite distinct from religion and can distinguish the moral point of view from the religious point of view, since all authoritarian religions leave man in a morally dependent position

requiring absolute obedience to pre-ordained rules. He experiences the conflict, as a morally autonomous person rather than the creature of an attentive God whose authority is in moral matters. The clash, between the unilateral respects, respect for God's authority which is morality of constraint and his sense of justice, where moral action is sought for its own sake is independent of reward and punishment.

Scobie refuses to compromise morality by identifying it with the legal system, with accepted opinions, with collective conservatism or with the rule of God; with everything, the greatest reforms attacked in the name of conscience. Scobie possesses a goodwill that defines moral action and his post-conventional moral reasoning comes closer to dealing with morality in its own suit generic terms.

Scobie's individualization of parenthood and maturity separates him from collective standards with his' acceptance of individual responsibility, a responsibility which includes a profound and lasting search for substitute to limiting harmful behaviour. The two levels of ethical analysis, pre-conventional and conventional are grounded in external authority.

Scobie's level of moral reasoning is based on internal principles of justice, as a means of endlessly examining the moral premise upon which cultural systems are built, and as a means of avoiding cultural legitimization of evil the chapter following the description of Scobie's death shows us that neither Scobie's childish mistress nor his pious Catholic wife was worth his sacrifice. Both have other men waiting to console them.

The novel, *The End of the Affair* was published in 1951 and it once again deals with the same issues as *The Heart of the Matter*. These years have passed since *The Heart of the Matter*, but Greene has still found no resolution to the moral dilemma he sees within society. *The End of the Affair* can be seen as Greene's vindication for his own lifestyle. Greene, like the narrator of *The End of the Affair*, was involved with a married woman. The novel is dedicated to Catherine Waldston, his mistress. W.J. West in *The Quest For Graham Greene*:

And is one of the most personal of Greene's books. He would later refer to difficulty he had in his private life, but the book is far more complex than even Greene realized at the time. He was certainly driven to the point of breakdown trying to resolve personal problems and Catherine Waldston was at the heart of them" (134).

While the novel is based partly on Greene's first affair with Dorothy Glover, the novel would not have been written under the influence of Catherine Waldston. Bendrix and Sarah fall in love quickly, but he soon realizes that the affair will end as quickly as it began. The bond suffers from his overt and admitted jealousy. He is frustrated by her refusal to divorce Henry, her amiable but boring husband. When a bomb blasts Bendrix's flat as he is with Sarah, he is nearly killed. After this, Sarah breaks off the affair for no apparent explanation.

Later, Bendrix is still wracked with jealousy when he sees Henry crossing the common that separates their flats. Henry has finally started to suspect something, and

Bendrix decides to go to a private detective to discover Sarah's new lover. Through her diary, he learns that, when she thought he was dead after the bombing, she made a promise to God not to see Bendrix again if He allowed him to live again. Greene describes Sarah's struggles. After her sudden death from a lung infection brought to a climax by walking in the rain, several miraculous events occur, advocating some kind of meaningfulness to Sarah's faith. Bendrix may have come to believe in a God as well, though not love Him.

Greene's voice can be seen in Bendrix just as it can be seen in Scobie. These characters provide a conduit for Greene to express his own feelings and to work out a catharsis in the process. Ian Gregor in *Graham Greene: A Collection Of Critical Essay* has said, "it is not always easy to distinguish Bendrix speaking from Greene speaking through him" (116). This fusion of conscience and personality is understandable when we realize the depth of Greene's personal connection to the events in the novel. If Greene had not been involved with Catherine Walston, the novel would never have been written, as stated earlier. Many of the moral problems the characters encounter are ones Greene himself would have in the novel, *The End of the Affair*. At the beginning of the novel, Greene states that, no character in this book is based on that of a living person. We learn from Sherry's biography of Graham Greene that these two novels developed during the most emotionally wrenching period of his life and that, Catherine Walston dominated his thoughts for over a decade and her influence was

paramount during his great creative period. She was the source of his creativity, for the novel *The Heart of the Matter* would not have been completed without her and *The End of the Affair* would not have been started.

*The End of the Affair* gives an account of human love with “the envied passions of jealousy and hatred “further fanned by the unexpected intrusion of divine love. Bendrix, the middle aged novelist, tells that “this is a record of hate far more than love” (7). The novel concentrates on the precarious equation of human love which is very much disturbed by jealousy and hatred, followed by the unexpected intrusion of – God. The novel speaks about man’s single moment of psychological stress, which is followed by the intrusion of divine love upon human relationships and it changes the course of events for ever in a single moment. To start with, the lovers in the novel do not have little belief in God nor do they owe allegiance to any faith: “We had agreed so happily to eliminate God from our World” (69).

The lovers are Maurice Bendrix, a novelist, and Sarah Miles, the wife of a civil servant. In the passionate and promiscuous love of these two, Greene reveals all the pain and all the painful happiness that lovers experience. Greene adopts the point of view of Bendrix throughout, except in Book there the focus shifts and the action can be watched through Sarah’s eyes. The love affair begins casually when Bendrix makes up to Sarah in his search for copy for a novel about a civil servant, and it ends abruptly during a flying- bomb raid.

John Atkins in *Graham Greene* feels that: Pity smoldered like decay at his heart. He would never rid himself of it. He knew from experience how passion died away and how love went, but pity always stayed. Nothing ever diminished pity (211).

According to B.P. Lamba in *Graham Greene His Mind And Art*: Scobie's life is marked by suffering. This suffering is a result of his obsessions, but more so because of a fatality that intrudes upon his life. Tormented by his love for God, he cannot reconcile it with his love for human beings. He loves God and yet cannot help feeling outraged at God who permits so much misery and pain in this world (2).

Before that, they had been lovers for five years, for nearly every minutes of which Bendrix had been agonizingly jealous. The jealousy flames up again when Henry tells him that he suspects Sarah of unfaithfulness. Without Henry's knowledge, Bendrix employs Parkis, an inept and slightly grotesque private detective, to follow Sarah's movements. Sarah's diary from which Bendrix learns the truth about Sarah's conduct.

Bendrix is like other Greene's protagonists the imperfect man, the good – bad man, who is in the grip of a demonic passion. In him, jealousy has turned into obsessive love and then into obsessive hatred. "I am a jealous man, he confesses frankly in what, he supposes, is a long record of jealousy: jealousy of Henry, jealousy of Sarah, and jealousy of that other" (61). Bendrix is certainly a nasty character. His malice and caddishness affect his relation with others in the novel, Henry, Sarah, Parkis, Waterbury and Smythe. The repeated stress on hatred shows

his bitterness and self disguise, “What a dull lifeless quality this bitterness is. If I could I would write with love, but if I could write with love I would be another man; I would never have lost love.” (12) His character portrays the recognition of his hatred for frustrated longing and at times Bendrix himself is fully aware of it:

Perhaps my hatred is really as deficient as my love. I looked up just now from writing and caught sight of my own face in a mirror close to my desk, and I thought, does hatred really look like that? For I was reminded of that face we have all of us seen in childhood, looking back at us from the shop window, the features blurred with our breath, as we stare with such longing at the bright unobtainable within. (56)

His hatred is aggravated by his misery and loneliness which induce in him a monstrous egotism. The same egotism characterized his love. In the carnal passion of Bendrix and Sarah, his masculine self-assertiveness and possessiveness are combined with her feminine ecstasy and self-effacement. Greene has been praised for treating love realistically in the novel, *The Confession of St. Augustine*, “The grasping coarse, crude, unaesthetic love of Bendrix and Sarah on a hardwood floor in an adult love; It has managed to discard the notions of romance, pity, morality and equally important, spiritualized psychology (214-215)

Bendrix’s passion made him suspicious, jealous and mistrustful. He tormented Sarah with his fears. The more she abandoned herself to him, the more he distrusted her. “And yet I could feel no trust; in the act of love I could be arrogant, but alone

I had only to look in the mirror to see doubt, in the shape of a lined face and a lame leg why me?" (48) Sarah could never convince him of her love because she refused to be jealous of his past, or of his future. "I measured love by the extent of my jealousy, and by that standard, she could not love me at all" (54)

A single event shows the stirring belief in the beloved who is finally, claimed by the love of God. Walter Sullivan, in *Graham Greene's* recent fiction says "God, if he still exists, is lying low" (145) Sarah very much wants the "ordinary corrupt human love" and holds out against the onslaughts of belief. The very desire to protect the human love leads to its negation and a subsequent sense of loss. Maurice Bendrix and his beloved Sarah Miles, a civil servants wife affair started with a chance of meeting and ran an uneven course for about five years and then broke off for no strong reason. It is almost eighteen months since Bendrix met Sarah last on a wet January, night in 1946. Bendrix runs into Henry Miles, Sarah's husband. Henry tells Bendrix that he is worried about Sarah's frequent absence from home and is considering the idea of employing a private detective to shadow her movements. This information arouses Bendrix's jealousy. Without Henry's knowledge, Bendrix engages Parkis, Dickensian grotesque to spy on Sarah. Through the service of Parkis and his boy, Bendrix gets regular reports on Sarah.

Evelyn Waugh in *The Heart's Own Reasons* says:" he has triumphantly passed his critic where so many talents fail (458). Moved by a desire to sleep with Maurice, Sarah records on June, 17, 1900. "A vows to somebody I've never

known to somebody I don't really believe in you can't have a merciful God and his despair "(93). Sarah wants somebody to convince her that God does not exist and Sarah seeks Smyth's help. But Smyth rightly wonders: "If you haven't any faith why do you want my help? Sarah says: "I am not sure I don't believe but I don't want to "(106). Sarah creates her own cocoon, in which she pretends to be comfortable with her fake satisfaction. She questions the presence of the God. It is a unanimous factor that people who indulge in sin question the existence of God and Sarah is no exception to such an act. By doubting the presence of God, she ascertains her sin and surrenders herself to evil.

During investigation, Parkis gets Sarah's private diary and passes it on to Bendrix. On reading the diary Bendrix comprehends the mind-set of Sarah along with her other intrinsic traits, especially, that gruesome night when they witnessed the air strike. It was on that day that Sarah assumed that he is dead:

I knelt down on the floor: I was mad to do such aching: I never even had to do it, as a child my parents never believed in prayer, anymore than I do I had not any idea what to say. . . .Dear God I said why dear. . . I make me believe I can't believe make me I said I am a bitch a fake and I hate myself. . . .Let him have his happiness. . . (95).

Both Sarah and Bendrix are in the beginning aesthetes, living for the pleasures of the moment. Sarah, a woman of loose morals whose husband is impotent, has adulterous relationship with different kinds of men and Bendrix is the only one of

many men who is the favourite lover for that moment. A woman without scruples, Sarah passionately offers herself to Bendrix; she loves him and believes in him as reverently and deeply as she later believes in God. If unbelief can lead to an inverted belief, the reverse could as well be possible. In an entry dated 12 June Sarah writes, “I want everything all the time everywhere. I am afraid of desert. God loves you; they say in the churches, God is everything. People who belief that don’t . . . need to sleep with a man that they feel safe But I can’t invent a belief” (91).

ˆ Failing to repose belief in God, Sarah tries out other methods to escape self-hood, but there is no escape. This leads her to completely surrender to the hands of evil. The more she fails to comprehend God, the more she is trapped by Evil. Eventually, she leads a life of her own, lacking the fear of God. For her life is to live without fear, thus making it as the fertile ground for nurturing evil. She neither fears God nor human beings. She tries to convince herself that a vow to someone she does not believe in, is not that much important and has recourse to sex and drinks to avoid the implication of her vow. “But it doesn’t work. It doesn’t work any longer” (101). There is no joy left in her life, there is no lust for her either, she cannot escape feeling despair. The fanaticism of the rationalist preacher, Richard Smyth with living spots on his left cheek, whom she visits, hoping that he will convince her to break her bargain, gives her a sense inverted belief and fixes the superstition deeper.

Greene's work always centers round the possibly unedifying but unique and important individual, a status all his characters have, whatever their personal circumstances, temperament, vices or virtues they possess. William. H. Pritchard in *Sense and Reality* while reviewing *Travels with My Aunt* wrote: "with Graham Greene there is more than ever the feel of an old master relaxing his powers" (164).

According to George Mayberry, "*The End of the Affair*" is a moving first-person account of the warped liaison between a young English novelist and the wife of an up-coming civil servant. Greene's fatal attraction for melodrama and his equally fatal attraction for irony force the story-line to depend on the adulterer's attempt on behalf of the husband to discover the lady's current favorite. After several suspects have been eliminated it turns out to be God.

Moved by a desire to sleep with Bendrix, Sarah records on June, 17, 1944, "A vow to somebody I've never known to somebody I don't really believe in, you can't have a merciful God and his despair" (93). Sarah wants somebody to convince her that God does not exist and Sarah seeks Smyth's help. But Smyth rightly wonders, "If you haven't any faith why do you want my help? And Sarah says, "I am not sure I don't believe but I don't want to" (106). Sarah creates her own cocoon, in which she pretends to be comfortable with her fake satisfaction. She questions the presence of the God. It is a unanimous factor that people who indulge in sin question the existence of God and Sarah is no exception to such an act. By doubting the presence of God, she ascertains her sin and surrenders herself in the hands of evil.

Philip Stratford in *The uncomplacent Dramatist: some aspect of Graham Greene theatre* concludes that in moving from a tragic to a comic vision, “Greene has sacrificed some of his originality vitality” (152). Ultimately there can perhaps, “at an end” of us, be only two alternatives: a void, or our true nature, and like Sarah, the convinced Catholic hopes to find out more about her as a human being, so does his love for her kept, pathetic and deceived husband, Henry. As they begin to realize the unselfish nature of the deepest kind of love, the breadth of their love for others increases to include all the people in their lives who in some way are failures.

Both Sarah and Bendrix gradually and painfully discover that selfishness kills love. The former realizes that much as she longs to love people, she cannot. Rather guiltily, she buys a cheap crucifix, and tries to pray for those closely tied into her life. She feels that selfless love will take time to come.

It is conspicuous that the recognition of the full humanity of other people and the beginning of any real knowledge of them are closely linked to some awareness of God. Sarah is aware of this before he even believes in him. For Bendrix’ such a perception occurs only as a result of his loss of Sarah. Despite his hostility, there is a gradual, reluctant acceptance of some sort of remote but very personal power fundamentally affecting Sarah’s and Henry’s lives, which is perhaps the beginning of wisdom. Even poor and ridiculous Henry, in the new tenderness feels for Sarah after her death. She goes to a Mass for her and Richard Smythe’s attitude to what he had once been changes rapidly. Sarah, Henry and Bendrix finally achieve their

realization in life, that man is caught in the whirlpool of trauma created not by God, but by himself. Kapil Kapoor's substantiates this idea lucidly in these words, The greatest realization is that man is a prisoner not of God but of himself and at war not with the other but with himself.

It is ironic of course that when Henry thinks this, he is neither "at the end" of Sarah nor wants God, and that a more complete sympathetic and the first tentative movement toward a religious perspective are to occur simultaneously later. Even in his own term, his rather supplicated bit of human wisdom becomes meaningless as he realizes that God and his image, man are indissolubly linked. The same perception lies behind Sarah's wish to escape from selfishness and her desire to love others for themselves. She knows that if she can love God, she will love his creatures, "those selves who are both not Him and yet in some way like Him, Let me think of the awful- spots on Richard's cheek. Let me see Henry's face with the tears falling. Let me forget me. Dear God, I've tried to love you and have made such a hash of it. If I could love you, I'd know how to love them" (120)

*Obituaries and Tributes* by Joseph Coats in *The End of the Affair* comments on Greene in such terms. "Greene managed to parody the convention of crime novels even as he transcended them in moral seriousness" (289). Since Greene is willing to dispose in this fashion of the theological aspect of his work, it seems fair enough or a secular critic to examine him as a novelist per se. "*The End of the Affair*" exhibits, possibly because his protagonist is a novelist possessing Greene's

own sensibility and command of language, a verbal and intellectual comprehension of the substantial world. So far as belief in God is concerned, Bendrix may as well have belief in the devil. His words of marvel are:

I have never understood why people who can swallow the enormous improbability 'God boggle at personal devil. . . .' If there is God who uses us and makes his saints out of such material as we are, the devil too may have his ambitions he may dream of training even such a person as me even poor Parkis into being his saints, ready with borrowed fanaticism to destroy love wherever we find it. (59-60).

Despite herself, Sarah is forced by what she sees as a miracle to believe in God and she painfully keeps her vow to give up Bendrix. To try to convince herself that the 'miracle' of Bendrix's survival is in fact only due to coincidence and superstition, Sarah attends regular sessions with Richard Smythe, an atheist with an intense intellectual hatred of God and a self-proclaimed mission to convert others to disbelief. This serves only as a fuel to Bendrix's suspicions, however, and to strengthen Sarah's ever-deepening faith.

The same faith is equal to the faith that every human had with God. It reflects the fact that after the events of Christ's resurrection, the joy and excitement of that first Easter Day, where the early Christians wanted a way to celebrate and express their confidence in the God who could overcome all things—even death itself. It's a sort of compressed creed that one habitually uses to capture all of the

confidence and trust that all as the children of the God have. It is hard to see, and even harder to describe, but there is a definite shape and flow to Greene's exploration of the priest's faith, one that is perfectly attuned both to the physical events of the story and to the development of Greene's ideas about religious faith.

Bendrix's sense of insecurity and frustration made him badger her whenever Sarah refused to speak of endless and enduring love, yet she often astonished him with the sweetness and amplitude of her assurance that she had never loved any man as she loved him. Sarah's love had no thought of the past or the future. It touched that strange mathematical point of endlessness, a point with no width, occupying no space. He says, "I couldn't forget and I couldn't not fear" (51). Bendrix ponders bitterly on how time's winged chariot drove him irresistibly to turn love into a love affair with a beginning and an end. He forced the pace and pushed love out of his life. "It was as though our love were a small creature caught in a trap and bleeding to death; I had to shut my eyes and wring its neck" (35).

His hatred love revives when he meets Henry again. Hate and love are very close to each other in Bendrix, though he insists most of the time on the former. He recognizes the demon which worked in his imagination to aggravate suspicions and quarrels as his personal devil, the source of evil, the enemy of love. "I can imagine that if there existed a God who loves, the devil would be driven to destroy even the weakest, the most faulty imitation of that love. Wouldn't he be afraid that the habit of love might grow, and wouldn't he try to trap us all into being traitors,

into helping him extinguish love” (68). As consequences of the successive efforts of Parkis, Bendrix becomes the devil’s disciple. His desire is to find the human lover and to destroy love. In effect, he rips the veil which conceals the divine lover.

At first, Sarah is aware only of her desolation consequent upon the loss of her love. She finds herself in a desert and wonders what one can do in the desert, and whether God, if one could believe in Him, would fill the desert. There is perhaps a human tendency to rationalize the notion of God and the phenomenon of moral values. Hannah Roh in *the Brothers Karamazov: Understanding Faith in the Context of literary Criticism* states that:

A rational understanding of the limitations of reason, however, still stems from the agency of the human mind. Such intellectual activity portrays the human mind to seem self-sufficient. Ingrained in the human inclination to rationalism may be a desire for the mind’s continual agency and authorship of all understanding. The question of agency and authorship becomes central to our investigation of reason and its relation to the Christian faith. (18)

In New York Times in *Contemporary Literary Criticism*, says “Mr. Greene was a superb storyteller with a gift for provoking controversy by writing topical novels in political settings. But many of his deepest concern were spiritual: a soul working out its salvation or damnation amid the paradoxes and anomalies of 20 the century existence. Spiritual problems however were frequently overshadowed, especially for readers” (290).

By faith Noah, when he was warned about things not yet seen, with reverent regard constructed an ark for the deliverance of his family. Through faith, he condemned the world and became an heir of the righteousness that comes by faith. It was because of faith that Abraham obeyed when he was called to go out to a place he would later receive as an inheritance, and he went out without knowing where he was going. Faith enabled him to live as a foreigner in the Promised Land as though it were a foreign country, living in tents with Isaac and Jacob, who were fellow heirs of the same promise. He was looking forward to the city with firm foundations, whose architect and builder is God. Even though Sarah herself was barren and he was too old, he received the ability to procreate, because he regarded the one who had given the promise to be trustworthy. Paul in his epistle to *Hebrews* says that, “So in fact children were fathered by one man – and this one as good as dead – like the number of stars in the sky and like the innumerable grains of sand on the seashore” (*Heb*: 11.7-12).

The slow and painful awakening of belief in Sarah follows, in broad outline, the pattern of spiritual awareness described by St. John of the Cross in his *The Dark Night of the Soul*. St. John speaks of the soul entering a period of purgation, “the sensual part is purified in acridities, the faculties in worthlessness of their powers, and the spirit in thick darkness” (91). Bendrix realizes that Sarah had struck a sought of bargain for his sake. Sarah often thought of breaking the pact that she had entered into in a moment of hysteria. Sarah sought the help of Richard Smythe a rationalist preacher to get rid of the belief that she caught like a disease.

Clearly the love for Bendrix has reminded undiminished. When Bendrix had known his intention of calling at her house against her wishes, Sarah is obliged to go out into the rain to avoid him. Sarah was already keeping poor health and the strain and exposure prove too much for her. Still torn between human love and her supernatural commitment, Sarah developed a death wish and dies of pneumonia.

According to Mayberry, *The End of the Affair* the splendidly private detective, Alfred Parkis, and his apprentice son, and the maudlin grifter who is the heroine's mother, equal the best of the seedy supernumeraries of his other novels. It is savage and sad, vulgar and ideal, coarse and refined, and a rather accurate image of an era of cunning and glory, of cowardice and heroism, of belief and unbelief.

Greene has refined what is essential to him, though at the cost of some of the intensity and rage of personality from which arise the tragic conflicts in his religious novels. Greene's creation of fiction emphasizes not only on the salvation or damnation of a sinner but on the ironic mysteries of human nature, the intermingling of good and evil, the tragic dilemmas of human existence.

*The End of Affair* is perhaps one of the most obviously Catholic of Greene's novels. In it, he apparently, abandons some of his prince- piles, since he really neither indulges in disloyalty, nor writes from the point of view of the black squares, nor refuses to edify. This makes it a work of simple piety, suitable for pointing a moral or guaranteeing uplift. Hardly, but the novel is permeated with Catholicism at both the obvious and the deeper level. On the one hand, there are

certain devices or contrivances that smack of an overt, unsophisticated kind of Catholic fiction. On the other hand, there are richer, illuminating reflections on human nature, the modification of human relationships in the light of faith and a strong suggestion that life is more meaningful when it is lived out in the framework of a relationship with God. Greene was subsequently rather uneasy about the more crushing things. In the obvious Catholic aspect of the novel, and his introduction to the amended version published in the Collected Edition of his work in 1947 he makes some rather dismissive observations on what he calls the obviously magical element.

“The incident of the strawberry” (78) mark should have had no place In the book; every so- called “miracle” (73) like the curing of Parkis’s Boy ought to have a completely natural explanation. The coni-Cadences should have continued over the years, battering the mind of Bendrix, forcing on him a reluctant doubt of his own atheism.

Yet he also wondered why Catholics should be unhappy with such magic, since one is to believe in some power infinitely above us in capacity and knowledge. Magic is inevitably a part of people’s belief. For magic is the term we use for the mysterious and the inexplicable. Greene’s work always centers round the possibly unedifying but unique and important individual, a status all his characters have, irrespective of their personal circumstances, temperament vices or virtues. William. H. Pritchard in the both *sense and reality* while reviewing

Travels with My Aunt wrote: “with Graham Greene, there is more than ever the feel of an old master relaxing his powers”. (164) Both Sarah and Bendrix gradually and painfully discover that selfishness kills love. The former realizes that much as she longs to love people, she cannot. Rather guiltily, she buys a cheap crucifix, and tries to pray for those closely tied into her life. That selfless love will take time to come. Martin. C .D. Arcy in *The Anatomy of Hero in Transformation three in London* says:

The saint cannot be canonized unless he can be shown to have practiced heroic virtues; the man of heroic deeds cannot be called a hero unless there is evidence that his inner spirit corresponds with his deeds, and that his motives are pure. But whereas in using the word saint, the emphasis is on a man’s relation to God and his spiritual work for his fellow man, it is prowess and self sacrifice for others, for friends or a nation, which is uppermost in our thought of the hero (16).

For Greene, our selfishness is both caused by and reinforces the failure of the imagination, that is, the inability to see the reality and detail of another person, another image of God. It is only slowly that Bendrix, Sarah, Henry, and Smyth manage, as they learn to love in a certain way, to make any sense of the ignorance and confusion created by the apparent randomness of human life. A more perceptive and less egocentric love enables them to see others as autonomous, independent and important beings. Bendrix’s observation that “they were possessed by nobody, not

even themselves implies that they were all, like Sarah, persons whose inner life cannot be fully known by anyone. What human beings think and feel has dimensions that go beyond ideas, based on their external and visible actions. It is striking that the recognition of the full humanity of other people and the beginnings of any real knowledge of them are closely linked to some awareness of God. Sarah begins to be aware of this before he even believes in him. In Bendrix's case, there is a suggestion that such a perception occur as a result of his loss of Sarah. Despite his hostility, there is a gradual reluctant acceptance of some sort of remote but very personal power, fundamentally affecting his, Sarah's and Henry's lives, which is perhaps the beginning of wisdom. Even poor, ridiculous Henry, in the new tenderness he feels for Sarah after her death, goes to a Mass for her and Richard Smythe's attitude to what he had once seen changes rapidly.

Religion is based on mysteries, and the human person is a mystery. The unavoidable link between the difficulty of understanding other people and understanding religious concepts is stressed in many of Greene's novels. One unfathomable mystery suggests another, and the feeling that full understanding escapes one suggests the need to posit a being capable of it. Those parts of the universe that is most important in one's daily lives, human personalities and human situation, needs to be understood more fully than one can ever understand them. In this predicament, or that there is a God who himself understands and can perhaps help one in one's blindness. Greene's characters sometimes suggest that it is precisely because one cannot understand oneself. Bendrix talks of getting to the end of human

beings and presumably means either abandoning the attempt to understand them in simplistic terms or tiring them of their general confusions and moving on to a belief in God as the next tactical move in a strategy for coping with life. When one gets to the end of human beings, “he says, “we have to delude ourselves into a belief in God, like a gourmet who demands more complex sauces with his food” (145).

Parallel to the sense of human weakness loss of moral sense, obtuseness and existential isolation in the novels there is sometimes the certitude that there are things outside one’s time. One sees that in the glimpses of the possibility of eternity that Sarah awakes in Bendrix when, for example, she tells him that she will love him forever and that there will never be anyone else. This is how Bendrix reacts to it:

I felt that afternoon such complete trust when she said I’ve never loved anybody or anything as “I do you “. It was as if, sitting there in the chair with a half- eaten sandwich in her hand, she was abandoning herself as completely as she had done, five minutes back, on the hardwood floor... she had no doubts (50 - 51).

The moment only mattered. Eternity is said not to be an extension of time, but an absence of time, and sometime it seemed to me that her abandonment touched that strange mathematical point of endlessness, a point with no width, occupying no space... She was not lying even when she said, “Nobody else. Ever again. There are contradictions in time, that’s all, that don’t exist on the mathematical point” (52). Bendrix cannot understand the strange ways of God:

“how twisted we human are and yet they say God made us, but I find it hard to concern of any God who is not as simple as a perfect equation, as clear as air. (11)

At Sarah’s funeral when Mrs.Bertran discloses the fact of Sarah’s secret baptism and links it with her belief as an adult Bendrix refuses to belief that God took Sarah:

It was not you that I told God I didn’t believe in that imaginary God whom Sarah thought has saved my life and who had ruined even in his non existence the only deep happiness I had ever experiences.... Oh, No it wasn’t you that took for that would have been magic and I believe in magic even less than I believe in you. Magic is your cross, your resurrections of the body your Catholic Church, your communion by saints. (164-165)

In New York Times in *Contemporary Literary Criticism*, says:

Mr. Greene was a superb storyteller with a gift for provoking controversy by writing topical novels in political settings. But many of his deepest concern were spiritual: a soul working out its salvation or damnation amid the paradoxes and anomalies of 20 the century existence. Spiritual problems however were frequently overshadowed, especially for readers”. (290)

Greene presents the spiritual conditions of his characters as the fundamental part of their human identity. Hill insists that Greene’s in *perceptions of religious*

*faith and in the work of Greene* refers from *The Man Within* through to *A Gun for Sale* does not “reflect so much a concern with religious issues as with the human condition in general” (13). Moreover, Hill claims that any interest that Greene ‘does seem to have with the spiritual condition of his characters’ appears to be ‘muffled by a world in which his characters wander through heavy mists searching for some human identity’. (28).

Greene’s key in presenting his heroes is really a plea to know thyself. Greene’s heroes are fallen heroes. Man was created in the image of God with wisdom, holiness and truth to glorify God and to enjoy His blessings. But as a consequence of the temptation, loss of moral ethics and the fall of man in the Garden of Eden, tragedy set in the life of human beings.

They suffer through this fall. But it is through suffering that they acquire wisdom. As such, their sins become splendid sins and reaffirm the meaning of the fortunate fall. In the entertainments, this archetype operates on the human level; in the novels, the archetype operates on the human and spiritual levels. Greene’s heroes are symbols of a need for insight even when one is virtuous. The innocence of idealism and the innocence of childhood are antithetical examples of the Greene hero, because neither the idealist, nor the child has developed the right attitude towards life. Maturity comes with awareness which Greene pleads for, is the awareness that good and evil coexist in this world and in every individual human being. The spiritually mature person is the one who is neither revolted by evil nor

falls a prey to it. The spiritually mature person is rather, nature's goodness in himself and in others. Complacency and pride have no place in this view, because, as Greene reflects in that, the sense of doom lies over success, the feeling that the pendulum is about ready to swing. Greene's is a realistic view of life: evil is a fact of existence and existence becomes impossible if one turns away from this evil and if one is engulfed by it. Greene implies that his characters of human identity longings for commitment can only be fully satisfied by religious beliefs.

As has been demonstrated, there are no easy parallels to be drawn between the concepts of good and evil presented in Greene and Hjortsberg's novels. Perhaps this reflects the subject matter, as, without recourse to dogma, religious belief is prone to overlap and contradict, particularly when adherents are pantheistic or serve more than one faith. However, there are common elements to both novels. Both feature a dichotomous good and evil, concerned with eternal life or damnation, which are complementary rather than antithetical to one another. Both also feature lady characters who present a challenge to this belief system by focusing on more worldly concerns, insisting on the importance of human agency as pursuit of moral values.

Failure is the state or condition of not meeting a desirable or intended objective. "A life spent making mistakes is not only more honourable but more useful than a life spent in doing nothing." (Shaw). A person's achievements speak for him. However, when it comes to setbacks, failures and weaknesses make one feel uncomfortable. All have failed at some time to equal dreams of perfection.

Setbacks and weaknesses can be robust stepping stones that lead to growth and maturity. Failure is the state or condition of not meeting a desirable or intended objective, and may be viewed as the opposite of success.

If man's problem is primarily and predominantly a psychological problem instead of a spiritual problem, then the remedy must be psychological. To go spiritually, then the salvation comes through pursuit of moral values. Faith is a word that expresses belief towards God, following moral values. Some people say that is just a man-made rule, but it is a man-made rule that is found in God's word. Man adopting moral values in life will make him to attain faith in God. Informal usage of faith can be quite broad, including trust or belief without proof and faith. It is often used as a substitute for moral ethics.

In this modern world, writers describe a state of disconnectedness in which the individual lacks real belonging, has no ultimate purpose, and is paralyzed or controlled rather than guided and fulfilled by external expectations. The globalization of modern literature, in expanding the number of competing authorities and exposing readers to a baffling array of alien perspectives, has reinforced the idea that no particular tradition can be accepted as definitive. Charles Bauldeiere says in *Elfin Ethicist* about the individual who finds his community repugnant but, in "his isolated state, finds himself just as undesirable as the people he hates". (6)

Faith nourished with moral values is defined as belief with strong conviction, firm belief in something for which there may be no tangible proof, complete trust

in or devotion to. Faith is the opposite of doubt. Moral values are the single-most important element of the Christian life. Paul in his epistle to the *Hebrews* states, "And without faith it is impossible to please God, because anyone who comes to him must believe that he exists and that he rewards those who earnestly seek him." (*Heb*: 11.6). Further he gives this description of faith thus, "Now faith is being sure of what we hope for and certain of what we do not see."(*Heb*: 11.1).

From the very beginning of the century, the continental fiction has powerfully projected the problem of man's identity due to the disappearance of the traditional ties of community in a disintegrating world. Andre Gide's in the book *The Immoralist* shows the split between the traditional values and the twentieth century man. The central character, Michel, a scholar reflects, "the miscellaneous mass of acquired knowledge of every kind that has overlain the mind gets peeled off in places like a mask of paint, exposing the bare skin the very flesh of the authentic creature that had lain hidden beneath it" (51). The split has introspection and re-examination of existing values. The result is one of bewildering transformation in the wake of a loss of perspective and disappearance of values. Such a transformation has endangered the whole existence of an individual by creating extreme ambiguity.

The early twentieth century witnessed a sharp disintegration of the modern culture which reached a devastating stage with the two world wars and the added fear to total extinction. It brought with it a deep realization that the wealth of material power and the domination of reason have not provided man the expected

security but have rather brought forth economic and political debacles. Regarding man's loss of faith and moral values in the existence of God, Graham Greene in *Lawless Road* says, "... what did it matter in the long run anyway? God didn't cease to exist when men lost their faith in Him..." (39). Graham Greene's awareness of a widely powerful and omnipresent evil is balanced by his faith in the existence of a positive good in the universe which alone can attribute meaning and significance to human life and action.

Greene creates a world wherein man is ill placed and rises to bring the moral implication of his action with two powerful forces. One is the presence of moral world, the supernatural dimensions, the other is to organize religion that proclaims the supreme judge of human action and conduct because the more his conduct is challenged the more deeply he with the moral force. The process of liberation brings a slow deterioration in the material world.

Greene's novels depend on the prolonged contemplation and are often melancholic. Greene writes as a way of knocking against the gates of heaven to which he has been denied entrance. Jessica Sequeira in *Graham Greene and Catholic* novel says, "His unity is a transcription and translation of his despair" (1). His world must have triggered to make God a mere character is due to his transgression, a source of shame and guilt. The absence of God within him must have triggered him to write with sincerity about the evils in his world.

The novel, *The End of the Affair* gives an account of human love with the entwined passions of jealousy and hatred further fanned by the unexpected intrusion of divine love. Critics are of the opinion that no religious novels of Graham Greene take escathological preoccupation manifestly as it is in *The End of the Affair*.

Greene's experience of the religion and faith is bleak and cruel because of the decline of moral values in life. The sea of faith for him is a cruel sea. He writes in the both, *Ways of Escape*:

This account may seem cynical and unfeeling, but in the years between *The Heart of the Matter* and *The End of the Affair*, I felt myself used and exhausted by the victims of religion. The vision of faith as an untroubled sea was lost forever; faith was more like a tempest in which the lucky were engulfed and lost, and the unfortunate survived to be flung battered and bleeding on the shore. (253)

Thus the riddle of moral value is getting its practical explanations and pragmatic difficulties in the novels of Graham Greene in the loss of faith. A moral value that transcends the existential disloyalty culminating in miracle after death and reaching God is the theme of *The Heart of the Matter* and *The End of the Affair*.

## **Chapter V**

### **Summation**

Man has always tried to establish an identity in the process he has always been on a quest. The individual feels isolated because of that tragic alienation of the environment and society. Man can neither reach and understand himself nor grasp the world. Graham Greene reflects on the alienation, through negative situations like isolation, murder and betrayal in most of his novels. This negative situation makes an individual to attain self realization through salvation.

The introductory chapter *Shades of Graham Greene* has captured this quest along religious dimensions. Greene believes that evil leads to suffering and suffering refines a person and leads him to God. In this regard, Greene outlines the following parameters to expound his views through seclusion, betrayal and murder and inappropriate relationship. Seclusion means the state of being private and away from other people. Isolation is the separation from the environment and man social life.

Betrayal is the breaking or violation of a presumptive contract, trust, or confidence that produces moral and psychological conflict within a relationship amongst individuals, between organizations or between individuals and organizations. Someone who betrays others is commonly called a traitor or betrayer. Betrayal is also a commonly used literary element and is often associated with or used as a plot twist.

Murder is the unlawful killing, with malice aforethought, of another human.

Inappropriate relationship that is morally wrong or against acceptable social or professional standards.

Greene defines man's state of seclusion which is both internal and external are in the quest of peace, belief and moral values. Greene admits that seclusion is a part of human nature and like the original sin is necessarily aggravated by the vicious ambiance and the dark and caustic economic and political forces prevailing in the present century. He has a feeling that the system in which he is born, and by which he is hardened, is indifferent and neutral.

Greene is aware of the presence of a few positive ideologies, religious and biased, which would help the advent of God. Much psychological insight has joined him as a route of creating faith after eradicating the fallen world which is infested with Evil, Sin and Suffering.

God's gave us rules to obey. When a man violates those rules, he commits sin. Meanwhile sin forges ahead of circumstances we see in fashionable art and drama that sin is sacrilege propels and culture to new and exotic labors and ultimate the leading edge of culture.

Greene's hero's are in a sense of religious, and operate according to the religious beliefs of his times and gain much of his force and substance, both negative and positive, from surrounding religious ideas. Greene thinks that the root of the tragic vision of life is in the hunger of man's heart for personal immortality. Greene's book of

life is composed steadily right from his childhood. His sketchy autobiography can be formed out of his books *Sort Of Life and Ways of Escape*. Greene's divided existence as a writer in relation to evil is in his autobiography. The early formative years of Greene's life are extremely valuable in *collected essays*, "The innocent eye dwelling frankly on a new unexplored world" (148).

From his earliest childhood Greene exhibited a world-weariness that at times reached the brink of despair. Greene wrote an introduction to the English edition of Philby's autobiography. He basically excused the treason as the result of idealism. The deprivation of boarding school life, comfortless and utterly without privacy –loneliness, the struggle of conflicting loyalties, the sense of continuous crime, roused the first act of rebellion. His father, a decent understanding man, took his son's misery seriously. On the advice of an elder brother, who was a medical student, Greene was sent to a London psychoanalyst with whom he spent perhaps the happiest six months of his life. In 1920, it was an astonishing decision to make for a mildly conservative parent. The psychoanalysis, however, was not much fruitful. The most effective aspect of the treatment was the simple change of scene. But he continued to lapse into boredom even after this psychoanalysis.

Greene defines man's state of isolation which is both internal and external as personal danger. Greene admits that isolation is a part of human nature and like the original sin is necessarily aggravated by the vicious atmosphere and the dark and destructive economic and political forces prevailing in the present century. They with draw within the shell of childhood, or insanity, raise a superstructure of

money become violent and arrange absurd hunts. These acts work out for them the short-term escape routes. While escaping, the protagonists are able to evade certain external causes of misery for the time being. But the same evasion exposes them more to the fact of isolation. The more they work out the strategic escapes routes, the more the inner split widens and the divided self terrifies them.

The surface of Greene's fictional world is rough and uneven mainly because the manipulated escape routes generate violence, crime, hatred and betrayal. The inner boredom, frustration and anxiety of the disinherited self are reflected on the external level of existence in the different forms of hysterical outbursts.

The eruption of violence on the world scene is again the result of insecurity and isolation felt by man within himself. Andrews, Pinkie, Whisky Priest, Scobie and Bendrix, characters created at different times and stages of Greene's literary career, are bent by this double weight of isolation, the inner and the outer.

Greene shows, man's desire for psychic wholeness urges him to turn the negative experience of isolation and indifference into a positive one as *Bentham and Kant theory* suggests. This is done through involvement in the task of relieving human beings of evil, sin and suffering in the quest of peace, belief and moral values.

The protagonist chooses the right course of action in the face of acute dilemma. Evil in the Old Testament *Proverbs* refer to injuries or wrong done by one man to another.

The concept of evil differs from person to person. Authors have their own beliefs about evil. Witch magic has always been considered evil.

The word evil is often allied with the religious context; evil refers to a spiteful reality that is mystical. Evil has been a part of larger religious world view that involves God, humanity and forces of darkness. Evil can be referred with stories as myths. Traditionally western thought has divided evil into two group's natural and moral evil. Natural evil refers to disaster as earthquake, diseases etc. This is beyond the reach of human control. It is called evil because it depreciates life. Veronika E. Grimm in *From Feasting to Fasting*, "Paul's message to Gentiles Jews was that Christ came to the Lord of all that Salvation rested on faith in Christ" (63).

Moral evil emerges from premeditated human choice. Moral evil assumes that regardless of some past or current condition they are ultimately accountable for their behaviour. Matt Slick in *Christian apologetics and research ministry* refers that Salvation is being saved from the righteous judgment of God upon the sinner. People think that salvation means being saved from oneself or from the devil. All who have sinned against God are under the judgment of God. This judgment is known as damnation where God condemns to eternal hell all those who have offended Him by breaking His Law. It shows that God is holy. God has provided a way of escape so that people will not face His virtuous judgment. This means that God is both holy and loving. He must manifest each quality equally. So, being saved from the wrath of God is called salvation.

Greene can be seen describing a lonely individual's search for a home. Whether Greene deals with the theme of the lost childhood, innocence, trust, love

or belief, his novels are permeated with a tragic awareness of the human condition, and yet he can make people laugh till the tears come. The world-weary prophet of doom can also act as messenger of charity and hope. His repeated sorties into the heart of darkness cannot be dismissed simply as an expression of obsession perversity for they are also spirited attempts to reach the heart of the matter in busy world-capitals as also in settings far removed from world-politics. Happiness is just an occasional episode in Greene's world of the odd vent, the exceptional character and the extreme situation where the expected is ever ambushed by the unexpected. A sense of doom hovers over his lovers and lechers for one never knows when the pendulum may swing and the blow may fall.

Greene is a staunch Catholic. Faith in God is the central theme of his Catholic novels. His novels such as *The Man within*, *Brighton Rock*, *The Power and the Glory*, *The Heart of the Matter* and *The End of the Affair* centre round theme of Evil, Sin Suffering and salvation. Action in these novels centers round the problem of man's redemption and salvation through God's mysterious mercy.

Greene is the novelist of the weak, the suffering, and the misunderstood. He believes that man is imperfect; it is not goodness which can redeem himself from this evil or sin. Man's faith in God and his mercy can save him. That is why all his protagonists who are sinners seek their salvation from God's hands. But this salvation comes through suffering in various ways.

The Man Within (1929) is Greene's first published novel which explores the theme of man's double nature. Leslie Paul in *The Meaning of Human Existence* observes, "Man is divided in himself... Division and disharmony are the signs of man's spiritual stature. For he is not only divided, he is aware of being divided against himself". (221) Andrews is a typical Greene hero or anti-hero who is an isolated man with a sense of overwhelming desolation and who finds "friend of being alone". (34)

Elizabeth in the novel, *The Man Within* persuades the cowardly and morally wavering Andrews Strand as a witness for the prosecution in the trial of the captured smugglers. Eventually, he attends the court but even this apparently honourable gesture is in another Judas like act of betrayal, this time towards Elizabeth. Visions of evil operating in this world serve as the subject matter for the dramatist, especially in an era when good and evil were seen more clearly as battling for the human soul directly, often personified as angel and devil. In the Elizabethan era, William Shakespeare in "*Macbeth*" and Christopher Marlowe in "*Doctor Faustus*" explored these issues in different ways, though each saw evil personified as and physical as well as sometimes supernatural. The character of Doctor Faustus reflects the view of the evil in historical figure. He sells his soul for knowledge and power. Though he is instantly and continuously faced with a sense of remorse for his fate, he cannot be said to be repentant.

In general, the angelic principle makes man turn to God. The above said angelic principle is portrayed quite obviously in *The Man Within*. Andrew, son of a brave smuggler inherits the same trait of his father right from his birth in the quest of peace. But Andrew attempts to succeed in the survival of the fittest race. In this way, he thought he could defeat his father within. But to the dismay of Andrews, he carries his father's within himself. He is unable to shed the identity of his father both in the deck and in the land. It is this spell which is cast on him by his father that persuades him to betray his own crew. He even dares to forsake Carlyon, whom he wishes were his father. His mind was preoccupied by a unique sense of fear which constantly told him that the paths were dangerous. Throughout his quest for an asylum, his mind keeps on dramatizing actions, which is one of his favorite processes, "Out of the night he said to himself and liking the phrase repeated it, out of the night, A hunted man, he added, pursued murderers, but altered that to by worse than death" (6). His own thought worse than death aggravated his fear and cowardice.

At various instances, Andrews declares himself as a coward. He is neither embarrassed nor frustrated when he declares himself as a coward. He does not react to the situation. He is numb towards the worst situation unless it affects him. Carlyon's words on Andrews sound to be perfect, "He is a coward and cowards are Lumina" (55). Andrews exploited his cowardice as a shield to protect him from the grave mistakes he has commits, "It's a coward, I know and none of you can understand a coward. You are all so borne and quiet, peaceful" (59).

Andrews, grows somber, when he realizes the fact that Carlyon has lost his ship. His betrayal has not only deprived Carlyon of his livelihood, but his soul is robbed:

Andrews remembered that Carlyon had lost his ship it was not to a friend that he was riding but to a man whom he had robbed not only of livelihood and sole mistress but of his only dream, A foolish sentimental blind dream of adventure it had not needed the loss of a ship to break the dream betrayal had done (187).

After this immediate recognition of his betrayal in the quest of peace, Andrews's vengeance for Carlyon subsides. It is the death of Elizabeth that reveals the crude facet of life to him. He realizes Elizabeth is gone forever. At this moment, all his attempts to safeguard himself from the hands of Carlyon seems to be futile efforts for him. His pride is shattered by the complete destruction that life presents to him. Life is nothing but a long chaotic path with unexpected twists and turns, creating the most devastating effect on a person's psychology. Andrews undergoes this experience, when Elizabeth dies. His divine hatred for Carlyon seems to him a child's game, "Before this complete destruction of a life which had given a meaning and a possibility to holiness and divinity hatred seemed a child's game" (189).

In the dark, gloomy night there stood two different personalities. One is the victim of isolation deprived from the society, carried away by the influence of evil. The other also belongs to the same isolated sect, neglected from the society, labeled as a mean woman for the mistakes, which she did not commit. She

believes in the divine power of God. Hence Andrews and Elizabeth sails on the same boat of isolation but with their hope on two varied destinations. Andrews on Evil and Elizabeth on Good.

In *The Man Within*, Greene presents the drama of Andrew's conscience and one has the impression that the visible world has been neglected. The novel seems to have a sociological concern. But Greene is actually more interested in individual destinies than in the improvement of society. His social and political interest always comes next to his interest in the problem of man as the individual's sense of loneliness. Anxiety and the meaninglessness of human life are the important issues which are very powerfully projected in this novel.

The psychoanalysis of individual human beings, however, teaches us with quite special insistence that the God of each of them is formed in the likeness of his father, that his personal relation to God depends on his relation to his father in the flesh and oscillates and changes along with that relation, and that at bottom God is nothing other than an exalted father.

In the novel *Brighton Rock* conversation between Pinkie and Rose never has the normal romantic dialogues. They are in the quest of peace. They discuss the existence of hell and heaven. Obviously, Pinkie advocates for hell and Rose for heaven:

Of course there's Hell. Flames and damnation, he said with his eyes on the dark shifting water and the lighting and the lamps going out

above the black streets of the palace pier torments and Heaven too,  
Rose said with anxiety, while the rainfall interminably on. Oh, may  
be, the Boy said, may be (55).

If there is an apparent structure of damnation, however, there runs counter to it a subtle but impressive pattern of salvation. For one thing, Greene persuades readers often enough that they should take into considerations an extenuating circumstance the background of Pinkie. This is not to say that Greene is writing a sociological tract about the deterministic influence of the past in creating juvenile delinquency, but that natural environment is one of the factors to be considered when trying to evaluate the fate of a human being. Therefore, it is significant that Pinkie has lived in squalor and degradation throughout his life. As a child, he lived in the slums with parents who have only apparent moments of escape from an existence of grinding poverty consisting of the sexual rituals on Saturday nights, performed in the same room where the boy had to sleep. Not surprisingly, Pinkie became desperate to escape the horror of his surroundings. As a result, he was deeply grateful when Kite rescued him and made him a member of the mob. When Kite, who becomes a father figure to the boy, is murdered, Pinkie seeks consoling revenge while at the same time trying to perpetuate the memory of the man who had given him a new life by retaining his sad and violent habits. What he also retained throughout his years is a memory, however faint at times, of his Catholic upbringing. Within him there always exists the fearful realization that he is on the road to there remains an omnipresent possibility of theological salvation.

Later, as Pinkie is putting into operation his plan for Rose's murder, driving towards the lonely cliff edge and to what Rose understands to be a suicide pact, he thinks: 'Pinkie hadn't hated her; he hadn't even hated the act. There had been a kind of pleasure, a kind of pride, a kind of –something else.' There is a suggestion here of a connection between profane and sacred forms of love, a suggestion that Pinkie could find redemption through human love, even through sex itself. Pinkie and Rose's drive through the rain, pursued by Ida and the police, is the climax of the story doing good to others, the moment of the most intense excitement and tension, and it is here that Pinkie experiences the direct presence of God in his life.

Pinkie is pursued ruthlessly both by God and by the secular forces of Ida and the police, just as the whisky priest is pursued by God and the police lieutenant. God tries to force his way through Pinkie's resistance by 'breaking' the glass and ironically three pages later the image is picked up: 'Glass- somewhere-broke.' This, however, is the glass bottler of "vitriol"(53) which splashes in his face and sends him, in agony, over the cliff. The ending is deliberately ambiguous. Did he fall or did he throw himself? Did he find, as he had hoped, God's mercy 'between the stirrup and the ground', pardoning him for his sins. The readers are told that as he fell it was 'as if he'd been withdrawn suddenly by a hand out of any existence', and if this is the hand of God there is no suggestion of divine forgiveness, or of God bringing pinkie into his presence for the hand has 'whipped' him away 'into zero- nothing'(264). However, the readers are warned against drawing any conclusions about Pinkie's supernatural fate by the priest.

He tells Rose, “You can’t conceive my child, nor can I or anymore the... appalling... strangeness of the mercy of God” (268). This phrase sums up the novel’s preoccupation with the mystery of divine justice.

It is also true to say that his glory is his capacity damnation. The worst that can be said for most of our malefactors, from statesmen to thieves, is that they are not men enough to be damned. However, in Eliot’s terms Pinkie is also, like Ida, not ‘man enough to be damned’, simply because he is a victim, a product of social conditioning and therefore not truly responsible for his actions. Indeed, it would seem that Greene’s God, as we meet him in the novels, is not God enough to damn anyone anyway. God is omniscient, therefore there must be extenuating circumstances for everyone’s evil; everyone must be a ‘special case’.

Greene is concerned of men’s desperate that need to overcome the boredom and despair of modern existence as Greene Opines in *Our Man in Havana*: “unreal trade” (138). Andrews thought with a whimsicality, partly sincere, that he will have the ear of either God or the devil. The thought of Mr. Jennings, however, and this play with the idea of immortality brought “Andrews’s errant steps to an abrupt standstill” (174). Perhaps he would guard her, as she believed through the crude force of jealousy. If love survived the body as church people believed, why not also jealousy, split like a bitter wine into the unhoused spirit.

To be alone and to experience the wrath of loneliness is the worst form of suffering for a man. It is this solitude that eventually leads to the search of

identity. This self quest has the power to transform or mutate a person in both destructive and productive way. When a man finds the reason behind this solitude, he interprets and finds a better way to change their seclusion into a seat of happiness. On the other hand when he is engulfed by the same question of identity his most gruesome facet of viciousness is revealed without inhibition. As a master by himself in the art of tackling human identity, Greene achieves the pinnacle by engraving characters, not men of great birth, but on ordinary men for whose death even the heaven remains mute. Graham Greene possessed an innate trait of understanding and perceiving human suffering and weakness. For all the mistakes, which man has committed from his creation, Greene was able to find out the root cause. *Bentham and Kant* illustrated theories to exemplify human psychology. Greene with his ordinary characters, through his mean smugglers and gangster was successful in portraying the varied course of human psychology in pursuit of peace, belief and moral values.

The nature of *goodness* has been given many treatments; one is that the good is based on the natural love, bonding, and affection that begins at the earliest stages of personal development; another is that goodness is a product of knowing truth. Differing views also exist as to why evil might arise. Many religious and philosophical traditions claim that evil behaviour is an *aberration* that results from the imperfect human condition (e.g. "The Fall of Man"). Sometimes, evil is attributed to the existence of free will and human agency.

As a philosophical concept, goodness might represent a hope that natural love be *continuous, expansive, and all-inclusive*. In a monotheistic religious context, it is by this *hope* that an important concept of God is derived —as an infinite projection of love, manifest as goodness in the lives of people. Mark Twain and Nathaniel Hawthorne, two of America's most cherished and revered writers at had different views of evil. Twain sees that evil comes from human and Hawthorne sees that it comes from a higher power.

Greene keeps his exploration of the human situation in *the Power and the Glory*. The familiar conflict between the head and the heart, the belief and disbelief God's justice derives from total knowledge. This is the reason why he doesn't believe in hell: if God exists- he was not convinced He is omniscient; if He is omniscient, one can't bring oneself to imagine that a creature conceived by him can be so evil as to merit eternal punishment. His grace must intervene at some point. And the evil reveals the experience of human beings consuming the conflict and hapless victims of confusion. Greene in the face of the oppressive reality of life reveals the characters are in the contradiction of life. Social, political and moral characters hold the key of evil because they are man-made and hence imperfect. Thus evil frames brutish selfishness and breed mutual distrust which breaks out into sufferings and revolution.

The Whisky priest is the representative of an old corrupt world of religion and the lieutenant of a new political order and representative of a world of a power

cult. The novel pictures a contemporary world of material decay and spiritual emptiness. It is an ugly world full of flit and failure and betrayal and corruption.

It was only more than one surrendered. The years behind him were littered with similar surrenders – feast days and fast days of abstinence had been the first to go; then he had ceased to trouble more than occasionally about his breviary – and finally he had left it behind together at the escape. Then the altar stone went too dangerous to carry with him. He had no business to say Mass without it; he was probably liable to suspension, but penalties of the ecclesiastical kind began to seem unreal in a state where the only penalty was the civil one of death. Five years ago he had given way to despair- the unforgivable sin-and he was going back now to the scene of his despair with a curious” lightening of the evil heart” (169) .

The priest also considers him guilty of being proud. In moments of his remembrance of the past, he thinks that he used to be proud in the days of his prosperity. He considered himself a self-important man, having inordinate ambition. In his opinion, another Priest Padre Jose is a better man because of his humility whereas he is still in his state because of his sense of pride. Even his offering his shirt to the mestizo seems to him as being prompted by his feeling of pride. He has not tried to escape mainly because of his pride which is a sin.

The priest passes through a number of picaresque adventures and faces horror and humiliation with a habitual giggle. At times, the priest fails to mask the tragic disparity between what he was and what he has made of himself. Old life

peeled away like a label and the whole world had changed. He wonders why he had not accepted the easy ways and obeys to the laws like Padre Jose. But that was an example he could never follow he was too ambitious. Now in his humility the priest becomes painfully conscious of his own unworthiness:

O God forgives me – I am a proud, lustful, greedy man. I have loved authority too much. There people are martyrs – protecting me with their own lives. They deserve a martyr to come for them – not a fool like me, who loves all the wrong things. (95)

The priest brings to open himself up to the interrelatedness of being in all that surrounds him is evident from his next rumination “at the center of his own faith there always stood the convincing mystery – that we were made in God’s image” (101).

In *The Power and the Glory*, Greene depicts the quest of a sinner for salvation through love. The trend hitherto had been to depict the quest of the good man for virtue or for the heavenly city of God, but Greene preoccupies himself with the bad man almost embracing the devil. He seeks to show how the marginal man can be saved from damnation. The novel exemplifies how a priest, poor in spirit, weak in will and proud in soul can be saved. It is evident that Greene wants to establish the belief that in early failure God sees potential salvation from pride. He sees the possibility of faith. In other words, Greene examines his disbelief and measures its strength. The vital questions that are posed in the novel are: What

God can mean to a man who rejects him? What are the possibilities of salvation in a world so full of evil? Who is a greater force, God or Devil? Greene seems to answer these questions paradoxically.

Greene seems to suggest in his early novels that Catholics have extraordinary inner resources to fall back on. In his works, he sees that the profound sense of evil and good which his Catholic characters have, often leads to a mental conflict between religious duty and desire. His books deal not only with man in relation to himself, but fundamentally in relation to God. He shows that human relationships are never satisfying. One has finally to surrender to God who pursues? Greene's works deal fundamentally with moral problems and behind his social comments lie the moral implications. Greene draws a sharp, distinction between. "Wrong" at the human and "evil" at the spiritual level. Sometimes he even seems to praise wrong doing, merely because it is not a divine transgression. Greene repeatedly showed in his works that faith is ineradicable.

The priest in *The Power and the Glory*, may have found God and be martyred towards the end of his spiritual struggle. The priest is haunted by his failure and corruption. He was never a very devoted Priest. In those days, he was surrounded by influences. He has failed in a series of priestly vows and he has played into the hands of the devil. He loves his sin and therefore cannot bring himself to repentance. "That was true: he had lost the faculty. He could not say to himself that he wished his sin had never existed, because the sin seems to him now so important - and he loved the fruit of it" (128).

The whisky-priest has many of these characteristics of the sick soul. He feels an extra-ordinary affection for the inmates of the person. Then, he remembers his illegitimate daughter Brigitta, and prays to God for her salvation, he realizes that this is the love for every soul:

Turn his brain away towards the half-caste, The Lieutenant, even a dentist he had once sat with for a few minutes, the child at the banana station, calling up a long succession of aces, pushing at his attention as if it were a heavy door which wouldn't budge. For those were all in danger too. He prayed, God help them (208).

The most significant of all the sources of suffering is that which comes from the realization of the great distance between the actuality of man's condition and the purity and splendour of the nature of God. The Priest prays, "O God, forgive me - I am a proud, lustful, greedy man. I have loved authority too much. These people are martyrs- protecting me with their own lives. They deserve a martyr to care for them not a fool like me, who loves all the wrong things" (95).

Greene saw man as having no hope and without God in the world, described in the contemporary language of alienation and anxiety. His characters may be lapsed Catholics or whisky priest, but their situations are metaphors for the human condition and in this way Greene is relentlessly contemporary; Graham Greene in *The Lawless Roads* says "... Even if it were all untrue, and there was no God,

surely life was happier with the enormous supernatural promise than with the petty social fulfillment, the tiny pension and the machine made furniture... there was idolatry, oppression, starvation, violence, but you lived under the shadow of religion of God or the Devil. On the other side there was nothing.... Just the graceless sinless empty chromium world” (184).

In novel, *Power and Glory*, the struggle between secular and religious values takes place against a violent background. However, on Greene’s visit to Mexico in 1938 to research a report commissioned by the Catholic Church on religious persecution under the new revolutionary socialist regime, he discovered a situation in which this struggle had literally become a matter of life and death. The experience of Mexico affected Greene profoundly. It was this, combined with General Franco’s attack on Republican Spain’, which ‘inextricably involved in contemporary life’ for him. Greene realized that it is duty as a novelist to be a thorn in the side of Roman Catholic as well as social and political orthodoxy and the questioner of the complacent who accepted a religious dogma and political ideology blindly in order to awaken the essential mystery of life.

The lieutenant in *The Power and the Glory* tries to abolish suffering, while the priest reasons with him on the futility of doing so. Far, from suffering springs religion, love and tragedy. Cowardice to Greene was also an expression of faithlessness. The priest knows that he is a coward and tries to screw moments of

courage out of his cowardice, by using brandy as his ally. This is contrasted with the courage of Padre Jose; He is one of the defeated, who has forsaken God:

“Leave me alone. He said, I am unworthy. Can’t you see? - ‘I am a coward” (49).

Suffering is then the prelude to wisdom. Nothing can be stated about the workings of the mind until it has been under stress. The priest in *The Power and The glory* says: “Pray that you will suffer more and more and more. Never get tired of suffering” (69). God would have created everything as good and perfect. Elements and degrees of imperfection creep into the creation. Human beings can constantly keep their link by realization and repentance and having fellowship with God.

Greene is of the belief that it is better to keep hold of the comfort provided by religion than be disillusioned by the happiness based on materialism. He points out that man will be left with absence of belief in God. In *The Power and the Glory*, Greene accepts the traditional Catholic views on poverty and suffering in the place of the radical tendencies of his earlier works. The priest tells the Lieutenant. “People have facts too, we don't try to alter- that the world is unhappy whether one is rich or poor-unless you are a saint and these aren't many of those. It's not worth bothering too much about except pain” (188).

God is *love*. When the most revered mystics from the world’s great religious traditions speak to us about the love that is God, they almost uniformly declare that the nature of that higher non-ordinary, transpersonal love is *peace*. They say that the love of God is experienced as a peace that is indescribable, a peace that passeth all understanding.

To define “love” that which is transcendent, absolute, and metaphysical, it is used it to describe qualities and attributes that are non-ordinary, that represent a higher dimension of human experience, intuition, and cognition. That is why the love that is God is *transpersonal*, because it points us far beyond our unique individuality or the unique individuality of any other.

*Love* is the healing balm that mends rifts in personal and family relationships. It is the bond that unites families, communities, and nations. Love is the power that initiates friendship, tolerance, civility, and respect. It is the source that overcomes divisiveness and hate. Love is the fire that warms our lives with unparalleled joy and divine hope. Love should be our walk and our talk.

One can see from the Bible, God created woman because in Bible says in *Genesis*, "it is not good for man to be alone" (Gen: 2.18). From the beginning of time, as recorded in the Book of Genesis, God planned for man and woman to unite in love and harmony for continuity of his creation, the human race.

Edward Short in *Failure and Faith* states that in a collection of interviews with Marie-François Allain later published as *The Other Man*, Graham Greene admitted that his life was marked by a succession of failures which left their traces on his work and thought they're the warp and weft of it. The moral terrain of Greene's novels, which he described as "the narrow boundary between loyalty and disloyalty, between fidelity and infidelity, the mind's contradictions, the paradox one carries within oneself," corroborates this admission. *Graham Greene: A Life*

*in Letters*, which has been adroitly edited by Richard Greene, shows how the novelist's personal life also confirms Greene's unsparing self-assessment. But the letters further illustrate that nothing enabled Greene to understand the failure in his life and work more clearly than his Catholic faith.

Graham Greene's awareness of a wildly powerful and omnipresent evil is balanced by his *faith* in the existence of a positive *good* in the universe which alone can attribute meaning and significance to human life and action. Greene pities for human beings to who are too black or white. Greene in *Lost childhood*, collected essay refers to man as "rather grey" (17). Man aspires for the truth that is an essential human factor that constitutes the Christian elements. It is reflective presence in human mind with the form of divine consciousness. This Christian element can be activated by love and sacrifice like Jesus Christ. Greene's religious works projects this divine consciousness that man can save himself amidst all confusion in life. Greene's stress in the novel, *The power and the glory* as "enormous privilege of life" (60).

*The Heart of the Matter* is the story of Major Scobie a deputy commissioner of police in his relationship with his wife Louise, in his relationship with the diamond-smuggler Yusef, and above all, in his relationship with God. Scobie's relationship with God is indeed, one of the leading issues in the novel. Scobie is a Roman Catholic and his religious faith imposes upon him certain obligations and duties which he finds difficult to discharge.

Scobie tries to do justice to human beings and redress human suffering and pain. Scobie is not ready to love a distant God at the expense of a creature. Scobie has made a crucial choice. Scobie stands close to the whisky priest for his inordinate love not only for the suffering individuals for a God who suffers for the pain of his creatures like a human being. Scobie has been frustrated in human love which has proved destructive for him. So Scobie gets committed to the cause of Christ and puts forward a radically unorthodox interpretation of religion.

Scobie has already shown his alienation in the pursuit of moral values, from the form of orthodox religion the broken rosary, his irregular attendance at the Sunday mass and his confession to the priest: “I don’t know how to put it Father.... I feel tired of my religion. It seems to mean nothing to me ...I have tried to love God, but he made a gesture.....” (140). Scobie feels empty without a belief in God. “It seemed to him for a moment that God was too accessible” (141). Greene is careful to always draw a line of distinction between wrong on the human level and evil on the spiritual level, to the extent that he is tempted to praise wrong doing merely because it is not a divine transgression. Scobie’s adhering to truth and his pity for others brings him under sharp criticism. Helen resents his pity which is a reflection of the truth he knows of her, a derelict washed ashore after forty days of survival on storm tossed seas. She bursts out furiously ‘I don’t want your pity. ‘But it is not a question of whether she wants it; she had it:

Pity shouldered like decay at his heart....He knew from experience  
how passion died away and how love went, but pity always stayed.

Nothing ever diminished pity. The conditions of Life nurtured it.

There was only a single person in the world who was unprintable, oneself (163).

Scobie cannot put his faith in trust of God. For his faith is love and pity its image. Scobie cannot comprehend the ‘appalling’ nature divine mercy. He knows that the choice of damnation is alone as he drinks the narcotic. He hears someone calling for him; a cry of distress, automatically he stirs him to act: “Aloud he says, dear God I love ....” (249).

The final blow to God is, he imagines, the murder of Ali, his servant of fifteen years, through his complicity with Yusef because of Scobie’s unjust suspicion that Ali was capable of betrayal. When he sees the body of Ali, he imagines that of God because he has betrayed both even though he has loved them. And due to this shock of recognition, which barely averts a damning sort of pride, he recovers the distinction between pity and love. It is in this final context of love that Scobie’s suicide must be viewed. When Greene started on the novel *The Heart of the Matter*, it had been several years since he had actually written a novel due to his service in the Second World War. Greene in the *Way of Escape* would admit as he would admit himself, he was little rusty in his craft (123).

In Scobie’s case God, at any rate, has heard. That God’s love is present and receptive is suggested in several ways after Scobie reached the suicide point. Scobie imagines that a mysterious someone outside the room was actually seeking him as he approaches his final minutes; the mysterious fingers and voice which

tries to hold him are of grace. As he falls to his death, the medal that was given to him by the grateful Portuguese captain strikes the flout and spins: “Like a coin under the ice-box –the saint whose name nobody could remember” (249).

Perhaps the reason for which Scobie suffers the maximum pathos of choice lies in the matter of his rejection of God’s assistance forever. It is free choice through which he moves toward his voluntary death and the much-debated question of his damnation. Greene shows that it is after much vacillation that Scobie rejects God’s help, knowing full well that it would mean damnation. Sitting in the Church, in his imagination he has an argument with God. He says to God, “You’ll be better off if you leave me once and for all. I know what I am doing. I am not pleading for mercy. I am going to damn myself, whatever that means...but You’ll be at peace when I am out of your reach...you’ll be able to forget me, God”(241).

Greene's characteristic methods of describing death emphasize ambiguity. He intensifies the focus of his narrative on the person for whom death is imminent. Sometimes, the shifting point of view becomes entirely that of the one who is to die; his most minute sensations and impressions are recorded. In other cases, the dying man is seen through the eyes of others. The ambiguity of death is strongest in *The Heart of the Matter* as the central paradox that love leads both to sin and to redemption is developed fully and finely through realization.

The novel, *The End of the Affair* a “period romance” in the quest of moral values a bit simplistic, but what’s even harder to accept is the absence of any real suggestion of what emerges from the story, which is medication on the nature of

human being and relation with each other and with God. In short the novel, is a reflective fiction. *The End of the Affair* is perhaps one of the most obviously Catholic of Greene's novels. In it, he apparently, illustrates some of his principles, since he really neither indulges in disloyalty, nor writes from the point of view of the black squares, nor refuses to edify. The novel is permeated with Catholicism at both the obvious and the deeper level. On the one hand, there are certain devices or contrivances that smack of an overt, unsophisticated kind of Catholic fiction. On the other hand, there are richer, illuminating reflections on human nature, the modification of human relationships in the light of faith and strongly suggests that life is more meaningful when it is lived out in the framework of a relationship with God. Greene was subsequently rather uneasy about the more crushingly obvious "Catholic" aspect of the novel, and his introduction to the amended version published in the Collected Edition of his work in 1947 he makes some rather dismissive observations on what he calls the obviously magical elements. The first in the series is Bendrix coming alive after the bomb explosion. Bendrix is knocked unconscious for a few minutes, he was presumed to be dead by Sarah. Sarah herself ascribes her delusion in presuming Bendrix death and the bargain with God to a moment of hysteria. Sarah starts taking her doubts and beliefs seriously and is not sure whether her private pact with God counts or not. The next miracles are the healing of Parkis boy reported by Parkis in a letter to Bendrix after Sarah's Death. Parkis had his reservation regarding the dream of Sarah and believing that she was cured from awful stomach pain. The boy imagining things can be easily explained as a

sick Childs delirium. The detached and rational tone of Parkis letter clearly discounts the miracle theory. The next “miracle”--- disappearance of Smythe’s mulberry mark to have a rational explanation in the novel. Bendrix invents an explanation for Smythe’s cure:

I’ve read somewhere that urticaria is hysterical in origin a mixture of psychiatry and radium. Perhaps after all it was truth. Another coincidence, two cars with the same number plate and I thought with a sense of weariness, how many coincidences are there going to be?” (189).

Bendrix realizes that Sarah had struck a sort of bargain for his sake. Sarah often thought of breaking the pact that Sarah had entered into in a moment of hysteria. Sarah sought the help of Richard Smythe a rationalist preacher to get rid of the belief that she caught like a disease. Clearly the love for Bendrix has remained undiminished when Bendrix had known his intention of calling at her house against her wishes Sarah is compelled to go out into the rain to avoid him. Sarah was already keeping a poor health and the strain and exposure proved too much for her. Still torn between human love and her supernatural binder, Sarah developed a death wish and dies of pneumonia.

One realizes that Sarah certainly marks a progression from Bendrix’s anger after what he had said at the climax of his hatred:

I thought, you've failed there, Sarah. One of your prayers at least has not been answered. I have no peace and I have no love, except for you, you....for if this God exists, I thought, and if even you with your lusts and your adulteries and the timid lies you used to tell can change like this; we could all be saints by leaping as you slept by shutting the eyes and leaping once and for all.... but I won't leap. I sat on my bed said to God: you've taken her, but you haven't got me yet... I hate you, God. I hate you as through you existed (190).

Those words are self-explanatory: human love is all she has it is deep and prefers some kind of security, but will it end, can it bring trust, peace, and happiness. There's been a tantalizing glimpse of the possibility of a calm and durable relationship. If God existed, He might somehow complete it and make it whole. When she thinks that Bendrix has been killed by Ayisha flying bomb, she cries out in anguish to the God she doesn't believe in: " Let him be alive and I will believe... I'll give him up forever, only let him be alive with a chance" (95). This being the catholic novel, her lover lives. Once she has made and begun to keep her vow and senses God's presence, she is even more cruelly aware of desert, realizing that she is not at peace and still wants her lover in the same old way, "want him just I used to in the old days. I want to be eating sandwiches with him. I want to be drinking with him in a bar. I'm tired and I don't want any more pain. I want Maurice want to want your pain, but I don't want it now. Take it away for a while and give it me another time." (89)

To kill the pain, she tries alternative distractions, even signaling her availability to her husband. “Boss s it didn’t work, it didn’t work,” she was writing a few days later, Bendrix has the same sexual failure twice, once with a prostitute, for whom he feels no real desire, giving her money and telling her a lie so as to slave her pride, and once with the girlfriend of a journalist, who has been interviewing him, rather feebly encouraging her at first and eventfully abandoning her. He tries to see whether the old escape will work. “What do we really know of lust? “Writes the saintly priest in Georges Bernanos’s in *The Diary of a Country Priest*, refers as “Lust is a mysterious wound in the side of humanity; or rather at the very source of its life! God! How is it we fail to realize that the mask of pleasure, stripped of all hypocrisy, is that of anguish?” (123-124). Bendrix passion for Sarah, he says, “Had killed simple lust forever. Never again would I be able to enjoy a woman without love” (58).

The catalyst of the story is the fact that between Sarah and Henry, her husband, exists a relationship which is devoid of passion. Because the most either can expect of the other is kindness, Sarah looks elsewhere to satisfy her intense longings for a more complete union. She appears to find the love she has been searching for in Bendrix, the novelist, and their affair does last for five years. Then Sarah suddenly ends it, and several months later she just as suddenly dies.

Soon thereafter-for cathartic, therapeutic, and professional reasons-Bendrix starts to write a novel about these events. He begins by describing an encounter

with Henry which took place a number of months after the end of the affair. Henry is very disturbed by the growing suspicion that his wife is unfaithful to him because of her increasingly strange behaviour. He wonders out loud whether he might not engage a private detective to investigate the possibility of adultery, but then he gives it up as an obscene thought. Bendrix, however, follows up the idea on his own initiative because he is consumed by jealousy. To his surprise, he comes to the realization that he has been replaced by God.

Without Henry's knowledge Bendrix hires Parkis, a good - natured thief, and humorously conceived detective reminiscent of Jones in *The Ministry of Fear*, to discover Sarah's affair. The pattern of flight and pursuit finds expression on a spiritual level in Sarah's evasion of Bendrix and of God, as well as in Bendrix's evasion. Somehow Parkis manage to secure Sarah's journal - she never suspects that so intimate an account of her life is gone - and Bendrix discovers why she called an end to the affair. He reads her description of that day when, together in bed, the landlady had gone down to the shelter. Bendrix had been knocked unconscious. Finding him in the hall, Sarah believed him dead. She had returned to the bedroom and prayed:

Dear God, I said - why dear, why dear? Make me believe. I can't believe Make me. .... I shut my eyes tight, and I pressed my nails into the palms of my hands until I could feel nothing but the pain, and I said. I will believe. Give him a chance. Let him have his

happiness. Do this and I'll believe? But that wasn't enough. It doesn't  
him alive. I said very slowly. I'll give him up forever, only let him  
be alive with a chance, and I pressed and pressed and I could feel the  
skin break, and I said... People can love without seeing You, and  
then he came in at the door., and he was alive, and I thought now the  
agony of being without him starts, and I wished he was safely dead  
again under the door (95).

Salvation is one of the promises of God to all believers: to be given the gift  
of eternal life. To be "Saved" in the full sense of the word means to have received  
eternal life. The word salvation is also used to describe the process we go through  
before we can receive eternal life.

Matt Slick in *Christian apologetics and research ministry* refers as Salvation is  
being saved from the righteous judgment of God upon the sinner. People think that  
salvation means being saved from oneself. All who have sinned against God are  
under the judgment of God. This judgment is known as damnation where God  
condemns to eternal hell all those who have offended Him by breaking His Law.  
It shows that God is holy. God has provided a way of escape so that people will  
not face His righteous judgment. This means that God is both holy and loving.  
He must manifest each quality equally. So, being saved from the wrath of God is  
called salvation.

The imagery derived from Greene's novel are the descriptions of natural objects the lizards on the wall hunting, for moths and cockroach and the ugly vulture, the rat upon the bath, the rusty handcuffs, flopping from perch to perch, the broken rosary all convey a picture of decay. Greene has criticized the church and the religious dogmas. Critics as Edward Albert says that "Greene's novels have pleased the critics, because of the tautness of their construction and their imaginative exploration of characters".

Bible in the book of *John* says "Salvation is found in Jesus, and only in Jesus, who is God in flesh, and who died for our sins and rose from the dead" (I John: 1.1, 14). Everyone has sinned against God and deserves judgment. Bible in the book of *1 peter* says "But Jesus never sinned" (I pet: 2.22). He lived the Law of God perfectly. In this He has a perfectly righteous standing before God. Bible in the book of *1 peter* and *1 John* says "When the corrupt Jewish leaders forced Rome's hand into crucifying Jesus, God used this crucifixion as the means to place the sins of the world upon Jesus (2:24; 2:2). This is when Jesus became sin on our behalf. Bible in the book of *2 Corinthians* says, "He made Him who knew no sin to be sin on our behalf, that we might become the righteousness of God in Him" (2 Cor: 5.21).

In taking Greene's Catholic novels together, it becomes clear that they can be read as remarks on the subject of grace. One might go so far as to call these books comedies of salvation, since in each of them the protagonist travels though

ever widening spheres of infernal terror until he finally emerges into the territory of grace. The progress of each of these characters has unique factors, but a general examination of their spiritual journey shows us their forms are essentially the same. While in this state of suspension, their suffering is dreadful as the supernatural struggle for their soul's rages. Their having the imagination to recognize what is at stake while experiencing the relentless tension of the opposing forces is actually the first indication they are not doomed. With the conviction of the reality of heaven and hell, Greene indicates, one is saved from a moral sterility; and with the experience of deep suffering, particularly after one becomes involved with others who also suffer. Greene follows the view of St. Augustine in suggesting that this recognition of the reality of evil is the first clear concession to the force of grace. What constantly pulls in the opposite direction, though, is pride, it is why a shattering experience of failure precedes the ultimate leap of faith. Failure makes one aware of his insignificance when placed against the backdrop of the supernatural dimension, and it also allows one to identify himself with the myth of fallen man. When one has reached the point where he can feel such a sense of raw humility, he is close to attaining that understanding of himself and his spiritual destiny Greene calls it the "religious Sense". If he then gives himself up to divine judgment, he will discover that the more dreadful his failures, the greater the appalling mercy of God.

The soul of Christianity therefore is, in not having a lukewarm faith aimed at a total transformation in a man. One is not a Christian by prayer, baptism or

confession “Christianity is precisely an affair of the spirit and so of subjectivity and so of inwardness”. They encounter in this attempt their real living God whose voice is heard from their consciences. He is no longer an abstraction, an ideal for contemplation, or a morality to be shuffled off but “Thou” to be faced. The sense of suffering within oneself and for others motivates all thoughts in pursuit of peace, belief and moral values.

Greene in his novel emphasizes the theme of man’s isolation, alienation as Evil, Sin and Suffering and protest against the universe interfering with human activities and insisting on conformity through religious dimensions. Greene appears to be pleading for proper harmony the rational and vital. *The Man Within, Brighton Rock, The Power and Glory, Heart and the Matter, End of Affair* underlines the theme of Evil, Sin and Suffering as alienation, seclusion, isolation, betrayal, murder and tries to bring out the significance of doing good, human love, and strong faith in God. These shades of Greene as religious dimensions will make a man to live in peace, belief and moral values as a perfect man with the fear of God to realize about himself and transform towards God through salvation.

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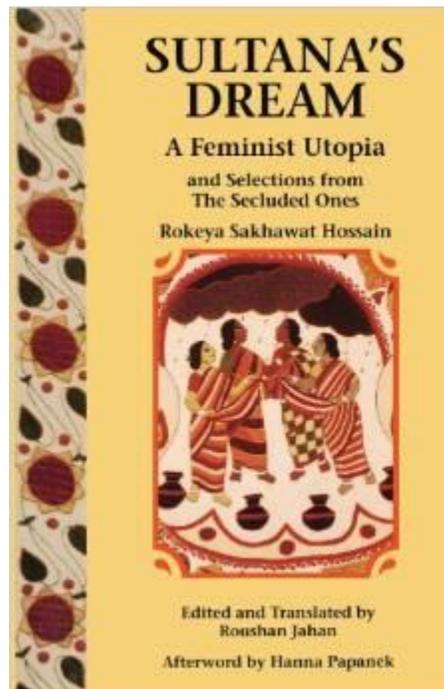
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## A Temporal Freedom of Women in *Sultana's Dream* and *The Yellow Wall Paper*: Through the Lens of a Critical Reading

Tazin Ahmed, M.A. in English

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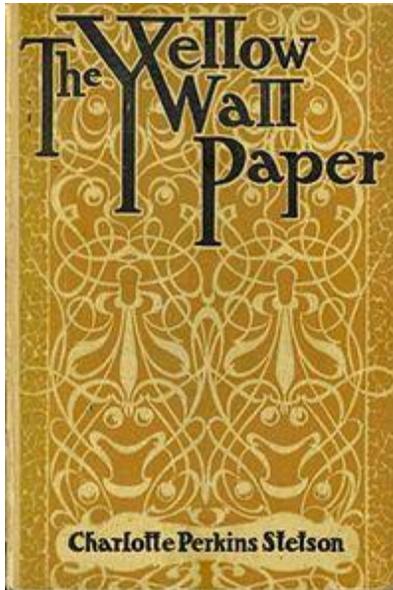
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### Abstract

*Sultana's Dream* and *Yellow Wall Paper* are written by two different writers based on two different contexts – one in pre-independence India and another in pre-World War I, and yet there is an interesting thread that connects these two writings. This essay closely examines the two unique pieces of writing by two women writers - Charlotte Perkins Gilman and Rokeya Sakhwat Hossain, to illustrate how the protagonists of the two writings are culturally, socially, economically different, yet how they are same.

**Key Words:** Freedom, Imprisonment, Women, Oppression, Sultana's Dream, Yellow Wall Paper



### **Confined in Rooms**

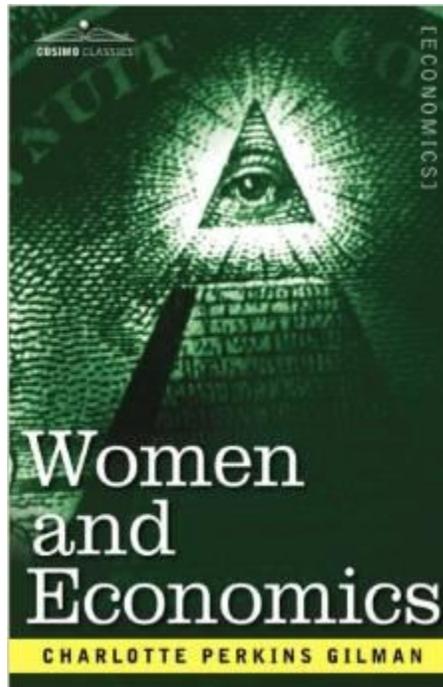
In both *Sultana's Dream* and *The Yellow Wall Paper*, women are confined in rooms or in 'jail' as created by John in *The Yellow Wall Paper* and by Sultana's husband in *Sultana's Dream*. In both the writings, the protagonists want to enjoy the flavor of freedom, either by 'dead papers' that is by writing journal, or by having a utopian dream of breaking away from the four walls of the *zenana*.

At the outset of Charlotte Perkins (Stetson) Gilman's story, the female narrator informs her reader's that she is 'sick'. John, her husband is a doctor, 'a physician of high standing'. He is very practical, has no belief in superstition and does not like anything 'that cannot be seen and felt and put down in figures'.

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### **Sexuo-Economic Relationship**

In *Women and Economics*, Gilman(1966) talks about the ‘sexuo-economic relationship’, between men and women, where men would work to earn enough so that women remain as furniture in the house and do things which please the men and remain ignorant about the knowledge of the outside world. In her work - *Women, Science and Fiction*, Shaw Debra Banita (2000) expresses that men purposefully keep the knowledge of the world hidden from women so that she is not dissatisfied with her state of being.

### **Restricted by Convention**

Similarly, the narrator in *The Yellow Wall Paper* is forbidden to socialize with people. She is forced to abstain from over-stimulating intellectual discussion to supposedly give her body ‘rest’. Most importantly, she is also asked to keep away from any kind of work – her writing of the journal, where she could freely keep her opinion. The narrator feels she could be cured if she had a ‘congenial ‘environment which had ‘excitement’, but her husband prohibited her from such kind of activities until she is ‘well again’. She reports these in the journal which she writes secretly: ‘So I take phosphates or phosphites - whichever it is, and tonics, and

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journeys, and air, and exercise, and I am absolutely forbidden to ‘work’ until I am well again’.  
(10)



Courtesy: <http://www.sewallbelmont.org/wp-content/uploads/2012/07/Rokeya-Sakhawat-Hussain-Envelope-1024x606.jpg>

### Feeling Sick All the Time

Unlike, Sultana, the narrator in *The Yellow Wall Paper* is privileged with the ‘ancestral hall’ for the summer, when she is sick. However, the narrator’s husband does not believe she is sick about which she feels utterly helpless. The house has been untenanted for several years. The house is beautiful with a ‘lovely view’. There is a ‘delicious garden’ in the house, but the greenhouse is destroyed. The narrator feels something very strange about the house and believes it may be haunted. The room that she stays is ‘airy’ and well decorated, but she detests the yellow wall paper that the room is wrapped with. She hates the wall paper as she finds it ‘ugly’ and assumes the children must have hated it too, whose nursery the room was before she and her husband rented the house.

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### **Developing Another Self**

The narrator feels she is 'sick'; however, the narrator's husband does not believe she is sick and she feels utterly helpless. John, her husband is 'away all day', and she is alone the whole day. Sometimes he is away, even some nights when 'his cases are serious'. The narrator ironically says 'I am glad my case is not serious'. The narrator in *The Yellow Wall Paper* is not abused by her husband physically, yet his act of not taking her case seriously makes her even more frantic and depressed. She develops another self who learns to pretend in front of her husband. Her pretention is to lie when she chokes her emotions, her worries, her desires and most importantly her journal writing.

### **Woman in a Veiled Wall Paper – Trying to Get out**

Slowly, as time passes by, the narrator gets more and more involved in the previously termed 'ugly' wall paper. She starts to notice patterns in the paper and when the moon light floods the floor of her bedroom and John is fast asleep, she feels as though the figure that she noticed in the paper shook the paper from within 'just as if she wanted to get out'. It is noteworthy to notice here that the narrator finds the pattern as 'she', meaning she can relate to a woman inside the veiled wall paper and find her as a mirror reflection. The narrator too wants to break away from the four walls that she is confined within and her final ripping off of the paper, unveils the true meaning of the story – a metaphor for women's discourse, her situation within the patriarchal society and her ultimate freedom from such confinement.

### **A Metaphoric Veil versus Real Veil**

The narrator of *The Yellow Wall Paper* is not kept under direct veil, but yet she is inside a metaphoric veil where she is kept aloof from the connection to the outer world. The narrator of *Sultana's Dream*, on the contrary, is kept under direct veil.

Rokeya Sakhwat Hossain says men are ruling over women under many pretexts (In Ray, 64). The context of male ruling over the female in the society that the narrator refers to, use 'veil' as a master rule to dominate the women.

## **Morals of Men**

They dawdle away their time in smoking. Some smoke two or three cheroots during their office time. They talk much about their work, but do little. (*Sultana's Dream* 21) No trade was possible with countries where the women were kept in the zenanas and so unable to come and trade with us. Men, we found, were rather of lower morals and so we do not covet other people's land, we do not like dealing with them. We dive deep into the ocean of knowledge and try to find out the precious gems that Nature has kept in store for us. (*Sultana's Dream* 17)

## **Seeking Different Ways for Freedom**

In both the texts, the narrators describe different ways for them to seek freedom. In *The Yellow Wall Paper*, the narrator finds freedom through ripping off the yellow wall paper and in *Sultana's Dream*, the narrator finds her share of freedom via dreaming an Utopian Dream – where women would find their freedom through education and scientific advancement. The narrator in *Sultana's Dream* feels women are violence free, so if they are empowered with tasks like ruling the country and producing solar power, they can do it skillfully. So according to her, for a country to become prosperous and peaceful, there is no need for men's strength.

What is interesting is that two women from different sides of the world, one from east another from west, with different cultures and different religion, seem to face the same reality - lack of freedom. To an observer from outside, English society seems less oppressive than the M societies where the narrator like Sultana survives, but ironically the scenario that prevails in both societies is similar.

## **Rokeya's Record of Patriarchy**

Rokeya Sakhwat Hossain composed *Sultana's Dream* to record her attitude towards the Muslim Patriarchy and was influenced by her beliefs that Indian Men and Women were, as Ray Bharti (2002) notes in her *Early Feminists of Colonial India*: “willingly collaborates in their oppressions”, (61) and that men's selfishness that makes women as mental slavers are the causes of degradation of women in India.

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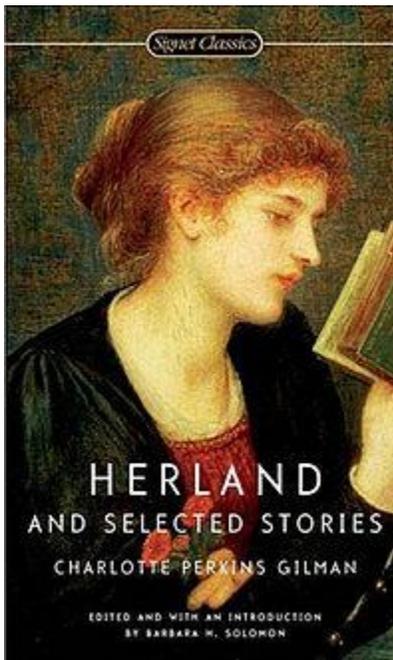
### **Rigid Seclusion: Nothing But Imprisonment**

For Rokeya, rigid seclusion is nothing but imprisonment. Gilman, being an American also feels the same and portrays her view of imprisonment through the narrator. In one text, the narrator is oppressed in the name of religion and in another the narrator is oppressed in the name of sickness. In *Sultana's Dream* the narrator is forbidden to do any kinds of work other than the household chores, whereas in *The Yellow Wall Paper*, the narrator is forced to abstain from writing the journal, where she expresses her true feelings and she is also forbidden to go outside of the four walls of the palatial building.

### **Alternative Power Source**

For the narrator, Nature and her abundant resources offer an alternative power source and thus open a doorway to a new world where woman and nature stand as the unmistakable agents of power. As the story proceeds (dream), Sultana's Dream of a world takes shape, where women move about freely, study at universities, live under nature's care for a harmonious world, while keeping men at home for domestic work.

### **Gilman's *Herland***



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Gilman, the author of *The Yellow Wall Paper*, also wrote a novel titled 'Herland' (1915) where, like *Sultana's Dream*, women seem better off than men. In the novel, Gilman dismisses the idea that women are only born for reproduction and performing all soft activities.

### ***Sultana's Dream***

In *Sultana's Dream*, the narrator belongs to a society where men believe they are the ones who would contribute to the scientific advancement, as they have better knowledge of the outer world. Fayeza Hasanat (2013) says, "if excellence in science and scientific research and the control of Nature were emblematic of men's power, then women in Rokeya Sakhawat Hossain's *Sultana's Dream* undoubtedly usurped that masculine space as they defied the masculine notion of power by gaining control over both man and nature" (115).

### ***The Yellow Wall Paper***

Similarly, in *The Yellow Wall Paper*, the narrator's believe that 'something queer' about the house is dismissed by her husband. She is discouraged to feel that way by her sensible physician husband who gives credence to what is observable, scientific or demonstrable through facts and figures. In other words he feels he has better knowledge of the outer world and science and since his wife has less exposure, she has lesser knowledge in science; so whatever she believes, if it cannot be brought under scientific definition then her belief should be dismissed. John, the narrator's husband, rather has found a scientific explanation to all her problems and that is 'a temporary nervous depression'. The narrator's brother, who also happens to be a physician, agrees with John's opinion so she is brought to this secluded mansion for 'rest'.

Paula (1984) comments: "because the narrator in *The Yellow Wall Paper* does not feel free to speak truthfully 'to a living soul', she confides her thoughts to a journal – 'dead paper'." (61) However, the narrator does not feel totally safe in writing the journal since everything is vivid in the opening passages of her journal which are fragmented. We find her writing about very mundane, safe topics like the house, her room, the wall paper and so on. However, with time, her language in the journal becomes more intense. The narrator stops depending on her

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husband for emotional support and starts to depend on her writing of the journal. Nevertheless, she also learns to be pretentious in front of her husband and behaves in a controlled manner. She makes an attempt to change the room and move downstairs as she is 'horrified' with the sight of the wall paper. But to her dismay her husband does not allow her to do so as it 'requires other changes'. She makes another final attempt to get his consent to change the room but fails, resulting in her getting absolutely absorbed in the wall paper. In fact, she gets more involved with the living paper - writing, only to get more inclined to the dead paper - The Yellow Wall Paper. She starts to identify few women behind the wall paper and wants to join the women to free them from the wall paper. The women who are trapped beneath the wall paper are women which whom she can easily identify.

Once she began to identify with the women, she didn't have a way back, but to free them from the captivity of the paper. So the women shake the paper and 'she shakes it too'. 'I've got out at last.....' cries the narrator 'and I've pulled off most of the paper, so you can't put me back!' (36)

### **Complex Ending**

The ending of *The Yellow Wall Paper* is complex. The narrator turns insane at the end and it is both triumphant and grotesque. It is both positive and negative. Her loosing of sanity leans toward an alternative reality, challenging the patriarchy. She defies her husband's judgment that 'she suffers from temporary nervous depression', and directs herself towards her own logic, own perception and growing insane is only a means of stepping ahead in achieving – the ultimate sanity.

Her husband on the other hand 'faints' seeing her crawling over the wall. In other words, he has surrendered to her freedom by loosing sense, but it is important to note here that John, the narrator's husband faints only for a short while. It is a temporary surrender, while the freedom that the narrator enjoys by stepping over the body of her husband and moving towards the wall is also temporary. By stepping over the fainted body of her husband, she is defying the patriarchal voice of dominance, but it is only short lived. Her husband would soon come back to

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consciousness and overpower her with a greater force. The patriarchal surrender is temporary and so is the of the narrator's achievement of freedom which will also be compromised.

### ***The Yellow Paper Wall and Sultana's Dream***

In *The Yellow Wall Paper*, the narrator wants to be heard by her husband, wants his time and wants to socialize with people, which are the solution to her sickness according to her logic. She doesn't want to create an utopian world without her husband. She wanted to stay with her husband and wanted to share everything with her husband. But when her husband constantly infantilizes her to her 'sickness', and her feelings about the house 'being queer' and her desire to 'shift the room' and her wish 'to get a congenial environment', she started avoiding him and getting involved in the wall paper.

This is completely opposite to the narrator of *Sultana's Dream*. She created a Utopian society, completely keeping away the male gender.

### **Utopian Women's Society**

The idea of establishing a women's community or the Utopian desire to develop and enrich women's lives was first noted in the writings of Margaret Cavendish (2003) and her publication of *The Political Writing*, that started to take a prominent shape through the writings of Delarivier Manley, Sarah Scott and Mary Hamilton, among others, and reached its peak, with the publication of Charlotte Perkins Gilman's (1915) *Herland*. In Gilman's *Herland*, the concept of Utopian state reached its peak.

In *Herland*, three men, with three different male attitudes, reach a rich land ruled by "tall, strong, healthy, and beautiful women", (12) and then these three men experience three different types of experiences which are produced in the text. Sexual interaction, idea of marriage, fear of rape, problem of parthenogenesis and possibilities of natural child bearing – all these issues are addressed in the text in which, as Bartkowski (1989) notices, "Gilman replaces religion with sacred motherhood and eliminates sexuality". (32) Rokeya's *Sultana's Dream* is not a narrative

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of Him in pursuit of Her and there is no happy ending; instead, there is only the awakening from a “happy dream.” Rokeya’s Ladyland does not totally eliminate religion. It replaces specific religious faith with one uniform religion.

### Similarities

As mentioned before, both stories, under study, though written by two writers of different contexts, have similarities. Apparently they may look different but with a critical reading, it is clearly visible that the underlying meaning that these stories are trying to convey is similar. In *The Yellow Wall Paper* for instance, the narrator rips off the wall paper to achieve ultimate freedom for the women trapped inside the paper, and to free herself most importantly. Her husband faints seeing her do so. However the total scenario is only temporary. And it will take a reverse gear soon, it is clear. So is the case of the narrator of *Sultana’s Dream*.

Ironically enough, even in the dream the narrator experiences, the ladyland where Sara is guiding her to, has its own limitations. The female of the Ladyland cannot move freely outside the Ladyland but are only free inside the Ladyland. Moreover, the sudden ending of the dream and the awakening of the dreamer function as a warning signal, to remind the readers that women’s empowerment was nothing but a temporary dream for woman in colonial Bengal, that the whole utopian structure of a perfect society was also stigmatized essentialist patriarchal ideology, that such dream would continuously recur and vanish until the awakened female consciousness reinvented the method becoming free.

After all, as Lorde Audrey (1984) declares: “the master’s tools will never dismantle the master’s house. They may allow [her] temporarily to beat him at his own game, but they will never enable [her] to bring about genuine change”. (112) So, it can be safely summed up saying that both narrators of *The Yellow Wall Paper* and *Sultana’s Dream* are culturally and socially different, yet suffer in the same manner and enjoy a sense of freedom – which is but momentary, and temporary.

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## **Integrating Short Stories in the ESL Classroom for Developing Learners' Communicative Competence**

**Dr. K. Thiyagarajan, M.A., M.Phil., Ph.D.**

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### **Abstract**

This paper aims at emphasizing the use of short stories in English language teaching classrooms, for developing students' communicative competence. It also attempts to find out the problems of learning language skills by the tertiary level learners of engineering colleges and offers solutions to overcome those problems. The identified common problems are: learners' lack of interest in their subject, lack of opportunity to speak in the class room and no room for creative writing. In addition to that most students do not have confidence to speak to their peer groups or friends as they come from vernacular medium with less vocabulary stock. Again the existing syllabus given to engineering students for technical English has also widened the gap between students' interest in the subject and their communication skills. Hence this paper attempts to prove that the proper integration of short stories into the syllabus is expected to bridge the abovementioned gap by way of creating interest in their subjects and motivating the learners further and further to acquire all the four skills, i.e., LSRW (Listening, Speaking, Reading and Writing), which are necessary for effective communication.

**Key words:** Short stories, communicative competence, ESL classroom

### **Introduction**

It is well known that the English language has become a Global language. In some countries it has been used as mother tongue and in other countries it is learnt as a second language. In that way, English language is the only medium of communication/ instruction for the speakers of other languages. Louis H. Gray (1939: 12) defines that "language may be said to be any means of expressing emotional or mental concepts by any living being or beings whatsoever and of communicating them to, or receiving them from, other living beings". English Literature is a rich medium not only to reflect the experiences of people from various countries, but also to contribute a deep sense of cultural identity.

### **Influence of Literature**

Generally, literature kindles and motivates learners' desire to enjoy various genres of literature i.e. poetry, prose, drama, novel and short stories. Majority of language teachers consider the use of literary texts in language teaching as an interesting tool, because literary genres help the learners understand how language functions through the writers' thoughts, feelings and experience. Edward Sapir (1919: 15) states: "it is obvious that language has the power to analyze experience into theoretically dissociable elements and to create the potential intergrading with the actual which enables human beings to transcend their individual experience and to join in a larger common understanding".

### Communication

Communication means the transfer of information from one person to another person through language and understanding. Communication is one of the essential conditions of social interaction. Social interaction is impossible without communication because human interaction is essentially communicative interaction. So communication plays a vital role in human life, to build a rapport with others and to make a social as well as professional interaction possible. Therefore, language becomes a powerful medium of communication through the four methods of listening, speaking, reading and writing (LSRW).

### Communicative Competence and Barriers of Communication

According to Hymes (1972: 281), "theory of communicative competence emphasizes what a speaker needs to know in order to be communicatively competent in a speech community". The ability to understand the language of communication and communicative competence are really challenging for the students of Engineering. Canale and Swain (1980: 45) insist upon "four dimensions of communicative competence". They are identified as follows:

	Four Dimensions of Communicative Competence	Reference
1.	Grammatical Competence	refers to the domain of grammatical and lexical capacity of an individual.
2.	Sociolinguistic Competence	refers to an understanding of the social context in which communication takes place, including role relationships, the shared information of

		participants and the communicative purpose for their interaction.
3.	Discourse Competence	refers to the interpretation of individual message elements in terms of their interconnectedness and of how meaning is represented in relationship to the entire discourse or text.
4.	Strategic Competence	refers to the coping strategies that communicators employ to initiate, terminate, repair, and redirect communication”.

### **Lack of Interest**

One of the most important barriers of communication is lack of interest in the chosen subject. This is because the contents or topics that the students learn in their engineering syllabus are monotonous and are only language based, not literature oriented. But learners are interested in both (language & literary aspects) to enhance their communication skills. That is why Carroli (2002: 113) states that, “there is a need for qualitative studies, focused on learners, to explore the relation among literature, language and students”. It is important to note that everything should be seen in the learners’ perspective rather than others’ views. But, on the contrary, in engineering colleges, to acquire the skills of language, students are forced to concentrate on subjects which are not normally interesting.

### **Merits of Using Literary Texts to Teach Language Skills**

According to Collie and Slater (1990: 3), “there are four main reasons which brought literature into the ESL classroom. They are considered to be valuable authentic materials for cultural enrichment, language enrichment and personal involvement”. In language classrooms, the non-native speakers are isolated from the context of events and situations which compel students to use second language for their communicative purposes. Using literature in the classroom is the only way to overcome this problem because, in literary works, language creates its own context. The actual situation of the reader makes them become the real characters as he or she looks on the events created by language. These events transcend the artificial classroom into real situations where the language learning takes place naturally.

### **Use of Literature as a Technique**

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The use of literature is a technique for teaching both language and about language areas, such as vocabulary, grammar and pronunciation. Literature stands as a model for language learners to become familiar with different forms and conventions, containing real examples of grammatical structures and vocabulary items; the real texts raise awareness of the range of the target language and advance their competence in all language skills. Using literature in language teaching has the advantage of providing cultural information about the target language. Carter and Long (1991: 3) comment: “since literature enables students to understand and appreciate other cultures, societies and ideologies different from their own, it encourages personal growth and intellectual development”.

### **Objectives of the Use of Short Stories to Teach Language Skills**

Short stories are found to be the most suitable authentic literary genre to use in the English language teaching classrooms to improve learners’ communicative competencies easily and effectively. One of the most prominent reasons is its brevity. Abrams (1970: 158) defines it: “as a narrative that can be read at one sitting of one and a half hour to two hours, and that is limited to ‘a certain unique or single effect’, to which every detail is subordinate”. So the objectives of using short stories are:

- Short stories are practical
- Their length is short enough to cover very quickly
- Theme and plot are not too complicated for the students to understand during listening or reading on their own
- Variety of choices available according to the students’ interest
- They motivate the readers and promote critical thinking skill
- Moral, mysterious and/or humorous stories become valuable tools in the attainment of cultural knowledge
- Short stories are available for all levels from the beginner to advanced learner, as well as for all ages from young learners to adults

### **Integrating Some Short Stories in the ESL Classroom as a Trial**

1. *A Snake in the Grass* by R.K. Narayan
2. *Mrs. Pakletide’s Tiger* by S. Saki
3. *The Gift of the Magi* by O. Henry

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#### 4. The Model Millionaire by Oscar Wilde.

### **Experiment**

As an experimental study the above said short stories were taught to engineering students in the ESL classroom at regular intervals apart from their syllabus. During these short story classes, the learners got motivated and expressed their desire for improving their communication skills. After some time, the learners were taken to language lab where they were shown some short stories through audio and video forms. After this the learners asked the teachers for the same kind of short stories for the development of their communication skills. The following are the results of the impact of the integration of such short stories in the ESL classroom.

### **Effective Ways to Develop Listening, Speaking, Reading and Writing (LSRW) Skills**

Short stories make the task easier for the language educators to teach the four skills at all levels of language proficiency for the students. It provides opportunity to the students to engage themselves in different activities, such as group discussion, character role play, criticism and interpretation of the theme, content, organization, style and so on. To enrich the concept, Murdoch (2002: 9) adds: “short stories can, if selected and exploited appropriately, provide quality text content which will greatly enhance English language teaching courses for learners at intermediate levels of proficiency”.

### **Reading and Writing Skills**

Reading short stories motivates the students not only to develop their reading skill, but also their imaginative thinking skill. It further improves students’ vocabulary by changing words from one form to another form, for example, changing a word from verb to noun, noun to adjective, and verb to adverb. And other learning activities like matching the words with its appropriate meaning, finding synonyms and antonyms for the difficult words from the paragraphs, and analysis of a particular statement improve both reading and writing skills. So these activities cultivate the reader’s analytical thinking that leads to an understanding of the language in a better way. Finally, the tertiary level students attain rich benefits from the content of literary texts (short stories). Reading skill provides them an opportunity to speak the language in a more imaginative way and to discuss everyone’s perspectives. The focal point of literature enlarges students’ vision and moves things along by way of dramatizing the situations in various ways.

In this situation the integration of short stories in the ESL classroom has become a powerful and motivating source for developing writing skills which are very essential for everyone as English is our second official language. Language style serves as a subject matter for the students when they try to interpret or criticize the content, theme, organization or style of short stories. That is the reason for Oster’s (1989: 85) affirmation that, “literature helps students

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write more effectively and creatively”. So, language educators can instruct students to have some regular writing practices like writing a dialogue between two characters; paraphrase, summarize or give a report on the thematic line of the story and so on.

### **Listening and Speaking Skills**

Short stories are also used to develop listening and speaking skills. Oral reading, dramatization, improvisation, role-play, reenactment and discussions are some of the effective learning activities. It provides better opportunity to the students to read aloud in the class while others listen silently. This helps improve their pronunciation and listening skills. During the listening process the language instructors stop the reading and ask the listeners to predict the future event in the story and ask reasons or explanations for their prediction. This activity improves the logical thinking skill of the students. Sage (1987: 43) clearly points out that, “short fiction is a supreme resource for observing not only language but life itself”. In short fiction, characters enact all the real and symbolic acts which people carry out in a variety of registers and tones in their daily lives. Therefore the reading of short stories not only mirrors and illuminates human lives but also improves the learners’ communicative competences.

### **Conclusion**

Literature plays an important role in English language teaching. Language educators found some of the drawbacks of teaching English language through literature. They are things like inappropriate literary materials, lack of preparation, lack of interest, lack of motivational strategies and lack of training and objectives in the chosen field. To eliminate these drawbacks, Applebee (1974: 150) states that “teachers have to be encouraged to develop customized learning materials on the basis of the particular needs manifested by the class”. And then, Custodio and Sutton (1998: 20) also explain: “literature can open horizons of possibility by allowing students to question, interpret, connect and explore ideas and concepts”. In sum, literature provides students with an incomparably rich source of authentic material over a wide range of registers. If students can gain access to these materials by developing literary competence, then they can effectively internalize the language at a higher level.

So the ESL teachers should select authentic materials on the basis of learners’ needs and expectations, proficiency of the learners, interests, age and gender and different levels of the learners. By doing this, the teaching-learning process becomes learner-centered. For this, Hill (1994: 15) points out: “three other basic criteria to be kept in mind before choosing the text: the needs and ability of the students, the linguistic and stylistic level of the text, and the amount of background information required for a true appreciation of the material”. In this connection, Rivers (1968: 230) also points out that “students read and enjoy a text if the subject matter of the text is relevant to their life experience and interests”. So it has eventually been realized that the careful selection of short stories and their proper induction into ESL classroom teaching could

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definitely improve not only students' communicative competence in their target language, but also buildup their cultural identity which automatically encourages students to excel in all the fields.

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Integrating Short Stories in the ESL Classroom for Developing Learners' Communicative Competence

## **Speech-Language Profile, Neurological Findings and Recovery Patterns Associated with Cerebrovenous Sinus Thrombosis**

**Dr. Vandana.V.P**

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### **Abstract**

Cerebrovenous sinus thrombosis (CVT) is a rare neurological condition which is difficult to diagnose because of the varied neurological presentation. The pattern of speech-language findings and recovery patterns in CVT can be quite different from those seen associated with arterial stroke. In converse to arterial stroke, scarce information exists on the natural history and long-term prognosis of CVT. This is particularly true with respect to the pattern of speech and language deficits associated with this condition. The present study profiles the speech-language and recovery patterns in seven patients with cerebrovenous sinus thrombosis.

**Key words:** Speech-language, neurological, recovery, cerebrovenous sinus thrombosis

### **Introduction**

**Cerebro venous sinus thrombosis** (CVT) is a rare and potentially deadly condition. Known conditions that increase the risk of CVT include hypercoagulable states, dehydration, adjacent infectious processes, low cerebral blood flow, oral contraceptives, hormone replacement therapy, pregnancy, and puerperium. Each of these conditions is associated with a higher risk of venous thrombus formation, but exactly why the cerebral venous sinus system is involved over other veins is unclear [1]. Diagnosis is difficult because of various and nonspecific clinical presentations. However, diagnosis must be established quickly in order to start anticoagulant treatment as early as possible. CVT is an infrequent condition that is extremely variable in its clinical presentation, mode of onset, imaging appearance, and outcome.

In contrast to the arterial stroke, which can be easily diagnosed clinically in majority of cases, CVT has no single pattern of presentation and it may be difficult to diagnose it on clinical grounds alone [2]. Clinical presentation may be acute (within 48 hrs), subacute (bt. 2 days and one month) and chronic (>30days). Subacute or chronic presentation are commoner than in arterial stroke and progress in gradual or stepwise fashion is common. When draining venous sinuses are occluded pressure must build up in feeding arteries to maintain perfusion and this results in oedema, infarct and haemorrhage leading to different focal neurological signs like hemiparesis, aphasia, ataxia, hemianopia, neglect etc. Haemorrhage may be bilateral if obstruction is in Superior sagittal sinus (SSS). Clinical profile is determined by a) underlying sinus/ venous system involved; b) mode of onset, i.e., acute, subacute or chronic; c) time interval between onset of disease and clinical presentation; d) nature of primary disease giving rise to CVT. Cortical deficits like aphasia, agnosia, apraxia, and cortical blindness are not uncommon but are fleeting in nature.

Speech disturbance has been mentioned in superior sagittal sinus thrombosis with a small venous infarct [3], occlusions of the lateral sinus present usually as an isolated intracranial hypertension, associated with aphasia when the left transverse sinus is occluded [4], sigmoid sinus thrombosis presenting with posterior alexia [5], neurological impairments such as limb paralysis and language disorders may or may not be present [6], acute micrographia and hypophonia as the sole manifestations of extensive deep venous sinus thrombosis [7], slurred speech and right sided clumsiness [8] slurring of speech, hoarseness, nasal twang of voice and difficulty in swallowing with nasal regurgitation, difficulty in moving tongue side-to-side, arching of palate to left side, reduced palatal movements on right side, tongue deviation to right side, tinnitus of two weeks and unilateral hearing problem [9], neurological deterioration with right hemiparesis, dysarthria, global aphasia, and depressed levels of consciousness [10]. Few studies have looked at the long-term speech and language outcomes in patients with CVT. Studies using various neuropsychological batteries aimed at assessing long-term cognitive outcome have reported cognitive impairment in approximately 35% of the patients in different cohorts usually in the form of non-fluent aphasia, working memory deficits and depression [11,12].

Although CVT causes stroke far less frequently than arterial pathologies [13,14], it has a predilection for younger individuals, particularly women of childbearing age. Its clinical evolution seems to be different from the other stroke subtypes and is highly variable between the studies [15]. The extent of functional recovery in survivors of CVT is better as compared to patients with arterial thrombosis in which the proportion of permanent dependent patients ranges between one third and two third of survivors<sup>20</sup> which is in contrast to CVT in which an independent survival of around 80% is commonly found.

In converse to arterial stroke, scarce information exists on natural history and long-term prognosis of CVT. This is particularly true with respect to the pattern of speech and language deficits associated with this condition. Few preliminary reports often are limited by small numbers, their retrospective nature, and short follow up. These studies mention about the presence or absence of a speech disorder and /or aphasia without any further details regarding the nature and recovery patterns. There is dearth of studies on the nature and type of voice, speech and language disturbances associated with cerebrovenous sinus thrombosis. The objective of the proposed research is to profile the speech and language disorders associated with cerebrovenous sinus thrombosis in patients admitted to the stroke ward in department of Neurology at NIMHANS.

## **Clinical findings**

### **Patient 1**

A 42 year old man presented with h/o altered sensorium and headache since 7<sup>th</sup> August 2013 with two episodes of seizures. Paucity of movements on the right side. No detectable cranial nerve abnormality. Motor weakness improved over two days. Patients sensorium improved gradually and was verbalizing by 8<sup>th</sup> August 2014. He was a chronic alcoholic for last six years, but there were no symptoms of alcohol withdrawal. CT brain showed multiple haemorrhages including bilateral hemispheres and hyperdense lesion in right caudate subcortical region and left parietal region. MRI brain shows haemorrhages in right temporal and left parieto-cortical regions- resolving bleed in right caudate and left thalamic regions. He was managed with anticoagulants, antiedema measures. Showed significant improvement in sensorium and motor weakness within next two weeks. Oral mechanism examination on 14<sup>th</sup> August 2014 revealed normal structure and function. Western Aphasia Battery (WAB) score of 8.5 revealed anomic aphasia.

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## **Patient 2**

A 30y old female presented with four day history of generalized headache on 1<sup>st</sup> August 2013. One day h/o progressive decrease in sensorium associated with paucity of movements in left half of the body and left UMN facial palsy. On admission, patient could obey simple commands. Patient had significant improvement in sensorium and motor power by 3<sup>rd</sup> August 2013. CT brain revealed hypodensities in bilateral thalamus and hyperdense straight sinus, basal vein of Rosenthal, internal cerebral veins and thalamostriate vein. MRI brain revealed subacute thrombosis of right internal cerebral vein and basal vein of Rosenthal. Patient was diagnosed as having supratentorial lesion ? cerebral venous thrombosis ? mass lesion. The patient was managed with anteedema measures and anticoagulants. The MMSE score as on 4<sup>th</sup> August 2013: Orientation-7, registration-3, recall-2, calculation-1, naming-2, three step commands-3, reading-0, writing-1, copying-1, repetition-1.- Total 21. No significant difficulty in oromotor abilities and Western aphasia battery evaluation revealed absence of aphasia.

## **Patient 3**

22 year old male reported on 31<sup>st</sup> July 2013 with history of headache, vomiting and seizures since three days. H/o altered sensorium and right sided weakness. CT brain revealed mixed density lesion of temporo-parietal region with mass effect and midline shift. MRI revealed extensive left temporoparietal hemorrhagic infarct with subacute thrombosis of left transverse sinus. A diagnosis of left temporoparietal CVT was made. Decompressive hemicraniectomy was done on 1<sup>st</sup> August 2013. Speech and language evaluation revealed mild dysarthria with Global aphasia. Follow up evaluation on 7<sup>th</sup> October 2013 revealed persisting minimal comprehension deficits and second follow up on 25<sup>th</sup> November 2013 reported mild naming difficulties.

## **Patient 4**

30yr old lady postpartum on day five presented with history of irrelevant speaking in the form of asking for food after taking food. She also presented with left unilateral moderate headache with nausea and episodes of vomiting. Could not indicate needs and was not verbal. CT brain revealed mixed density lesion in the left frontotemporoparietal region with mass effect and 0.7cm midline shift and mild hydrocephalus. A diagnosis of left frontotemporal

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cerebral venous thrombosis was made. Left frontotemporoparietal craniectomy and lax duroplasty was done on 25<sup>th</sup> July 2013. Speech and language evaluation on 12<sup>th</sup> August 2013 revealed mild dysarthria with resolving global aphasia. Re - evaluation on 19<sup>th</sup> August 2013 revealed the presence of minimal naming difficulties.

### **Patient 5**

20 year old female reported on 19<sup>th</sup> July 2013 with history of right hemiplegia after delivery two weeks back, headache, vomiting, altered sensorium and weakness of left side. CT brain showed moderate diffuse cerebral edema with right frontal hypodensities. A diagnosis of CVT postpartum stroke was made. Speech and language evaluation on 27<sup>th</sup> July 2013 revealed clinically normal speech and language status.

### **Patient 6**

18 year old female reported on 8<sup>th</sup> June 2013 with weakness in right side and h/o vomiting and altered consciousness since a week. CT scan revealed hypodensities in bilateral thalami and MRI showed edema in bilateral thalami, caudate nucleus, left lentiform nucleus and bilateral deep white matter with early venous infarct in left thalamus. A diagnosis of left transverse sinus thrombosis causing vasogenic edema with early venous infarct in left thalamus was made. C/o weakness in the Rt side of the body since 08/06/13. Patient delivered a child on 30<sup>th</sup> May. She was apparently normal till 08/06/13 when she developed vomiting and altered consciousness. Taken to a local hospital where MRI: edema in bilateral thalami and caudate nucleus, left lentiform nucleus and bilateral deep white matter with early venous infarct in Lt thalamus. Features suggestive of Lt transverse sinus thrombosis causing vasogenic edema with early venous infarct in Lt thalamus. Speech and language evaluation on 10<sup>th</sup> July 2013 revealed the presence of global aphasia with oropharyngeal neurogenic dysphagia. WAB results on 15<sup>th</sup> July 2013 revealed recovery of language disturbances and the presence of anomic aphasia. Frenchay dysarthria evaluation revealed no significant oromotor difficulties.

### **Patient 7**

32 year old female presented with history of hemicranial headache and vomiting since six weeks. CT brain revealed acute right temporoparietal bleed with perilesional edema, midline shift of 13.3mm and dilatation of temporal horn. A diagnosis of right temporoparietal

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hemorrhagic infarct and right parietal decompressive craniectomy was done on 27<sup>th</sup> July following which there was significant improvement in sensorium. Speech and language evaluation done on 29<sup>th</sup> July 2013 revealed Wernicke's aphasia with oropharyngeal neurogenic dysphagia. This resolved to anomic aphasia with near normal oromotor skills and absence of dysphagia in a weeks time.

## **Discussion**

This study profiles the speech-language and recovery patterns in seven patients with cerebrovenous sinus thrombosis. Five out of seven patients had noticeable speech-language difficulties. In most of the patients the speech language difficulties recovered within a span of two weeks to one month after the onset of CVT. Near total recovery with respect to speech-language abilities was observed in all five patients. A younger age of onset could be observed in patients with CVT compared to patients with arterial stroke reported in literature.

The age range of the patients with CVT was 18-42 years. There were two males and five females with CVT. In two females, CVT developed postpartum, whereas in others it was associated with other neurological symptoms. The lesions varied from left frontotemporo-parietal region, left transverse sinus thrombosis to acute right temporo-parietal haemorrhagic infarct.

Recovery of speech-language skills happened within two weeks to one month following CVT in most of the patients. In majority of the patients with CVT and associated speech-language difficulties (Pt 1, Pt 3, Pt 4, Pt 6, Pt 7), the aphasia type was global immediately post CVT and then recovered to anomic pattern in an interval of two weeks to one month. Language disturbances have been frequently reported in patients with CVT [6, 10]. Dysarthria was present in the acute phase which recovered to near normal oromotor abilities in most of the patients during follow up evaluations after a month. Presence of slurred speech and oromotor difficulties associated with CVT is also frequently reported [8-10]. Only two patients (Pt 6 and Pt 7) with left transverse sinus thrombosis and right temporoparietal haemorrhagic infarct respectively had dysphagia during the acute phase. Both patients had neurogenic dysphagia including the oral as well as the pharyngeal phase. Dysphagia also recovered within a two week to 1 month interval. Detailed evaluation of reading and writing skills could not be done during the acute phase of evaluation.

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## Conclusion

Dysarthria, aphasia and dysphagia are commonly associated with CVT. In comparison to arterial territory strokes, the speech-language and swallowing difficulties subsequent to CVT, show a rapid recovery pattern with near total recovery within a span of two weeks to one month. Occasionally persisting difficulties with higher level language comprehension and dyslexias may persist. Follow up evaluation of these patients is necessary to identify subtle language difficulties in the later phase of the condition.

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## **Constraints of Teaching English in Engineering Colleges**

**G. Vijay, M.A., M.Phil.**

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**Abstract**

The language that holds a dominant position in the world is the English Language. It has a speedy role in all fields, particularly in the department of education, customer service and human resource. The demand for English is also visible in other domains like politics, international relations, media, communication, and travel. The advancements in Science and Technology have resulted in adding thousands of words to the English dictionary every year. As these innovations are imported from the English-speaking countries, learning English is essential for those who wish to update their knowledge. In the field of Technical Education, all the sources are available only in the English Language. This has forced the learners to learn the language compulsorily. Anna University, Chennai has realized the significance of learning English and has framed the syllabus of Technical English-I and II with specific objectives. These two subjects are taught in the first year engineering program. Various researches have been done on the vitality of the syllabus and on the exact necessity of the students. Many researchers have an opinion that there is no logic in the prescribed contents of the syllabus since they don't help much towards the achievement of the objectives of the syllabus. Apart of from this, the teachers also face many challenges in teaching English for several reasons. This paper makes a study on the challenges faced by the teachers in teaching English in the engineering colleges and concludes with possible solutions.

**Keywords:** Technical Education, Technical English, Engineering Colleges, Communication, Objectives of Syllabus

## **Introduction**

The English language is unanimously accepted as a global language and it is indispensable for all the countries to teach and learn English. If not, it would be difficult to cope with the speedy developments that are taking place in the world. English has become a world language because the number of the people who use English as a means of communication is higher than the number of the people who speak it as their mother tongue. In the case of English in India, the country has been experiencing the influence of the language for more than two centuries. “English holds a place of status in our country, even after more than six decades since the British left India. No indigenous language, however, has come up to replace English, either as a medium of communication or as an official language in India under the influence of nationalistic feeling and emotional hostility English began to reassert its position.” (Dr. Vijay Baburao Pande, 2013)

The language has become indispensable in all the fields, such as education, science and technology, research, and business. Books and sources related to all domains of knowledge are available only in the English Language. However, in India, there is no single language to unite the whole country since the country is known for its multifarious culture, values, beliefs and languages. The non-availability of one common language has forced India to rely on a common language. As the English language is globally accredited, India has also adopted the language in all its endeavors.

## **English in Engineering Colleges**

Multinational Corporations (MNCs) and Information Technology (IT) companies in India recruit engineering candidates who have good English communication skills and so students of engineering courses are forced to a condition that their communication skills in English and other soft skills should match with the expectations of the job givers. Mere technical knowledge in the chosen field of engineering without employability skills will not bring them a good job or help them excel in the workplace. Proficiency in English is considered as one of the important employability skills.

## **Technical English in Anna University**

Anna University, Chennai, has introduced Technical English I and II in the first year program of B.E/B.Tech. The syllabus for those subjects is framed with the following objectives.

- To make learners acquire listening and speaking skills in both formal and informal contexts.
- To help them develop their reading skills by familiarizing them with different types of reading strategies.
- To equip them with writing skills needed for academic as well as workplace contexts.
- To make them acquire language skills at their own pace by using e-materials and language lab components.

## **Aim of the Technical English Courses**

The aim of the courses is to enable the students of engineering to learn certain micro and macro skills in the English Language and use them effectively. However, most students who have undergone the courses are not able to communicate effectively in the language. The reasons are many. Prakasam.V. (2011) explains the problems of learning English in India: “In India it is not the language of our being or identity. It has come to be the language of doing, language of academics and the language of recognition. It is learnt, not really ‘acquired’ from ‘the days of being in the womb’. English is heard everyday all around us, but English does not help us ‘socialize’ or ‘mature’ within our ‘experience’. It helps us ‘grow’ outside our ‘inner circle’. In spite of all our efforts, we cannot really get many ‘coordinate bilinguals’ with our academic or professional exposure to English. The point of reference will always be a native variety of English. That’s why I call English National Foreign Language”. This paper counts the reasons from the teachers’ perspective.

## **Lack of Motivation**

Teaching of English in India has always been a difficult task. This is because of the cultural and social diversities and the lack of human resources. Moreover, individual commitment of the learners in acquiring the language skills is widely lacking, as they lose their flexibility in both body and mind at the age of eighteen at the time of joining colleges. They are distracted in so many ways which drag them away from academics. They run behind the fun and

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folly and prepare for exams only at the eleventh hour; as a result, they don't learn anything worthy, apart from getting some aggregates and certificates.

Moreover, when they switch over from schools to colleges, they continue the same style of learning. In schools, the contents are memorized and repeated in the examinations. After coming to college, they should at least try to change their learning style. But, this is not happening since even in colleges, the English language is taught as a subject. This also demotivates the students and develops hatred towards learning. According to Sharma. R : “English language teaching in India, you will agree with me, has suffered a lot so much that our students who pass intermediate or degree examinations with English either as a compulsory or as an elective subject can neither speak nor write correct English, may be because the emphasis in our schools and colleges has always been on the conceptual content and the stylistic content has been neglected so far”. This is the reason that the professionals are still lagging behind in accurate speaking and writing.

### **The Syllabus, Communicative Skills and Students' Need**

In a professional institution, courses that are prescribed for the students should be realistic and relevant to their career expectations. By being professional students, they always want to find a space in the corporate sectors which demand communication skills a mandatory skill for their enrollment. There is the question often asked: “Will this Technical English I and II help the students achieve communicative skills that are demanded by the corporate sectors? The teachers teach the contents only to help the students score marks in their semester examinations. A professional institution should produce professionals, but they produce only students with aggregates. Prakasam. V. (2011) speaks about the nature of the contents like “Adult learners learn better, if what they are presented is related to their experience and if they get the feeling that they are co-creators of knowledge along with the teacher and the book.”

### **Other Medium Students**

Many students were exposed only to their mother tongues in their schools. They did not get adequate opportunities either to listen or speak in English. They listened to English only in the English class. Other subjects were taught in their regional languages as the medium of

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instruction. Because of the social and economic backgrounds, they did not get enough exposure to English. When such students come to Engineering colleges, they have a tough time in their studies and with the teachers as well. Whatever the teacher attempts to say, they do not understand at the first attempt and so the teachers have to repeat again and again till they see some signs of understanding from them. However, most of the time their understanding is short lived. When they come back to the class again, the previous day's lessons are gone from their minds. Their knowledge of English needs to be strengthened through appropriate activities. Their passion to learn through the English medium needs to be strengthened. Teachers need to equip themselves to meet the demands of students who studied through the regional language medium in higher secondary schools.

### **Heterogeneous Classrooms**

The English language classroom offers heterogeneous background: English medium students and non-English medium students bringing in a variety of factors into the classroom. Teachers should not ignore or neglect any part of their class. They should not cater to the needs of any one particular section of their class. So, they teach only in general tone and expressions. Focusing on one group of students will disturb the other set of students, which might result in developing complexes and jealousies among them.

### **Wrong Conception of the Placement Process**

Students always have a feeling that their placement comes only in the final year and so they do not find any immediate need for English. Especially students of Civil and Mechanical Engineering majors have a strong conviction that the English language is not essential for them as they are going to work with machines and construction workers. Even in the Anna University exam schedule, English Examination comes as the last exam and the students are not given any gap for preparation as is given to other subjects. This directly or indirectly conveys that English is an easy subject and does not need any extra efforts to pass the examination. This also is based on possible assumption that the contents in the syllabus are not challenging for the students and so they can come to the exam hall without any practice or preparation. The evaluation system is also responsible for this misconception. Attempting all questions and filling in the pages bring

them at least the pass marks. That is how the percentage of passes in the English Papers is higher when compared to the other subjects.

## Conclusion

Teaching and learning the English Language take place with enormous materials and methods, but mastery of English communicative skills seems to depend more on the curiosity and commitment of the learners. Teachers face a difficult task when many students are not wholly motivated to master English. Teachers face challenges such as irrelevant syllabus, heterogeneous media of instruction backgrounds of students, varying levels of English language competition, lack of motivation. Teachers also need to continuously improve their communicative skills in English. Best slogan for all of us could be: “Don’t stop with teaching alone, create a compulsory English speaking environment for the students so that instilling communication skills in the English Language becomes feasible.”

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## **Dilemma and Desire in *Hamlet***

**Md. Kawsar Uddin, M.A. in English**

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### **Abstract**

This paper provides a psychoanalytic reading of the unconscious of the central character of Shakespeare's *Hamlet* with a view to understanding if and how Hamlet's procrastination is contrived from his mother's desire. According to Freud, Hamlet delays to take the revenge as Claudius did the same thing what Hamlet in his unconscious wanted to do. It means the oedipal conflict operates at the bottom of Shakespeare's *Hamlet*. On the other hand, Lacan does not identify Hamlet's delay with Claudius's crime, rather he reads the subversion of Hamlet's subjectivity in the play's dialectic of mother's desire. This paper analyses Lacan's interpretation of Hamlet's desire and explores that Hamlet's hesitation in avenging his father's death by murdering his uncle is not because of his suffering from Oedipus complex rather because of his narcissistic attachment with the desire of his mother.

**Key words:** Hamlet, Claudius, Oedipus complex

### **Why This Delay?**

One of the most discussed issues regarding Shakespeare's *Hamlet* is why Hamlet does not kill Claudius at the very first hand and why he delays in taking revenge of his father's death. Critics explain it in various ways and amongst them psychoanalysis is the most acceptable one. Psychoanalyst, Freud in 1897, analyzed Hamlet's problem and identified that his problem resembled to that of Oedipus'. According to him, Hamlet in his unconscious had an incestuous desire for his mother and had a murderous desire towards his father. Later, the predecessors of Freud explained this issue in various ways. Lacan, however, after analyzing Hamlet's unconscious, didn't find any incestuous desire for his mother rather he explored and analyzed Hamlet's desire in the dialectic of mother's desire.

## **Focus of This Paper**

This paper analyzes both Freudian and Lacanian interpretation of Hamlet's problem, his dilemma in taking revenge and his identification with mother's desire; and, if and how his dilemma is contrived from his narcissistic attachment with his mother's desire.

Dealing with the unconscious of Hamlet this paper forwards its analysis relying on the psychoanalysis of Freud, Jones and Lacan. The literary text this paper has covered is basically Shakespeare's *Hamlet*. This is an entire library research. As a secondary resources, the paper uses different scholarly articles both offline and online. The paper begins with a short introduction followed by the sketch of the design and extent of the paper. The paper then rewinds some of the psychoanalytic terms that are essential to elaborate the major issue. Then there is a discussion of Freudian analysis of Hamlet's unconscious. After that it deals with the analysis of Jacques Lacan regarding Hamlet's action. Finally the paper ends with a conclusion that summarizes the findings of the analysis as well as presents the scope for further studies.

## **Metalanguage**

Psychoanalytic reading focuses on a meta-language in which the reader seeks out 'what's really going on' in the text. It, in fact, explores the unsaid text. In order to understand the operation of psychoanalytic theories through Freud and Lacan, it would be useful to be familiar with certain concepts and psychoanalytic terms.

**Dilemma:** Dilemma is a situation that requires a choice between options that are available or seem equally unfavorable or mutually exclusive. Many earlier critics tried to explain Hamlet's delay in killing Claudius in terms of socio-political issues of Denmark. Later, a closer analysis of Hamlet's unconscious reveals that he delays because of his suffering from dilemma – a dilemma between killing Claudius and not killing him. It seems that for Hamlet, taking the revenge of his father's death and not killing Claudius both are of equal importance and ultimately he is in a maze of making a very difficult choice.

**Need and Desire:** Need is to require something or somebody because they are very essential or very important, not just because we would like to have them but it's a part of our

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basic demand. On the other hand, desire is a strong wish to have or do something that may not be mandatory for us. Needs are amenable to biological satisfaction, but desire is implacable, eccentric, and insatiable. Desire is something that is constructed in language and is never fulfilled. Lacan interpreted the term desire as ‘an endless quest in search of an imagined moment of plenitude’. (Storey 2001:75).

**Oedipus complex:** The theory of Oedipus complex analyses how all of us develop an adult identity. In this theory, Freud argues that an infant is a mere mass of impulses without any sense of its own separate self. It only harbors deep feelings of pleasure principles and for the male infant the main source of pleasure is his mother who naturally becomes also the object of his sexual desire. The child possesses a murderous thought about any person who comes between him and his mother. This causes him to see his father as a rival in his ruthless search for pleasure. The father also embodies the threat of castration for him. The father represents what Freud calls the reality principles. The emergence of pre-oedipal phase marks the young boy’s transition from the pleasure principle to the reality principles. The child consequently represses his incestuous desire for his mother and identifies with his father. It gradually transforms himself from an anarchical state to a cultured one in which he is acceptable to the society at large. During this transition he develops an ego or conscious sense of identity that is separate from his unconscious self and its desires and fantasies.

However, to the boy child, who fails to overcome his incestuous desire for his mother, that reality principle embodied by his father fails to replace the pleasure principle. He continues to see his mother as an object of his desire and his father remains the rival for his mother’s affections.

**Phallus:** It is a term frequently used in psychoanalysis for the ‘authority invested in male.’ Freud employs this term to mean the penis. On the other hand, Lacan, instead of using it as a biological feature, makes an association of sexual identity and the unconscious with the symbolic system of language. The child, after having negotiated the Oedipal phase, becomes the subject to ‘the law of the father’. “The phallus is the symbol of this power, an imaginary object,

associated with the father but not identical with the male penis. It is rather the signifier of sexual difference in general". (Brooker 190).

### **Confused Hamlet**

In Act III, scene 3, Hamlet enters and sees Claudius in prayer. The king kneels with his back toward Hamlet. Hamlet reaches for his sword, and ambiguity shifts to him. He recognizes his perfect opportunity to kill Claudius, but confused Hamlet stops himself. He remembers that Claudius killed King Hamlet without allowing him any opportunity to make amends for his sin. Believing that Claudius is playing for forgiveness, Hamlet knows that by killing Claudius now, he would send the king straight to heaven. Claudius would escape the eternal punishment that is his due. Some critics believe that Hamlet vacillates yet again in yet another self-deception of word play. In fact, this moment represents the pivotal point in the play- the moment of truth. Hamlet seems confused, terrified, conflicted; he imprisons himself more deeply in words and avoids having to kill Claudius.

### **Oedipal Conflict at the Bottom of *Hamlet***

Freud, in 1897, discovered that the Oedipal conflict dramatized in Sophocle's *Tyrannic Oedipus* might as well be at the bottom of Shakespeare's *Hamlet*. For the central character Hamlet, mother remains the object of his sexual pleasure. Freud argued that Hamlet delays in avenging his father's death by murdering his uncle as he must have been tormented by an obscure memory of having infantile pleasure principle and murderous wishes against his father. For this reason, though Hamlet without any hesitation kills his friends, Polonius and Laertes, yet he hesitates in avenging his father's death by killing Claudius. Freud explains Hamlet's inaction or hesitation by claiming that Hamlet delays to take the revenge as Claudius did the same thing what Hamlet himself in his unconscious wanted to do.

### **Freud on Shakespeare's Unconscious**

Freud also analyzed Shakespeare's unconscious along with that of Hamlet's. According to him, a real event stimulated the writer to his portrayal, in that the unconscious in him is understood from the unconscious of the hero. The unsaid portrayal of Hamlet's incestuous desire

for his mother is harbored because of Shakespeare's own obscure memory of infantile pleasure principle.

### **Plenty of Dissimilarities**

Though Freud tries to find some similarities between the tragedy of Oedipus and the tragedy of Hamlet, yet a lot of dissimilarities between them can also be identified. In Oedipus, the crime takes place at the level of hero's own generation; in Hamlet, it has already taken place at the level of the preceding generation. In Oedipus, the hero, not knowing what he's doing, is in some way guided by fate; in Hamlet, the crime is carried out deliberately. The crime in Hamlet is the result of betrayal. The drama of Hamlet, unlike that of Oedipus, does not start off with the question 'what's going on?' 'Where is the crime?' 'Where is the criminal?' It begins with the denunciation of the crime, with the crime as it is brought to light in the ear of the subject.

### **Mother's Desire at the Bottom of *Hamlet***

However, Lacan reads the subversion of Hamlet's subjectivity in the play's dialectic of mother's desire. According to Lacan, "we are born into a condition of 'lack' and subsequently spend the rest of our lives trying to overcome this condition". (Storey 2001:75). Lack is always a non-representable expression of the fundamental condition of human being. Throughout our life, lack is experienced in different ways and as different things. As we move forward through the narrative of our lives, we are driven by the desire to overcome this lack. This lack can only be overcome by getting back to the moment of plenitude. Lacan believes that the union with the mother was a moment of plenitude. When we get separated from our mother, we lost that moment of perpetual joy and fall into a condition of lack. The result is an endless quest in search of an imagined moment of plenitude. Lacan figures this search as 'desire' which is forever out of reach; a lost object, signifying an imaginary moment in time.

According to Lacan, in the real stage, a child lives in the world of same where it can not differentiate its identity from the mother. In this stage, the child experiences itself to be its mother's satisfaction and alienates itself in the object of the mother's desire. And, mother desires for the phallus which is owned by the father. From the point of view of a narcissistic child, cultural differences do not exist in any meaningful way until language as a symbolic father

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introduces a world of mediating difference. The child living in the world of 'same', mistakes himself for the phallus because phallus is the object of mother's desire.

### **Narcissist Attachment**

In *Hamlet*, the symbolic mother's desire provides Hamlet's desire. As he was narcissistically attached with his mother, Lacan explicitly notes that it isn't Hamlet's desire for his mother rather it is the desire of his mother that drives the narrative encounter in the closet scene as well as the plot of the play. Hamlet cannot act because he cannot act against Gertrude's desire.

Mother's desire and mother being desired consequently define two 'lacks'. Freud's Oedipal child knows what he wants; he wants to take the position of his father and also wants to get his mother's body. On the other hand, Lacan's oedipal child doesn't know what it desires. Here the lack in the child has a relation to the lack in the mother. The mother's symbolic 'lack' initiates the awareness of lack in the child.

### **Significance of the Killing of Claudius for Hamlet**

In order to understand why Hamlet delays, we must ask what significance the killing of Claudius has for him. Killing Claudius means killing the object of Gertrude's desire. Hamlet cannot kill Claudius because the killing encounters the obstacle of mother's desire.

In fact, the child's options in relation to phallus are two: to deny alienation by 'being' the phallus, or to remedy separation by having it. Hamlet could not act if he could believe that he had the phallus, if he could occupy the symbolic position of his father, but Claudius has 'cut off' the old Hamlet. Conversely, Hamlet could not act if he could be the phallus, if he could see himself in the mirror of a rival, but he does not see him in Claudius.

Claudius's elusive position accounts for Hamlet's failure to strike in the prayer scene where he has the clear opportunity to carry out the dead father's command. According to Lacan, Hamlet does not strike because he knows that he must strike his mother's something other than

what's there. He can strike his mother's desire, but he cannot do so until he abandons his narcissistic attachment, until he assumes his own desire.

Therefore, Hamlet's procrastination in taking the revenge of his father's death is contrived from his mother's desire. Hamlet delays to kill Claudius not because of his having an incestuous desire for his mother or having the thought of doing the same crime that Claudius did but because of his narcissistic attachment with the desire of his mother. After investigating and analyzing the concept of dilemma and desire in Hamlet, finally it can be stated that Hamlet did not have the desire for his mother rather he was tormented because of the 'desire' of his mother and which was ultimately the root of his hesitation in avenging his father's death.

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## **Applying the Alchemical Transformation Model (ATM) to Study the *Bhagavad Gita***

**Rajendra Kumar Dash. Ph.D.**

### **Abstract**

The alchemical opus could happen in a laboratory and symbolically in the mind of the alchemist. This study investigates the psychological aspects of alchemy rather than its laboratory operations. A discussion facilitating a broader understanding of the major stages of the alchemical process of transformation to create the Philosopher's Stone is presented. Stages of alchemy are identified and applied to develop a deeper understanding of the classic *Bhagavad Gita*.

**Key words:** Alchemical Transformation Model, stages of alchemy, Bhagvad Gita and Transformation of mind.

### **Introduction**

The Great Work of alchemy aimed at bringing perfection to both matter and the soul, and the practice seemed to change the mind and spirit of the alchemist's. The alchemists believed that the purification of the practitioner could be achieved through the alchemical process and its successful culmination would result in the production of the Philosopher's Stone, which could transform base metals like lead into gold and render the alchemist almost immortal. The alchemical opus could happen in a laboratory and symbolically in the mind of the alchemist. As this study proposes to investigate into the psychological aspects of alchemy rather than its laboratory operations, a detailed analysis of the practical operation need not be made here. Thus a discussion facilitating a broader understanding of the major stages of the alchemical process of transformation to create the Philosopher's Stone will suffice.

## **Transformation Within and Without**

Alchemical transformation of matter and mind into perfection, in a rudimentary sense, can be expressed through the three-stage process of Alchemy: *Nigredo* (the black stage), *Albedo* (the white stage), and *Rubedo* (the red stage). While the *Nigredo* is concerned with bringing the mind into the original state, *Albedo* brings light into the dark recesses of the unconscious, and ultimately in the *Rubedo* the union of all opposites (Conscious and Unconscious, Masculine and Feminine principles, Good and Evil, etc) takes place. The successful completion of this complex process results in the materialization of the Philosopher's Stone and the perfection of the alchemists themselves. In this process, colours played the role of omens, i.e., symbols suggesting measures of progress in the work and helped the alchemist to take necessary steps. The colours associated with the Great Work were originally four in number: the black (*Nigredo*), the white (*Albedo*), the yellow (*Citrinitas*), and the red (*Rubedo*). Over the passage of time, the yellow stage (also codenamed as "the Wise Old Man") was compressed or integrated into the red stage. The inversion of colours suggested the direction in which the work was moving. The original matter (or mind), called the *prime materia*, had to undergo these processes to produce the Philosopher's Stone. The Great Work culminated with the achievement of the Philosopher's Stone under the *Nigredo-Albedo-Rubedo* process of transformation. Though alchemists adopted several methods to produce the Philosopher's Stone, the most popular model of alchemical operation describing the transformative process included seven stages: (1) Calcination, (2) Dissolution, (3) Separation, (4) Conjunction, (5) Fermentation, (6) Distillation, and (7) Coagulation. The *prime materia* (original matter or mind) had to undergo these processes before it could produce the Philosopher's Stone.

### **The Nigredo Stage**

The first stage of transformation in the alchemical journey is called *Nigredo*. This is known as the black stage. In laboratory terms, three terms describe this stage: Calcination, Dissolution, and Separation. *Calcination* in an alchemist's laboratory involves heating a substance (the *prime materia*) until it is reduced to ashes. *Dissolution* refers to the laboratory process of adding the element of water to the ashes of what has been burned by the fires of Calcination. *Separation*, in laboratory terms, is a process of isolation of the components of

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Dissolution by filtration and then discarding any unworthy material. In the *nigredo*, all this happened to the matter as well as to the mind, which was projected onto the matter.

The *nigredo* is a period of maximum despair, which impels one to slow down and examine life, as one encounters the shadow side of one's personality. As such, it is a prerequisite for personal development. It signifies the difficulties a man has to overcome in his journey through the underworld. Psychologically, *nigredo* corresponds to the self-reflection induced by conflict and terrible depression. The confusion and gloom during this stage are so mortifying that it is sometimes called 'blacker than the blackest black'. The alchemist encounters dangers internal or external, or both: Shadows, monsters, demons, dragons, etc. One has to undergo difficult, sometimes painful and even dangerous, initiation tests. One has to encounter one's own shadow, and often in its inner as well as outer manifestation. The shadow is an unconscious complex defined as the repressed, suppressed or disowned qualities of the conscious self—the very qualities one is ashamed to possess. The villain is a shadow character. Fear, hatred, feeling of inferiority, conflict, discontentment, envy, apathy, and boredom are some of the states and complexes that continually hound the alchemist during the *nigredo*. Loneliness through separation is the characteristic of this stage. Intense suffering is an inevitable outcome. One has, however, got to face his shadow and crucify the ego before moving on to the next stage of transformation, when the ego is resurrected somewhat purified. The *nigredo* (or lead) stage, which is characterized by conflict, moral confusion and psychic distress, must be endured with patience, hope, and love.

### **The Albedo Stage**

The second stage of transformation in the alchemical journey is called the *albedo*, which is characterized as the *washing* of the products of the *nigredo*. In other words, *albedo* is a further cleansing of the individual, chaotic consciousness or *prime materia* the putrefaction of which has occurred during the *nigredo*. *Albedo*, which in Latin means "whiteness", is also known as the silver stage and is expressed through three terms: Conjunction, Fermentation, and Distillation. *Conjunction*, as the name implies, is the recombination of the saved elements from Separation into a new substance. Psychologically, it is the empowerment of one's true self, the union of both the masculine and feminine sides of one's personality into a new or intuitive state of consciousness. The alchemists refer to it as the Lesser Stone, and after it is achieved, the adept

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begins to *understand* the true nature of the Self. This alchemical operation involves bringing together the opposites such as the conscious and the unconscious, good and evil, and especially the masculine and the feminine. This union of the male and the female may or may not involve sexual union: it is a union of the Yin (feminine) and Yang (masculine) principles or that of the two primary archetypes of the unconscious mind — the Anima and the Animus. The Anima is the feminine inner personality in the unconscious of a male and the Animus is the masculine inner personality in the unconscious of a female. The harmonious union of these contrasexual elements results in bestowing an integrated personality on the alchemist. It also represents the later stages of shadow integration, the shadow which was separated during *nigredo*. The integration of the shadow is an early need for transcendence. Jung refers to the masculine and feminine as two great archetypal principles, coexisting as equal and complementary parts of a balanced cosmic system, as expressed in the interplay of the Yin and the Yang.

*Fermentation*, a part of the *albedo*, is also known as Putrefaction or decomposition—the rotting of the dead self. This is a stage when one encounters one’s shadow. According to Jung, shadow or “shadow aspect” is a part of the unconscious mind consisting of repressed weaknesses, shortcomings, and instincts. One of the foremost archetypes, the shadow is a part of everyone’s psyche. It comprises the socially undesirable aspects of the persona which are relegated to the personal unconscious. Generally it is a disowned subpersonality which makes its presence felt in an uncomfortable way, often in our dreams. In dreams the shadow tends to appear as a sinister or threatening figure possessing the same sex as the dreamer and often appears belonging to a different community, colour, or race. The shadow is a complex and has an archetypal core (e.g., the Enemy). Not only do we repress the shadow in the personal unconscious, but we deny its existence in ourselves, and project it out on to others. Confrontation with the shadow is a painful experience because the shadow complex is associated with feelings of guilt and unworthiness and fear of rejection is anticipated if its true nature is exposed. If the shadow is made conscious, its after-effects following the initial struggle will be helpful: one will have a sense of greater vitality, be more creative, and more whole. Thus shadow consciousness is important for personal development. This stage should involve a struggle to retain awareness of the shadow, and acknowledgement of the shadow results in the breakdown of the persona. Jung spoke of the importance of embracing one’s shadow so that the darkness of it could be

illuminated through conscious efforts. “Everyone carries a shadow,” Jung wrote, “and the less it is embodied in the individual’s conscious life, the blacker and denser it is” (*CW 11*, p 131). When the shadow is embraced, regeneration and growth begin to take place. Its arrival is symbolically announced by a brilliant display of colours and meaningful visions called the “Peacock’s Tail” (with multiple colours). As we know, white itself consists of an array of colours.

*Distillation* is the sixth major operation in the alchemical transformation of *albedo*. In laboratory terms, this stage involves the boiling and condensation of the fermented solution to increase its purity. Psychologically, it involves another wash of the parts of the personality that no longer work with the illumined part of the psyche. This stage of the work, which precedes the final stage, calls for detachment with the selfish goals of life and to experience spiritual love. One feels the truth in the axiom that the One created all. Distillation is the sublimation of psychic forces necessary to achieve selfhood.

The *Albedo* phase, in the individuation process, corresponds to the integration of the inner contrasexual components, the *anima* in the case of man, the *animus* with a woman. We have already discussed that the Self embraces not only the conscious but also the unconscious psyche. The transformation has begun; the alchemist is waking from his ‘sedated’ life. In the brightening phase (*albedo*), one has to work with the feminine side. The dark night of the soul (i.e., *nigredo*) is over; the new phase marks a new beginning, a new dawn (Jung compared the *albedo* with daybreak, the preparation for the next and final stage, which is the sunrise: *rubedo*). During *albedo*, one has to purify oneself, becoming white from black (from the harrowing, chaotic, and torturous *nigredo*). However, the *albedo* contains all colours, and therefore how welcome it may be, all the same it is a transitional phase.

The *albedo* is a highly rewarding stage in the individuation process, but it is not totally free from dangers. The shadow has already been discovered in the *nigredo*. The *nigredo* stage has given much shock and shame; the whitening stage (*albedo*) must see the integration of opposites (in alchemical terms, it is basically the *initial* union of the contrasexual elements). The

white stage could well be a world of illusions even though inflated egoism and misleading conceptualizations are removed from the psyche.

### **The Rubedo Stage**

The *rubedo* is the last stage of the alchemical process. In laboratory terms, it involves Coagulation, the precipitation or sublimation of the purified ferment from Distillation during the *albedo*. The purified matter of *albedo* requires blood or redness for active life. The King (*Sol* or Sun) and the Queen (*Luna* or Moon) revive to perform their *coniunctio oppositorum*, the union of all opposites, as symbolised by the conjunction of the archetypal masculine and feminine in the ‘chymical marriage’, the *hieros gamous*. In this context, Carl Gustav Jung observes that the alchemical process rejuvenates the soul and helps the practitioner achieve a *total* personality:

The alchemical operation consisted essentially in separating the prima materia, the so-called chaos, into the active principle, the soul, and the passive principle, the body, which were then reunited in personified form in the coniunctio or ‘chymical marriage’... the ritual cohabitation of Sol and Luna. (*The Collected Works of C. G. Jung*, Vol. 13; p 122)

The balance of the opposites creates a balance and harmony in the alchemist. This is the stage in alchemy that culminates with the production of the Philosopher’s Stone, the proof of perfection of the alchemist. Consequently, the alchemist is totally released from the fear of death or he is said to have achieved immortality as he is not at all affected any more by anything material. The unconscious parts of the psyche have been illumined with the light of the consciousness. The recognition, the acceptance and the integration of opposites has led to their transcendence and the experience of the Self. The alchemist has achieved Self-realization. He has been liberated from the impurities afflicting the soul: ignorance, fear, illusion, and other complexes. This stage is described as the phoenix’s rise from the ashes and completing the resurrection process. The Philosopher’s Stone is indeed the symbol for the perfected man, and Alchemy is thus an allegory of achieving personal transformation. Desire for self-transformation is not enough to succeed in the alchemy of the soul: the aspirant must possess great strength of will and character. The alchemists are, however, very optimistic, for they believe transformation

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is possible. The transformation of matter, mind and spirit in Alchemy is more than a theory. Although Alchemy happens to be the mother of Chemistry and it is still being practised by many of its adherents, it can safely be concluded that it is safer to aim at inner transformation in the spirit of light, wisdom, and love than to attempt to transform materials into gold *per se*.

### **Alchemy as a Model of Transformation**

The transformational process of Alchemy represents the individuation of the alchemist from an ordinary individual to a self-actualized being. It symbolizes the search for the Self that begins in the blackness of the unconscious and accentuates with the integration of the contents of the unconscious into the conscious till selfhood is achieved. The alchemical opus, on the matrix of *Nigredo-Albedo-Rubedo*, provides a model of personal transformation that culminates in the production of the Philosopher's Stone or Self-realization. An insightful study of the alchemical process of transformation reveals that it should be understood in terms of myth, magic, symbolism, etc.

The alchemist's quest for the Philosopher's Stone or perfection is an example of an archetypal quest. The quest archetype is typically a journey where the alchemist-hero overcomes his weaknesses and ultimately gets the desired object. Since an archetype is a universal symbolic pattern, symbolism is an integral aspect of the alchemical process of transformation. Besides, the alchemists' penchant for concealing truth justifies the use of complex codes or symbols. The turning of lead into gold, besides being symbolic, is also magical. Thus, myth, magic, and symbolism happen to be the very elements which are indispensable to a deep understanding of the alchemical process of transformation. Incidentally, these are also the very elements which carry great literary value. As such, the alchemical process of transformation offers a rich matrix for literature in terms of rich metaphor, powerful themes, narrative structures and techniques.

A critical study of Paulo Coelho's *The Alchemist*, Dan Brown's *The Da Vinci Code*, and J. K. Rowling's *Harry Potter Series* gives rise to the conviction that Alchemy could itself be developed as a method of study or a form of analysis and can be used as a tool for the exegesis of a number of literary texts, particularly the ones which recount the story of personal transformation, involving a pattern of psychological journey akin to the alchemical opus or

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individuation (i.e., *Nigredo-Albedo-Rubedo*): a movement from ignorance, grief, fear, confusion to knowledge, light, joy, clarity of purpose to spiritual enlightenment, peace, freedom to live, and selfhood. While considering Alchemy as a method of study, a model could be developed on the pattern of the alchemical process of transformation or the alchemical opus—*Nigredo-Albedo-Rubedo*. Such a model may be named as the Alchemical Transformation Model (ATM), based on the transformational pattern or process of Alchemy. It can be used to narrate stories of personal transformation or to analyze and interpret similar transformative narratives. Myth, Magic, and Symbolism are identified as the basic constituents of such a model.

The nature of the progress of the alchemist in the alchemical process is an archetypal journey like that of a quest myth. Thus, myth is found to be a valid component of the ATM. The evolution of the lead into gold and that of the raw and mundane consciousness of the alchemist into psychic wholeness involves the magic of transformation. The magic underlying the transformation of man, matter and Nature pleads in favour of considering magic as a constituent of the ATM. Arguably, the alchemical process cannot be deciphered without an understanding of symbolism. Thus myth, magic, and symbolism are apparently suitable to be regarded as the chief constituents of the ATM. However, the rationale behind this model (i.e., ATM) will be elaborately explained in subsequent paragraphs. It may be noted that this dissertation proposes to study Paulo Coelho's *The Alchemist*, Dan Brown's *The Da Vinci Code*, and J. K. Rowling's *Harry Potter* series of novels from an alchemical perspective, by applying the ATM. The following paragraphs will justify in detail the logic behind selecting Myth, Magic, and Symbolism as the core elements of the Alchemical Transformational Model (ATM).

One of the core aspects of Alchemy is myth. A myth can be defined as “a story or complex of story elements taken as expressing, and therefore as implicitly symbolizing, certain deep-lying aspects of human and trans-human existence” (Philip Wheelwright, cited in Robert Alan Segal ed. *Theories of Myth: Literary Criticism and Myth*, p 232). The definition of myth provided by Mary Magoulick, folklorist and Professor of English & Interdisciplinary Studies at Georgia College and State University, Georgia, USA, in her article “What is Myth?” appears to be more comprehensive: “Myths are symbolic tales of the distant past (often primordial times) that concern cosmogony and cosmology (the origin and nature of the universe), may be

connected to belief systems or rituals, and may serve to direct social action and values (n. pag.). In this dissertation, myth is basically understood as Joseph Campbell (1904–1987) interpreted the term, and particularly the *myth of the hero's journey*. While stating that “Freud and Jung both felt that myth is grounded in the unconscious” (*The Power of Myth*, p 71), Campbell observes that myths are stories fundamental to almost all cultures of the world. He asserts: “The goal of the myth is to dispel the need for ... life ignorance by effecting a reconciliation of the individual consciousness with the universal will. And this is effected through a realization of the true relationship of the passing phenomena of time to the imperishable life that lives and dies in all” (*The Hero with a Thousand Faces*, p 238). Myths can help an individual undertake the journey of life toward fulfillment. In his book *Pathways to Bliss: Mythology and Personal Transformation*, Campbell lists four functions of myth: (1) Mystical or Metaphysical function, (2) Cosmological function, (3) Sociological function, and (4) Pedagogical or Psychological function. The *mystical function* of myth acquaints human beings with the mystery of the universe and enables them to accept the burdens of life or the problems of existence. It helps them understand that beyond the surface or phenomenal world there is “a transcendent mystery source” (6). The *cosmological function* of myth is “to present an image of the cosmos that will maintain your sense of mystical awe and explain everything that you come into contact with in the universe around you” (8). The *sociological function* of myth is “to validate and maintain a certain sociological system: a shared set of rights and wrongs, proprieties or improprieties, on which your particular social unit depends for its existence” (ibid). The *pedagogical function* of myth leads one from childhood to maturity and teaches “how to live a human lifetime under any circumstances” (10).

Joseph Campbell, who followed Jung and extended his ideas on subsequent research, found that the basic pattern of all myths is similar and they share fundamental structures and stages (Bilsker 1). He named it as the Monomyth or the myth of the hero's journey. It is found that myths can be very personal in nature even as they represent the universal human aspiration. Since the journey of the alchemist to achieve the Philosopher's Stone or selfhood is a quest myth, the alchemist is a hero in his own right. In his celebrated book *The Hero with a Thousand Faces*, Campbell defines the hero in the following words:

The hero ... is the man or woman who has been able to battle past his personal and local historical limitations to the generally valid, normally human forms. Such a one's visions, ideas, and inspirations come pristine from the primary springs of human life and thought. Hence they are eloquent, not of the present, disintegrating society and psyche, but of the unquenched source through which society is reborn. The hero has died as a modern man; but as eternal man—perfected, unspecific, universal man—he has been reborn. His second solemn task and deed therefore ... is to return then to us, transfigured, and teach the lesson he has learned of life renewed. (19-20)

The mythological adventure of the hero can be expressed through a formula: *Separation-Initiation-Return*. Campbell explains the pattern of the monomyth:

“A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won—the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man” (*Hero with Thousand Faces*, p 30).

As we see, the monomyth is compatible with the alchemical opus. The monomyth or the hero's journey can be subordinated to the *nigredo-albedo-rubedo* schema of transformation and can work as a tool under the Alchemical Transformation Model (ATM). Priscilla, a mythologist, has rightly claimed in her essay “The Literary Alchemy of ‘The Knight in the Cart’” that “the alchemical process is a convenient alternative to both the Jungian process of individuation and Campbell's model for the hero myth” (refer to her blog <http://mythicthinking.org/>). This clearly shows that these models are overlapping or at least compatible with each other and in turn they lend sanctity to the ATM as a logically sound model.

The myth of the hero's journey is personal in the sense that it is that of a particular individual's. It is collective in the sense that the hero represents the society, culture, or humanity as a whole and he pursues an archetypal quest. Myths express collective consciousness and help in manifesting the Self in an unconscious manner. As such, they facilitate self-realization. It may

be observed here that the monomyth in its most rudimentary pattern (Separation-Initiation-Return) is similar in structure with the *Nigredo-Albedo-Rubedo* pattern of alchemical transformation. Though the monomyth does not always completely result in Self-realization, the alchemist's journey is basically mythical: therefore myth is an essential aspect of Alchemy (hence an element of ATM).

Myths are central to all religions and cultures. According to Mircea Eliade, a Professor of Religious Thought at the University of Chicago, modern novels contain "mythological elements" which belong to the "transconscious", a set of universal human images, symbols, and sentiments (Eliade, *Images and Symbols*, pp. 16-17). This dissertation argues that all the novels undertaken for study have employed myth in one form or the other. Of course, for interpretation of the theme the function of myth has been referred to whereas for the analysis of the structure of the narratives the pattern of myth (in fact the monomyth) has been relied upon. As Alchemy is closely associated with culture, an alchemical study of the novels is in a sense cultural study too, and the myth as a cultural element is justifiably selected to be an element of the Alchemical Transformation Model (ATM).

Much like myth, magic is also an inherent feature of Alchemy. This aspect has been discussed in several books including H. Stanely Redgrove's *Magic and Mysticism: Studies in Bygone Beliefs* (2004), Rosemary Guiley's *The Encyclopedia of Magic and Alchemy* (2006), and Robert Michael Place's *Magic and Alchemy* (2009). Place defines 'magic' as "the technology of imagination" and finds that magic involves situations in which men or women attempt to create changes in physical reality using only their mental powers (11-12). He further observes that "magical thinking depends on believing that imagination can be as real as physical reality" (11).

The learned critic observes that paradoxically enough, although Christianity denounces magic, sainthood is conferred on people who are reported to have performed miracles (14). He argues that perhaps the strongest support for the validity of magic has come from psychologists in general and Carl Jung in particular. It may be mentioned here that Jung's 'synchronicity' highlights the magical aspect of reality. The alchemical transformation of lead into gold is both real and magical in a sense. Thus, Alchemy is compatible with, or rather, is an unacknowledged

system that has originally pioneered the concept of what now we call ‘Magic realism’ or ‘Magical realism’. Magic and realism were two aspects of the Reality for the alchemists, who believed that matter was real and so was the spirit (which though not apparent was nonetheless present) in matter. The alchemist harnessed these two levels of reality.

Since all the novelists under study (i.e., Coelho, Brown, and Rowling) have exploited Magic Realism, it is worth discussing the concept. In this context, the observations of Christopher Warnes are noteworthy:

There is a growing corpus of literary works that draws upon the conventions of both realism and fantasy or folktale, yet does so in such a way that neither of these two realms is able to assert a greater claim to truth than the other. This capacity to resolve the tension between two discursive systems usually thought of as mutually exclusive must constitute the starting point for any inquiry into magical realism. (2)

The magical realism narratives “seek ways of resolving the tension between miracle and truth, the magical and the real” (Warnes 3). As we had observed earlier, the alchemical texts embody such an attempt and the narratives using alchemical transformation model are prone to use this technique. Since magic per se is not entirely acceptable to the contemporary milieu, magic realism has emerged as a viable alternative. As we shall examine in the individual chapters, all the novelists under study have exploited this technique and most probably it has inspired them to fall back on Alchemy. This also proves not only the importance of magic but also the current relevance of Alchemy, which owes its origin to the medieval or earlier times.

Alchemy being a popular area of interest in the Middle Ages, it could not afford to remain totally aloof from magic. However, the magic sought by the alchemists were quite natural and harmless as contrasted with black magic or witchcraft which was diabolic. Turning lead into gold was nothing short of magic and the alchemists were magicians in this sense. The alchemists copied the magic of Nature: the emergence of a tree out of a little seed is magic; the interrelatedness of all beings is magic; the transformation of human nature from low animalism

to divinity is magic; and Nature is the greatest magician. The magic of Alchemy can be better understood in the light of the magic in the literary genre of Magical Realism, which will be discussed in the appropriate place in the main body of the thesis. Of course, the magic of alchemy is more psychological than physical. The union of radical opposites, including that of the conscious and the unconscious (which includes the integration of the masculine and the feminine, the good and the evil, etc.) is nothing but magic. True alchemy endorsed white magic and abhorred black magic, for how could the alchemist achieve selfhood or enlightenment through a destructive medium such as black magic?

The greatest magic in the universe is the magic involved in transformation, whether physical or psychological. The alchemists observed that the magic of transformation cannot be accomplished without the enabling magical force—Love—the transcendental force. It is the link or active agent that connects all things and beings in the universe, and helps them identify themselves with the One. Love is the guiding force behind the alchemical opus. The union of the opposites cannot be achieved without love. Love, and not lust, is indispensable for transformation of one's personality. This is what necessitates an understanding of others, including one's enemies or the Shadow. In the Great Work, love is an *agent*, sometimes active, sometimes passive, but nonetheless always present. Without Love no psychological transformation in the alchemical sense can be possible. The alchemists implicitly understood that Love is the greatest magic in the world as it connects the Above and the Below—Man, Matter, Nature, and the Soul of the World—and assists them to be perfect.

Like myth and magic, Symbolism is an essential feature of Alchemy. Symbols of alchemy represent the codes of personal transformation. They are metaphoric portrayals of psychic reality. The alchemical symbols are expressed in individual terms but at the same time they retain their universal qualities. The Philosopher's Stone, for example, is an archetypal symbol representing the Self. Similarly Sulphur, Mercury, and Salt are alchemical symbols. According to Paracelsus, these are the *Tria Prima* or Three Primes: Sulfur (♁) represents omnipresent spirit of life, Mercury (☿) represents fluid connection between the High and the Low, and Salt (♁) represents base matter. Similarly, the four elements, the animals and birds, metals and non-metals, etc. are alchemical symbols. The alchemical symbols not only

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represented psychological truths but also served as codes. By breaking code after code, a fledgling alchemist could proceed to achieve the Philosopher's Stone. For example, the various colours in alchemy (e.g., black, white, and red) were symbolic in significance. They acted as *omens* for the alchemist on his path to perfection. The alchemists used symbols as codes to talk of their sacred secrets. Jung claims, "the world of alchemical symbols definitely does not belong to the rubbish heap of the past, but stands in a very real and living relationship to our most recent discoveries concerning the psychology of the unconscious."<sup>23</sup> The use of animals and birds, the elements, astral bodies, anagrams, and colours—to mention a few—speak highly of the rich tradition of alchemical symbolism.

Among the various substances used in the alchemical opus, Sulphur, Mercury, and Salt occupy very significant places. Mercury represents fluidity, transformation, and intellect. Alchemical mercury is the "essence," salt is the "body," and sulfur is the "oil" clinging to mercury. Alchemists were convinced that mercury, commonly known as quicksilver, transcended both solid and liquid states, earth and heaven, and life and death. It was indispensable for the production of the Philosopher's Stone. The birds and animals represented in the alchemical symbolism generally include Black Crow, Raven, Toad, and Dragon in the *Nigredo*; White Swan, Unicorn and White Eagle in the *Albedo*; and the Phoenix in the *Rubedo*. Dragons were, however, used for several representations in alchemy. Sometimes the dragon represented danger, sometimes the unconscious, and at other times as a symbol of wholeness. The dragon or the snake in the Ouroboros (or Uroborus) eating its own tail represents psychic wholeness and the completion of the alchemists' opus. In alchemy, the Sun represented the masculine principle (King) and the Moon represented the feminine principle (Queen), and their union was sought after for balance. The elements and principles involved in the alchemical operations were Earth, Air, Water, and Fire. Thus, symbolism constitutes the core of the alchemical opus.

In the light of the above discussion, my selection of myth, magic, and symbolism as constituents of the Alchemical Transformation Model (ATM) is justified. Of course, its efficacy as a method of study has been proved by my study of Paulo Coelho's *The Alchemist*, Dan Brown's *The Da Vinci Code*, and J. K. Rowling's *Harry Potter Series* are alchemical discourses

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built on the theme of Self-realization in my PhD thesis “Alchemy of the Soul: A Study of Paulo Coelho’s *The Alchemist*, Dan Brown’s *The Da Vinci Code*, and J. K. Rowling’s *Harry Potter Series*”. While using the Alchemical Transformation Model as a method of study, a researcher may well consider the essential features of Alchemy: Myth, Magic, and Symbolism. However, one must consider all these aspects of Alchemy only within the parameters of the *Nigredo-Albedo-Rubedo* transformational model. It may be pertinent to state here that the basic structure and dynamics of the alchemical process of transformation is present in the Alchemical Transformational Model (ATM). My PhD thesis was highly appreciated by the examiners and one of them had suggested carrying on further research in the same line with the Indian literary and philosophical texts. In the subsequent sections, I try to briefly justify using the ATM to study the *Bhagavad Gita*.

### **Applying the ATM Method to Study the *Bhagavad Gita***

The Alchemical Transformational Model (ATM), which is based on the science, philosophy and psychology of Alchemy, can be used to study the most sacred text of the Hindus, i.e., the *Bhagavad Gita*. The underlying theme of the *Gita* is the journey of the *jivatma* (individual soul) to be one with the *Paramatma* (Soul of the World/God) through Self-development with a view to attaining Self-realization. The *Gita*, which is designed in the pattern of an Upanishad, happens to be the cream of all the Upanishads and the Vedas. The practical aspect of the treaties is that it highlights the various Yogas which lead to Self-realization of the practitioner. Advanced as a philosophy of life, the *Gita* enumerates a practical psychology with a thrust on experiential learning till one becomes identified with the One. Both the ancient works (the *Gita* and Alchemy) entail methods of Self-realization, and as such, they have many similarities and differences.

Alchemy, as we come to know from the fabled alchemical literature *The Emerald Tablet*, talks of the universe being created by the “One” (i.e. God). It highlights the similarity between the microcosm and the macrocosm as manifestation of the Divine will. While assuming that the world is made of the five elements (Earth, Air, Water, Fire, Ether), it claims that Man, Matter (Nature), and Mind, can be transformed in the light of the Above. Evolution towards achieving perfection is the binding rule for Man, Matter and Mind and everyone will be liberated by

achieving their potential (of divinity). Alchemy forwarded itself as the means of quickening this process of evolution, much like the Yoga. Both the systems believed that everything in the universe had a soul, though the limitations of consciousness (as per evolution) in them made them different, and that evolution is teleological (i.e., everything wanted perfection or realizing their potential that is union with God/Self). Both the systems asserted that it was ignorance which thwarted attainment of Selfhood. As we know, these systems took it *a priori* that self-questioning, self-examination, self-analysis, and self-development led to Self-realization. While Alchemy followed the *Nigredo-Albedo-Rubedo* method of transformation of the matter, mind, and Nature (individual soul or consciousness), the *Gita* highlighted on the methods of Yoga, to attain Selfhood. Against the similarities between Alchemy and the *Bhagavad Gita* insofar as personal transformation is concerned, it will be very interesting to ascertain whether the Alchemical transformational model (ATM) can be applied to interpret the *Bhagavad Gita*.

Pitted against the battlefield of the Mahabharat war (at Kurukshetra), the *Gita* is a spiritual dialogue between Arjun and Lord Krishna, the profounder of the Yogas. The sacred text details the spiritual journey of the soul till it is united with the Supreme Soul. Doubt, worry, confusion and self-pity numb Arjun to shun action as he become reluctant to kill his relatives in war; on the other hand, he feels it will be better to get killed instead. The inaction of Arjun on the battlefield is engendered by his attachment (moha) to the world. His inaction, however, is a byproduct of his despondency (visaad) and he implores Lord Krishna to guide him. Krishna tries to dispel Arjun's despondency by his narration of the nature of the Soul and finally he shows his biswarupa. A knower of the soul, now Arjun has a few queries and the exponent of Yoga dispels his illusion arising out of ignorance by the light of knowledge of the Self. Arjun realizes the Self by the wisdom of the *Gita* and returns to the war established in the Self. His winning of the war may be historically significant, but what is crucial is his action based on Self-knowledge.

## Conclusion

The despondency of Arjun is akin to the Nigredo of Alchemy; his biswarupa darshan is Arjun's Albedo, and returning to action with Self-knowledge can be definitely called Arjun's Rubedo. Though it appears to be sketchy here, the *Bhagavad Gita* can be interpreted using the ATM.

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