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Literary Druid is an online Peer-reviewed International Journal of English Language and Literature which is committed to academic research, welcomes scholars and students all over the world who to advance their status of academic career and society by their ideas. The journal welcomes publications of quality papers on research and other mentioned forms in English Language and Literature

Research ought to be active to create a major boundary in the academic world. It must enrich the neo-theoretical frame that facilitates re-evaluation and enhancement of existing practices and thoughts. Eventually, this will effect in a primary discovery and lean-to the knowledge acquired. Research is to establish, confirm facts, reiterate previous works ant to solve issues. An active endeavor to endow rational approach to these types for educational reformations through academic research has become the focal intention of the journal. Now, we feel very proud to bring the January, Volume 5, Issue 1, 2023 Issue contributed by the Academicians and research Scholars of the literary field.

Dr. M. Vinoth Kumar & S. Kulandhaivel
Editors'-in-Chief

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Ability Divide and Disability Guide: Exploring the Screen Space

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Abstract

*Attitudinal barriers can take the form of negative stereotypes about disabled people. These stereotypes can include assumptions that disabled people are dependent, helpless, or pitiable. These negative stereotypes can create barriers to the social inclusion of disabled individuals by influencing how others perceive and treat them. To address attitudinal barriers, it is important to challenge and change negative attitudes and stereotypes about disability. This can involve educating the public about disability, promoting understanding and empathy towards disabled people, and working to reduce discrimination and prejudice. It can also involve advocating for the rights of disabled people and working to create more inclusive policies and practices. The evolving theory of disability has come in contact with all disciplines. However, there is very little discourse on the concept of disability and the philosophy of film. The present essay, "Ability Divide and Disability Guide: Exploring Screen Space" is an attempt to examine the relationship between disability and the philosophy of motion pictures with reference to *Speechless*. The objective of this article is to emphasize the inclusion of disability as a concept or a perspective in the motion picture. It is essential to study the realistic portrayal of disability on screen, and its prospective consequence on the audience who constitute the society.*

Keywords: Disability, Ability, TV Series, Inclusion, Normal.

Introduction

As Plato says art is twice removed from reality. The motion pictures are doubly removed, nonetheless, they are also a close imitation of real life. Although, there are genres like fantasy, and sci-fi, the appeal of realism in art and media is universal. Further, the motion picture prompts long-term responses from the viewers. The responses from the audiences are ideological and attitudinal. Motion pictures are very influential in the construction of value systems and collective conscience. "In *Carnal Thoughts* Sobchack asks what it means to say that movies 'touch us'" (qtd. In Branigan 40). Motion pictures penetrate the collective conscience, and form a shared perception. Lacan's suture is the coexistence of both imaginary and symbolic stages / conscious and unconscious together. Motion pictures aid in creating consciousness, and emerging unconsciousness.

Moreover, a motion picture or any literary text can act as an agent of a concept or idea. Though it is commonly believed that only art films disseminate social values or convey a message, every motion picture leaves an imprint. Undeniably, every motion picture, may it



be a film, a documentary, or a Tv series leaves an emotional sediment behind. A concept is very essential for a motion picture. It is important as it helps in better connecting with the audience. However, there is ambiguity about the term, 'concept,' characteristically, the concept is both general and specific:

Perhaps the most difficult aspect of understanding the nature of what a concept involves making sense of how a concept is something that is both singular and general; singular, insofar as it is decidedly different from other concepts – other possible relations that may very well involve some partial aspect of any other concept – and general since it must also describe something that can contain more than one instance. (Price 150; emphasis mine)

The presence of a concept in a text or a film makes it more substantial. A motion picture is a modern brainchild, nonetheless closely associated with philosophy. Though, it is technical and electronic in making, its import is both societal and ethical. The screen, the scenes, the language, and the directional techniques are important aspects related to a motion picture. Most important is the philosophy which emanates out of it. Some scholars believe that both films and philosophy are intermingled. Both are inseparable:

There really is no disentangling philosophy and film. Film is part of philosophy; philosophy is part of film. Most major philosophical issues are expressed in film in one way or another because film, properly conceived, is a way of thinking about the world. It's about the relationship between our perception of the world and the world itself. It's riddled with fundamental issues of epistemology, philosophy of language, philosophy of perception, philosophy of mind, moral philosophy, and on, and on. (Morris 5; emphasis original)

Film theory that connects to social conscience typically refers to how films can reflect or influence social attitudes, values, and beliefs. One approach to film theory that focuses on this connection is known as ideology critique. This approach involves analyzing how films convey and reinforce dominant ideologies, as well as how they may challenge or subvert these ideologies. Another approach to film theory that relates to social conscience is known as cultural studies. This approach looks at how films are shaped by and also shape cultural and social contexts, including issues such as race, class, gender, and sexual orientation. Some specific examples of film theories that connect to social conscience include The Frankfurt School's theory of the "culture industry," which argues that mass-produced culture, including films, serves to reinforce the dominant ideology and distract people from social and political issues. Jean-Luc Godard's theory of "counter-cinema," suggests that films can be used as a means of resistance and social critique. Laura Mulvey's theory of the "male gaze," discusses how films often represent women in a way that reinforces patriarchal values and reinforces gender roles. bell hooks' theory of "oppositional gaze," which suggests that films made by marginalized groups can offer alternative perspectives and challenge dominant ideologies.

If social inclusion is an important concept, then, the narratives and representations of disability in constructive light are also an essential philosophy of motion pictures. There is a need to methodologically and systematically examine this idea. There have been only a few



motion pictures delineating the characters or the theme of disability. However, when it comes to theorizing disability and motion pictures, there is very little done or said. At present, there are a few texts, like Alison Wilde's *Film, Comedy, and Disability* by Routledge 2019; Jacob Johanssen and Diana Garrisi's *Disability, Media and Representations* by Routledge 2020; and *The Routledge Companion to Disability and Media* 2020 by Katie Ellis and et al. *These books at length discuss the representation of disability in media, including films and tv shows.*

*There have been also few scholarly written essays and articles, exploring the representation of disability in motion pictures. In 1985, Timothy R. Elliot in his article, titled, "Feature Films and Disability: A Descriptive Study," finds out that psychiatry was the form of disability largely represented in the films, and that most disabled characters were played by men. Britt R. Thomas talks about "disabled aesthetics" in the article titled, "Dogme 95 and disabled identity on film." Vickie Gauci & Anne-Marie Callus in the article, "Enabling Everything: Scale, Disability and the Film the Theory of Everything" discuss the representation of scale in the 2014 film, *The Theory of Everything*. The article addresses the question, like, how a focus on the film can prompt some rethinking of perspectives both within disability studies and within the conceptualisation of scale more broadly. Further, Connor and Vejoian in their article, "Pigs, Pirates, and Pills: Using Film to Teach the Social Context of Disability" establish how films can help in educating society about disability.*

Similarly, Jayana Jain in the article, titled, "Bit of Barfi, Sip of Margarita: Disability and Sexuality in Hindi Films" attempts to survey the depiction of disability and sexuality in selected Hindi films. The study compares the sexual construct of the disabled bodies of Jhilmil in Anurag Basu's *Barfi!* (2012) and Laila in Shonali Bose's *Margarita with a Straw* (2014). Therefore, there have been few discourses and deliberations on the subject of disability in connection with motion pictures. However, the significant role of motion pictures in appropriating the idea of disability; and the effect the tv has on society requires to be incorporated.

A tv series is a more powerful agent of social change when compared to a film. One reason is, a tv series is a hyper-industrial product. 'Attention economy,' 'manufacturing of audience,' and 'industrialization of memory' are some of the terms which relate to tv series. Raymond Williams' 'television flow' is become a reality. Undeniably, tv series has a stronger and more concentrated bearing on the viewers. It is because, the audience is emotionally connected with the narrative and the characters, over some time. Generally, the audience is called the consumers of the media industry. There are scholars who even believe that the viewers are not just the consumers, but the products. "The product they sell is indeed the audience they produce" (Qtd. In Bro 23)

Tv narrative and tv fiction as a means of social change are argued and discoursed by many scholars. "Just as with other forms of art and expressions of popular culture, TV fiction can be at once a reflection of, and a normative guide for, social life. As Keen writes: 'That narratives have the potential to transmit not just shared positive values but also disciplinary models of social control (including hierarchies, norms, and discriminating standards) over the



societies that share them has been a commonplace of contemporary theory.” The interplay between media and society is ambivalent. Sometimes, it is society inspiring the media, and occasionally, it is vice versa. However, here, the argument is how motion pictures, particularly, the serialised programmes on television are of greater implication.

Often, social traits and predominant values – which are expressed in specific trends or lifestyles that are symptomatic of social life and become socially binding – emerge from the study of these fictional works. Contemporary TV series reveal some of the most singular expressions of the contemporary western lifestyle (Garcia 1; emphasis mine).

There are few tv series which portray individuals with a disability and their ordinary and extraordinary experiences. *Special* - This Netflix series follows the life of a young man with cerebral palsy as he navigates the challenges of being an independent adult and advocating for himself. *The Good Doctor* - This medical drama follows a young surgeon with autism and savant syndrome as he works at a prestigious hospital and learns to communicate and connect with his colleagues. *Switched at Birth* - This teen drama follows two young women who were switched at birth and raised in different families. One of the main characters, Bay, is deaf and uses American Sign Language. The show explores issues related to disability, identity, and family. *Glee* - This musical comedy-drama features a diverse cast of characters, including several with disabilities. Artie, the main character, is a wheelchair user, and the show explores his experiences and challenges as well as those of other disabled characters. *Breaking Bad* - This crime drama features a main character, Walter White, who is diagnosed with lung cancer and becomes a methamphetamine cook to secure his family's financial future. The show explores the physical and emotional challenges he faces as he deals with his illness and the dangerous world of drug trafficking.

Discussion

The present essay uses *Speechless* as an example and case study, which is a very well-known tv series. It also becomes a befitting example on account of the representation of disability. *Speechless* is an American sitcom television series which was telecasted on ABC network. It began on September 21, 2016, starring Minnie Driver, John Ross Bowie, Mason Cook, Micah Fowler, Kyla Kenedy, and Cedric Yarbrough. It is one of the widely acclaimed and reviewed tv shows. The series whirls around the DiMeo family. Maya who is a British American represents the ‘mother activists’ as she is a resolute mother, fighting every battle of her disabled son. Jimmy is a father who is sympathetic and always equipped to stand by his family. Dylan and Ray are JJ’s siblings whom both love and help their elder brother. JJ can be called the protagonist, he is a high schooler with cerebral palsy and the centre of his family’s attention. He communicates by using headgear with a laser pointer to indicate various words, letters, and numbers on a board attached to his wheelchair, while others read aloud what he says. Though eventually, JJ can use a synthetic voice as a screen reader, his family and friend prefer to lend their voice to read aloud. This can also be interpreted as how JJ ‘s voice is replaced by the voices of others who are capable of speech articulation. However, he fights and takes his voice back.



The DiMeos move frequently from one place to another, in an attempt to find a better educational environment for JJ. Eventually, they find an inclusive school for JJ which also provides JJ with humanitarian aid. Kenneth is a caring, forthright groundkeeper who becomes JJ's aide. His innovative ideas and personal life make the series very interesting. The tv series, *Speechless* has not only attracted the film world but also has become a subject of academic discourse:

In the last class of my doctoral seminar last week, several students mentioned watching the season finale and last episode of *Speechless*, (discussed by Beth Haller in this volume) in which the central character JJ, who has cerebral palsy (played by the actor Micah Fowler who has cerebral palsy), graduates from high school. He is selected to be the graduation speaker, communicating (as is his typical mode) with his laser pointer headgear to indicate words, on a board attached to his wheelchair, while his family steps up to read these aloud for him when his support person chokes up. JJ advises his classmates to “be unrealistic.” The final scene reveals him starting college at NYU, a plot twist that provoked discussion in the class. (Ellis XXV).

Katie Ellis in her introduction to *the Routledge Companion* also goes on to tell that, [the show] changes the conversation surrounding those with disabilities and provides much-needed visibility for the estimated 61 million Americans who identify as having a disability. This is the case all over the world. There are several individuals with disability in society, but they continue to live under the stereotypical eclipse. However, the positive influence of tv is a step forward in the direction of social inclusion and disability awareness. “Disability is no excuse, Amen,” begins the second season of *Speechless*. *Speechless* is realistic, though there are some emotional hyperboles scattered around. The philosopher Maurice Merleau-Ponty's theory of Phenomenology is imperative to understand the impact of *Speechless* in society. J.J.'s trials and tribulations not only are cathartic in nature but also become a motivational narrative. Further, J. J.'s mother who is the ‘mother of courage’ fighting her son's battle inspires and advocates the rights of children with disability. “A narrative is like a frame in that it ‘contains’ an embedded moral (ideological) lesson involving a character seeking a goal and overcoming obstacles” (Warren Buckland 157). The narrative of *Speechless* is pregnant with inspiration and theatre.

The tv series, *Speechless* in sixty-three episodes and three seasons have been successful in creating cognizance about cerebral palsy, and other disabilities. Though, there are several subplots, but, the main narrative of a person with special needs and the family in support, foreground everything else. Furthermore, as *Speechless* is a light-hearted comedy, it appeals to the largest portion of the audience. The witty dialogues and comic spectacles leave an indelible impression on the viewers. Palpably, the genre is also a determining factor for the amount of effect on the audiences. As Altman states, “a genre-based approach can acknowledge the diversity of viewing experiences, their differing interpretations, and the ‘relationships between those users’ to ‘actively consider the effect of multiple conflicting uses on the production, labelling and display of films and genres alike” (Qtd Wilde 56). Humour and humanity go hand-in-hand in the show.



The tv series, *Speechless* interweaves several disability motifs. Maya's quest for an inclusive and equal environment for her son underlines the narrative. In *Speechless*, JJ's participation in the prom Dance is an example of an inclusive society. His mother makes sure that he can attend the dance. Though he appears to be different from his classmate with a wheelchair and humanitarian aid, he is part of the event. What is more, JJ also runs for the present in the election conducted by the school's council. In one episode, Jimmy takes his son JJ to play arcade games at the local ice hockey ring. Further, there are many other instances, where JJ is enabled to participate by his mother's determination and family's support. Although there are several hurdles along the way, JJ's mother is determined to eliminate them or at least, overcome them all.

JJ's aid, physical therapist, and family constitute the crew of his 'hardship.' Lafayette is a metaphor for an inclusive setting for persons with special needs. The acceptance of JJ by the teachers and the students are instrumental in undoing the stereotypes: that a person with cerebral palsy is confined to care and nursing, and seldom goes to school. His classmates and others at school notice him and make an effort to connect. His presence is regarded and accredited by his peers even in sports activities. Furthermore, JJ gets invited to the bonfire organised by his school football team. This welcoming attitude of the high schoolers marks an attitudinal transformation. This also symbolises the impending social inclusion and its significance from the perspective of a person with a disability.

'Normal life' is an important trope in the narratives of disability. There is a constant search for 'normal life' both at a social and emotional level. Maya tries hard to get her son a normal social life. She argues, fights, and complains, all in pursuit of a normal life for JJ. A normal social life for a person with a disability is a dream and not a reality. This binary opposition of dream and reality in the context of a normal social life is an important thematic strain, and this is very well addressed in *Speechless*. The audience might get to know, what is 'pursuit of a normal life' is for a person with a disability. Maya's struggle to bring her son into the mainstream to experience what others experience is one of the principal themes of the series. Right from waking up, to retiring for the night, she is occupied with planning and executing everything in the interest of JJ. She is hard-pressed that JJ should study in an inclusive school. The family outings, their social engagements, and all other special activities whirl around JJ and his inclusion.

Maya's desperation to make her son JJ feel normal results in her enabling her son to run away from the home. She is concerned by the fact that JJ is trying to run away from the home, nevertheless, she is happy that JJ can be like the other teenagers. JJ's family helped and encourage him to in participating all infamous trials to give him a feeling of normalcy. They want him to break the rules like other teenagers, and not regret that he is unable to be like others as he is always looked after. JJ's eighteenth birthday is a sad realization of the things that JJ is unable to do like the other people of his age. However, the family tries hard to prepare JJ for reconciling with the future. JJ's parents create a separate living space in their garage to make him feel more independent of his family. They call it a 'man cave' which symbolizes masculinity. It is also because JJ feels emasculated by his disability. This new



space given to JJ also empowers him with individuality and autonomy. Eventually, JJ can do small things for himself. He can do the zipper, and pick up things off the floor using a grabber. These small but significant accomplishments increase his self-assurance and independence. He enjoys solitude and freedom.

Speechless introduces several inclusive systems and assistive technologies to the mainstream audience. This can be called, educating, or creating awareness regarding important concepts, like inclusion, assistive technology, and human assistance. JJ's family can procure access to an inclusive club, where they go as a family and JJ can use the pool with a ramp. Further, the audience also gets to know the significance of ramps in public places to make them more inclusive, and the availability of special parking, etc. JJ attends a camp for other teenagers with disability. This camp for children with disability is a paradox, nullifying the message of an inclusive environment. However, at least, it provides the knowledge that there are camps, and individuals with a disability can also participate. JJ also participates in a rave in the woods on a Halloween night. Further, there is a depiction of accessible clothes for persons with disability. Maya and Melanie take up this entry price of stylizing clothes which are accessible. JJ uses assistive technology besides human assistance to perform his day-to-day tasks. For example, he uses the interactive board which helps him in communicating. In one episode, he comes across a computerized pad which is also speech enabled and can help in communication. Further, Lafayette represents the new facilities for students with special needs. The challenges faced by JJ also enable the audience to comprehend the degree and level of challenges a person with JJ's disability experiences. Mobility, communication, interaction, socializing and everyday chores are all presented in the series.

The translation of idiosyncrasies from the screen to real life cannot be misjudged or overlooked. Maya's Oscar party for the mothers of children with disability is a creative cultural gesture. The objective of the party seems to offer a break to the hard-working mothers. However, Maya and the other mothers are unable to separate themselves from the thoughts of their children with special needs, and they transform the party into a support group. While, films and tv shows have been effective in making fancy dress parties, and it's like popular and a reality, Maya's Oscar party might also set a trend and become a tradition in the reality. Maya's bubbling enthusiasm can translate into reality for individuals caring for disabilities.

There are also other characters with disability in the series, breaking away from the confines of stereotypes. Zach Anner is a person with a physical disability nonetheless, he is someone who can drive a car. Norah is another character with cerebral palsy. She is a new student at JJ's school, Lafayette. She also faces similar challenges and impediments to JJ. Clair is another female student with a disability in JJ's school. Further, Maya's involvement with other mothers also brings in more characters. When Maya and Melanie come together on a jury and despite their difference binds to each other because they both have sons with special needs. Melanie's son Logan is another character who lives with a disability. However, like any other teenager of his age, he loves to go to the movies. Young individuals with



disability aspire and desire like their able-bodied counterparts. This rendition of characters with disability with everyday chores and challenges takes the audience one step close to reality.

The ‘film in a film’ is another important thematic device in *Speechless*. It is also the most important reason for taking up *Speechless* in this essay. JJ’s interest in making movies is highly symbolic. It not only symbolizes the importance of involving persons with disability in the film industry or show business or motion pictures but also, narrows the divide between ability and disability. JJ’s eagerness to study making motion pictures, and participating in the same, confirms that his disability is not a barrier. Further, he gets an opportunity to direct a horror movie at Lafayette. In turn, JJ’s directed film is appreciated by his friends and family. What is more, he wins an award for his movie without disclosing his disability to the jury. He can compete with all, and prove his ability besides his disability. Although his family and friends are worried for him, JJ is confident of his enterprise. He is prepared to participate and present his talent.

One of the philosophies of the motion picture should be to narrow the gulf between ability and disability in society. Persons with a disability occupy a very small portion of the screen space. Further, whatever little screen space they occupy is also influenced by preconceived ideas and predispositions. The stereotypes of persons with disability constitute a narrative which is very infrequent. As a result, “The disabled people are recognized as human beings who are situated within particular social and cultural structures, knowledge and policies that enable but also disable their subjectivities” (Johanssen and Garrisi 2).

The social gulf between persons with disability and persons without any disabilities is wide and widespread. “people with intellectual disabilities have lacked a voice, authority, and control over their lives throughout history” (Hellzén, Ove, et al.). The social participation of persons with disability is just about nil or negligible. It is not that they cannot partake in society, but it is for the reason that, society seems unprepared to include persons with disability. “Put simply, is it actually possible to be an 'equal opportunities offender' in a society which has such gaping inequalities, and where the opportunity to speak of the social world seems to be largely premised on one's position within an increasingly unequal society where opportunities to contribute to public discourse are indexed closely to one's position in the social-economic hierarchy?” (Wilde 46). There are layers of inequalities and discrimination which can be removed by awareness and second-person experience.

Conclusion

The present essay advocates the usage of motion pictures, tv shows, and media in shaping the collective attitude of society towards disability in a positive light. It strongly recommends the motion picture act on the philosophy of an inclusive society, “The media can influence values and attitudes... Generating awareness of the lives, experiences, talents and contributions of disabled persons in an integrated setting is important for providing disabled persons with highly visible role models and for changing negative stereotyping of disabled persons by the media where this happens” (Ellis 2; emphasis mine). This contribution of media is an important step towards transformative politics in society.



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The Voice of An Unsound Mind: A Psychological Analysis on Edgar Allen Poe's *The Tell-Tale Heart*

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Abstract

In Mathematics there are two types of numbers known as 'real' and 'imaginary'. Both of them are addressed collectively as 'Complex numbers'. Father of modern psychology Sigmund Freud applied this term to address the collection of human emotions, buried or unstructured memories and many more various personalities of a mind. In this case, this research article is about to focus on the craving voice of an unsound mind of an unnamed narrator from Edgar Allen Poe's short story The Tell-Tale Heart. Humans have evolved so far from uncivilized to civilized ones. But the core emotions have never adapted to this so-called evolved society. Always some conflicts exist such as Man vs Man, Man vs Wild, and Man vs his psyche. It might take another million years to attain the perfect psyche like the holy angels and the son of god. One of the short stories of Edgar Allen Poe talks about the imperfect psyche of a person who assumes himself as a man of perfect sanity. For a weird reason, his 'Id' is driving him to perform a cold-blooded murder. This paper analyses the psychological elements behind the structure of that insane character based on 'Psychodynamic theory' which is very familiar from the Freudian school. It is a great wonder how Poe observed the force of 'Id', 'Ego' and 'Super ego' in this short story before Sigmund Freud published his works based on psychoanalysis.

Keywords: Psychodynamics, Psychoanalysis, Unconsciousness, Freud, Edger Allen Poe.

Introduction

In American literature, there is a unique place for Edgar Allen Poe to represent genres like horror, psychological thriller and detective stories. This is why he is addressed as the 'Father of Detective stories'. He was born on January 19 in the year 1809 and left this world on October 7, 1849. A notable writer in American literature especially in the age of 'Romanticism'. It is right to call this 'Dark Romanticism'. Initially, in his literary career, Poe started to write and publish poems. In the year 1827, his first poetry collection *Tamerlane and Other Poems* was published. Poe was not recognized at that time. But the force of fortune knocked on Poe's door in 1843 through a famous short story *The Gold Bug*. For this contribution, Poe received a great profit which was \$100 which was huge cash in the 19th century. Apart from this contribution, around the world, Poe is remembered through his iconic poem *The Raven* for its unique mysticism. The chosen short story of this paper *The*



Tell-Tale Heart was published in the year 1843 in the magazine 'The Pioneer'. This short story consists of two major characters. Both of them are introduced as nameless, so the narrator and the murderer of this story are constructed as unnamed narrators. This research paper approaches this unnamed character with the application of psychodynamic theory. This theory is a contribution from Freud and his beloved followers such as Carl Jung, Melanie Klein, Alfred Adler, Erik Erikson and Anna Freud. This psychodynamic is a byproduct of Freud's Psychoanalysis. Unlike psychoanalysis, psychodynamic is used as a therapy for mentally disordered patients. Freud and his followers agreed on the influence of the unconscious mind on human behaviour.

Being human we are aware of the things which happen around us. It happens through consciousness whereas some unnoticed or unobserved things of the conscious mind are recorded in the subconscious mind. These records are reproduced in the form of dreams. But the role of the subconscious mind is quite different. Charles Brenner explains the subtle thread between the state of awareness and dreaming.

We should realize that this difference between sleep and waking life is one of degree rather than one of a kind. It is true that during sleep an element of the repressed has a better chance of becoming conscious than it has during waking life, but, as we have seen, in many dreams the ego's defences introduce or compel such a high degree of distortion and disguise during the dream work that the access of the repressed to consciousness is hardly a very direct one in those cases (p. 166)

Unfulfilled feelings take birth as dreams to attribute a satisfactory status to an unsettled mind. However, some personalities fail to defend their 'Id' with their 'Super ego'. Like a drug-addicted person, these personalities get satisfaction through the pain of others. In their realm, there is no culture, emotion or compassion. They are free from guilty conscious. They are neither afraid of sin nor righteousness. Poe has constructed a character in this short story *The Tell-Tale Heart* like king Nero. In this short story, Poe has not taken any flashback story for this character to explain his psychological development from his childhood. However, many psychiatrists support that some suppressed emotions of a child could alter the growth of character in future. Readers may assume that this unnamed character might have been brought up in some spoiled atmosphere.

David P Celani says this in his article *A Structural Analysis of the Obsessional Character: A Fairbairnian Perspective*, "Once the bad object is internalized, it poses a new threat to the developing personality of the child because of the presence of malice, hate, or memories of neglect that accompany the object into his inner world". This unnamed character takes the life of an old man because of his 'Vulture eyes'. Beyond any vengeance and personal conflicts, this character is led by the dark force of the 'Id' to attain peace cruelly. This is why his psyche is identified as an unsound mind in this paper.

The Voice of an Unsound Mind

Inside the Garden of Eden, Adam and Eve were placed with a sound mind and sound body. However, the curiosity of Eve and Adam made them in absent mindset and dragged both of them into the bottomless pit. Sometimes it would happen to normal people and these



types of accidents would become a lifelong lessons in their remaining life. There are thousands of examples for the Men who had sound and unsound minds like Jesus Christ and Judas. Here in this short story *The Tell-Tale Heart*, the unnamed narrator is identified as a man of unsound mind through his inner voice. “I heard all things in the heaven and in the earth. I heard many things in hell. Listen! Listen, and I will tell you how it happened. You will see, you will hear how healthy my mind is.”(Poe 64). Readers could understand the psyche of this character from these lines. This is to introduce the mental condition of the speaker to the readers. From the opening, the author tries to project this character as a harmful creature. Gradually Poe establishes the unsound mind of this madman through the appearance of his neighbour who has weird eyes. “I even loved him. He had never hurt me. I did not want his money. I think it was his eye. His eye was like the eye of a vulture, the eye of one of those terrible birds that watch and wait while an animal dies, and then fall upon the dead body and pull it to pieces to eat it.” (Poe 64). In his perspective, these eyes ignite a never-ending flame of urge which mysteriously drives his ‘Id’ to kill that old man. This is the weird ground of this story that proves that there are few people in this world with this type of imbalanced mental status.

This condition of mind is merely like an imaginary inferno with never-ending screams of suffering souls. This unnamed character’s unsound mind is trapped in a delusion that has made him believe the old man’s eyes as ‘evil eyes’. There is no concrete reason that what made this character a killer just for the appearance of their eyes. In some psychological disorders, people get irritated or develop envy based on their appearance through an inferiority complex. Mostly it happens under ‘narcissism’. Orna Afek mentions this as Grandiosity in his article *Reflections on Kohut’s Theory of Self Psychology and Pathological Narcissism—Limitations and Concerns* “Grandiosity is at the core of narcissism, and hence its presence as a dominant personality trait,” (166). The core reason behind this delusion is nothing but to take the life of the old man. Freud says in *The Psychology of Everyday Life*, “The memory disturbance in pathologic cases (in paranoia it plays the role of constituting factor in the formation of delusions)” (155).

The growth of delusion receives fuel from Oldman’s ‘vulture eyes’ and is waiting to taste the satisfaction of killing. Till the end of this short story, there is no chance to find any change in the murderer’s character. It is a concrete example that his psyche is unsound and it is under the control of the so-called ‘Id’. A Tiger will be in peace after filling its stomach with the blood of a deer. Like this, this unnamed narrator is commanded by his uncontrolled intuition like animals’ instinct. In *An Outline of Psychoanalysis*, Freud explains, “The forces which we assume to exist behind the tensions caused by the needs of the id are called instincts” (5). There is no serious role play of ‘vulture eyes’ in this short story apart from triggering his desire to kill an innocent man. These absurd eyes generate a hallucination and delusion inside his unconscious mind like the ‘wind mills’ from Miguel de Cervantes’s *Don Quixote*. As a reply to Sancho Panza, Quixote says, “They are giants, and if thou art afraid, get thee away home and dispose thy self to prayer while I go to engage with them in fierce and unequal combat.” (Cervantes 46). As per the law, a mentally disordered person cannot be



accused or convicted as a criminal for any criminal activity that he or she committed. But this murderer is not completely a mentally disordered person, instead, he struggles to satisfy his 'Id' permanently. Unfortunately, his longing for peace of mind is never been attained even after killing that innocent old man. His struggle against his psyche continues through the sound of Deadman's heartbeat. The disturbing 'vulture eyes' take incarnation as the sound of a 'heartbeat'. In this condition, this unnamed character's problem is not from the outside but from the inside. His unsound mind is not ready to get satisfaction even after the cold-blooded murder. Instead of repentance through guilty, his unsound mind switches the position from 'vulture eyes' to 'heartbeat'. His never-ending search for peace is like the curse of Sisyphus.

This blind fight against the unsound mind is described by the statement of Frieda Fromm-Reichmann from *An Outline of Psychoanalysis* "The terror-stricken person feels himself to be alone among deadly menaces, more or less blindly fighting for his survival against dreadful odds." (114). Poe concludes this story with the confession of the murderer not with repentance. Beyond those eyes and heartbeat, the unknown urging voice of his unsound mind takes a settled position after this confession. But there is no assurance that this hidden voice disappeared from his heart. He says, "Yes! Yes, I killed him. Pull up the boards and you shall see! I killed him. But why does his heart not stop beating?! Why does it not stop!?" (Poe 67).

Conclusion

Mother Nature has been creating and destroying its creations and attributions since the birth of this universe. In this process, some of them are set in the form and many of them are left as deformed. This explains the existence of imperfections around the universe. It is called anomalies in creation. It happens in the human species also as the mutation of cancer cells, and sudden failure of organs and motor function. From a different perspective, Poe's unnamed murderer can be classified as a social anomaly. Till the end, his unsound mind is left as incurable. Technically Poe has broken the actual dark side of jealousy, vengeance and sadism. All normal men and women might have a layer of unsound mind, but Poe developed that layer as a complete character such as a devil in human form. His intelligence and wisdom were turned off and his actions were controlled by the voice of his unsound mind. Before the school of psychoanalysis, Poe had been ahead of their time in their work. This short story has portrayed the extremity of an unsound mind through an unnamed character because his psyche is the speaker in this short story.

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Interpretation of Ecofeminism by Vandana Shiva and Maria Mies in Toni Morrison's *A Mercy*

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Abstract

The author discusses the research based on admiration and respecting nature, destruction of the environment, revenge on nature, issues of Black Women, and modern technologies. The Key Terms of my paper are love and care for nature, and Demolishing both women and nature. The aim and scope of my manuscript are the opinions and understandings of prominent eco-feminists like Vandana Shiva from India and Maria Mies from Germany, as well as their views, which are discussed in Morrison's A Mercy. Shiva and Mies explained the exploitation and liberation of both women and ecology.

Keywords: Ecofeminism, Vandana Shiva, Maria Mies, Toni Morrison, *A Mercy*.

1. Introduction

According to Vandana Shiva, "The liberation of the Earth, the liberation of women, the next stage towards freedom is the emancipation of all humanity. It is the next step of peace that we must strive for we must innovate". The author expressed the illustrations and interpretation of Shiva and Mies in the fiction of Toni Morrison's *A Mercy*. Both Shiva and Mies compared ecology and women through various elements such as political, economic, chemical, scientific, technologies, computer networks, modern systems, and movements. Toni Morrison's Original name is Chloe Ardelia Wofford. She is the best and first Afro-American woman to receive Nobel Prize for Literature in 1993. Morrison's ninth novel, *A Mercy* published in 2008. Morrison's *A Mercy* has many themes such as slavery, discrimination, domination, sexism, rape, revenge, and alienation. Morrison is one of the noted fictionists and her novels suited almost covered many themes as well as literary theories and criticism in various aspects. The author discussed *A Mercy*, a novel connected with nature and women with the interpretations of ecofeminists, Shiva and Mies.

1.1 Literature Review

The reviews of certain important writers related to the title, Ecofeminism, Destruction, and Esteem nature of the environment, and women. The research paper reviews are included. Shaista Maseeh's definition of ecofeminism and ecocriticism. Maseeh discussed the novel *A Mercy* by Toni Morrison on the topic of Ecofeminism. She has included certain



characters like Jacob Vaark, Rebekka, and Regina. Vaark has named his horse Regina. Manasseh inspired the Vaark as he treated the horse as one among his family and named, it Regina.

1.2 Ecofeminism

One of the literary theories and criticisms of English Literature is Ecofeminism. Ecofeminism is coined by the French feminist, Francoise D' Eaubonne. Ecofeminism is further developed by the popular ecofeminists as well as renowned environmental activists, Vandana Shiva and Maria Mies. Francoise D' Eaubonne introduced the term called Ecofeminism in 1974 and mentioned it in the book, *Le Feminisme ou La Mort*. Later, Ecofeminism was developed through conferences and common to all persons and their meaning, first ecofeminist conference happened in March 1980 at Amherst the title is "Women and Life on Earth: A Conference on Eco-Feminism in the Eighties". Both Shiva and Mies defined Ecofeminism as the connection between patriarchal violence against women and nature.

Vandana shiva is from South India and she belongs to a theoretical physicist. She is from the Ecology Movement. She focuses on the capitalist people and the nature of the South. Maria Mies is from North Germany. She belongs to Social Scientist. She is from the Feminist Movement. Both the aim and purpose of Ecofeminism, are to express our diversity, the Narrow perspective of Capitalist Patriarchy, and Natural inequality, said in different ways. Shiva and Mies give an example of Ecofeminism, North dominates South likewise Male dominates Female or Transgender as well as Ecology. The word 'ecology was coined by German Biologist, Ernst Hackle in 1869. Ecology is a relationship between organisms and the environment. The purpose of ecology is to maintain ecological balance and minimize the effect of pollution, deforestation, population explosion, the killing of animals, and many other problems. In the lexicon, Ecofeminism is subdivided into Ecological Feminism. Feminism is nothing but women's inequality.

1.3 Nature Esteemed

Lina, Sorrow, and Florens are the slave girls, who worked on Jacob Vaark's plantation. They are considered labourers. They will do their work perfectly and even protect nature with various techniques. The young girls are very conscious about maintaining the plants in the garden. These girls are protecting crops from Night creatures like Black Flies which destruct the crops as well as plants. They knew about the fourteen days of rain which also destroy the crops and also other plants, they might maintain. They remembered the proverb in their mind, "Prevention is better than cure". They protect nature and give honour before destruction arrives. Both Shiva and Mies remembered that the farmer must not suppose to use chemicals such as pesticides, and fertilizers which cause the environment that spoils everything topsyturvy.

1.4 Issues of black women

Shiva and Mies demonstrate rape, racism, domination, slavery, violence, alienation, and discrimination. In Morrison's novels, the Whites have control over Blacks, and the negroes colonized by the whites occupy their lands and destroy their environment which is



known to be Capitalist Patriarchy. The overall control and power under them. Here, in Morrison's ninth novel, *Jacob Vaark and D' Ortego* control the black slaves and especially tortures the women slaves by beating, raping, and doing lots of work burden upon them without rest and even leaving them to care for themselves. Florens is a very young, and teenage girl who was pale black. She abandons the house of D' Ortego who was so hard and once or twice, and more times raped her mother and tortured her. So, her mother was aware about her daughter was not caused by him and D' Ortego itself sold Florens to Jacob Vaark to clear his debts. Rape is one of the outbreaks of violence against gender. Mies expresses that rape is equated to warfare because Black women are colonized by white people through militarism. In the Indian National Song, *Vande Mataram*, the mother is a holy word but the mother was reaped by the colonized people. So, it was termed a painful process by Shiva and Mies. Violence is nothing but beating and harassing in the mode of physical and mental.

In this particular situation, Mrs. Rebekka Vaark and Lina, the native American girl who works as a slave for Vaark's family, both become close and share their lonely feelings and they spend the time with nature admiring it with overjoy and embrace themselves by singing songs like birds with a nice voice and also played a pipe, passed their precious time beautifully. Normally men discriminate against women in ugly glossaries with animals like a pig and so on. During the early nineteenth century, Eugenics techniques are introduced to reduce the breeding of black people. Eugenics, modern technology is also known to be a race. In the novel, *A Mercy*, teenage black girls are suffered from race. Both Shiva and Mies introduce the German Philosopher, Hegel who said, "some of them don't know the values of human, negroes need liberation and to stop the slavery".

1.5 Nature's revenge

Jacob Vaark and D' Ortego are harsh and fierce. Both owners are caused by the nature. Nature revenges D' Ortego by ruining his crops as well as losing his goods under the ship. D' Ortego's plantation is harmed by the animals too. Through these causes, his business flopped and his house was sold to the Vaark family. Nature retaliated against Jacob Vaark with the disease called smallpox and his crops are destroyed by the Black Flies. Jacob Vaark disabled the cattle and also, the horse. Smallpox affects humans due to climate change. At the same time, it comes naturally. The virus of smallpox can stop by biotechnology. No one gave the helping hand but nature shows pity and kindness in its activity.

1.6 Devastation of Environment

In the ninth novel of *Chloe, A Mercy*, Jacob Vaark is one of the main characters who destruct more than fifty trees. Both Shiva and Mies said that devastation happens in the world of various disasters like chemical industries, chemicals and gas explosions, dumping of toxic wastes, using modernized systems such as monoculture, and hazardous use through various food products and many things. The character, Jacob Vaark is compared to the man-made disaster, 'Hurricane'. Hurricane is one of the most dangerous crises of the environment which damages wide to people and the environment. The quality of a Hurricane is destruction. Morrison compared Hurricane to destroying the lives of slave women by men and their trust in their ego and power also.



1.7 Technologies

German Philosopher, Martin Heidegger said that ‘modern technology exists by its essence’ and ‘Human being is so dangerous than modern technology’. Jacob Vaark is one of the cruel characters in the novel, *AMercy*. Vaark is a rancher and dealer in New England. He is a spouse of Rebekka, and master of Lina, Sorrow, and Florens. He is a wealthy person and had a fowl. Fowl is nothing but a poultry farm with modern technology using needles and vaccines. He had a plantation of corn and vegetables. In the USA, the early twentieth century itself was automatic in the Poultry Industry came and it improves the efficiency of increasing protection and protectivity. Both Shiva and Mies introduced the modern agricultural system, Monoculture, and poultry-food production. Monoculture is single-crop cultivation. Monoculture is a creation of technology, not a natural process. It is one of the modern agriculture systems and it helps to increase the food production level. It lacks diversity. It threatens the loss of biodiversity, soil fertility, and environmental pollution. Shiva and Mies said that Monoculture nourished by chemical fertilizers abolished the basis of soil fertility and it will affect the soil, creating soil erosion. Mies and Shiva demonstrate the HYV Monoculture, refer to as High Yield Variety Monoculture. HYV Monoculture is a high-quality seed such as paddy, wheat, maize, Jowar, and sugar cane also included. The Vaark family used a monoculture of sugarcane. It has grown within a short duration, with no more nutrition benefits. Instead, Chemicals like pesticides and fertilizers kill soil fauna and flora.

Conclusion

Nowadays women are very shrewd because they might emancipate from the struggles that they might be facing in the present scenario. All women are educating new things and read a lot as well as make nature a pet like Tulsi Gowda who received an award from the present President, Ram Nath Govind. Tulsi Gowda is an Environmental Activist and seventy-two-year-old woman who received Padma Shri Award in 2020. Women are thinking that Ecology is a great redeemer and comforter, once created by God which provides them with a permanent blessing and harmony.

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An Indian Approach to Anna Freud’s Psychological Defense Mechanism through the Bollywood Film *English Vinglish*

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Abstract

*Psychodynamics, largely a part of psychological and psychoanalytic criticism, initially set its foot in the nineteenth century. In the 1920s, this psychological literary criticism developed as psychoanalytic criticism with the remarkable contribution of Sigmund Freud. Freud is often referred to as the father of psychoanalysis because of his indelible and path-breaking contribution to the field of psychoanalytic criticism. His significant theories, such as the personality theory of id, ego and superego, unconscious mind, Freudian slip, psychosexual development and the mechanisms of defense have unfolded mechanisms of the conscious and unconscious mind of an individual. Anna Freud, daughter of Sigmund Freud, added another brick to the psychoanalytic theories through her significant contribution to the arena of child psychology. Besides child psychoanalysis, she is also known for her theories on defense mechanisms in her well-known work, *The Ego and the Mechanisms of Defense* (1936). In it, she has deliberated on denial, repression, displacement, sublimation, suppression, rationalization, projection, reaction formation and introjections as some of the defense mechanisms of the conscious and unconscious mind. The present research article would look at some of these defense mechanisms from an Indian standpoint by its application to a Bollywood film, *English Vinglish* (2012). It would also attempt to understand the positive and negative implications, if any, of the defense mechanisms on the respective individual, i.e., Shashi Godbole, the central character of the film.*

Keywords: Defense Mechanism, Denial, Rationalization, Regression and Sublimation.

Introduction

Psychodynamics, largely a part of psychological and psychoanalytic criticism, initially set foot in the nineteenth century. Psychological criticism in the literature primarily dealt with the workings of the mind and personality of the respective authors. In the 1920s, this psychological literary criticism developed as psychoanalytic criticism with the remarkable contribution of Sigmund Freud. He expanded the term ‘psychology’ to ‘psychoanalysis’ which initially started as the “analysis and therapy of neurosis” but soon developed and adapted to understand the “history of civilization” (Abrams 257). Freud is often referred to as the father of psychoanalysis because of his indelible and path-breaking contribution to the field of psychoanalytic criticism. His significant theories, such as the personality theory of id, ego and superego, unconscious mind, Freudian slip, psychosexual



development and the mechanisms of defense have unfolded mechanisms of the conscious and unconscious mind with works, like, *The Psychopathology of Everyday Life* (1901), *Civilization and Its Discontents* (1930), *The Future of an Illusion* (1927), *The Interpretation of Dreams* (1899), and many others.

Anna Freud, daughter of Sigmund Freud, added another brick to the psychoanalytic theories through her significant contribution to the arena of child psychology. She has propounded theoretical as well as practical perspectives in consideration of psychoanalysis in the different stages of the development of a child. Besides child psychoanalysis, she is also known for her theories on defense mechanisms in her well-known work, *The Ego and the Mechanisms of Defense* (1936). In it, she has deliberated on denial, repression, displacement, sublimation, suppression, rationalization, projection, reaction formation and introjections as some of the defense mechanisms of the conscious and unconscious mind. The present research article would look at some of these defense mechanisms, i.e., denial, rationalization, regression and sublimation, from an Indian standpoint by its application to a Bollywood film, *English Vinglish* (2012). It would also attempt to understand the positive and negative implications, if any, of the defense mechanisms on the respective individual, i.e., Shashi Godbole, the central character of the film.

Shashi Godbole in *English Vinglish*: A cursory Glance

The Bollywood film, *English Vinglish* (2012), features Sridevi as the central character, named Shashi Godbole. The Indian movie traces the journey of a married woman who aspires to learn the English language so that her husband and daughter admire and acknowledge her identity in their English-spoken circles. It is scripted and directed by Gauri Shinde and produced by Sunil Lulla, R. Balki, Rakesh Jhunjhunwala and R. K. Damani. *English Vinglish* is a feminist film that centres on a married middle-class woman, Shashi Godbole. Shashi, besides being a homemaker, is a small entrepreneur who is locally known for her *laddoos* (traditional Indian sweet that is round in shape). She runs her business from her home only which seems one of the reasons that her husband, Satish Godbole, does not acknowledge her identity as an entrepreneur. Shashi has two kids, a daughter and a son, Sagar and Sapna, respectively. In the film, a typical Indian family is presented where the husband is in the dominant position. Satish's attitude is quite casual towards Shashi's business of making *laddoos*. Shashi, like a traditional wife, expects acknowledgement and appreciative words from her husband for her efforts in sharing the expenses of the household and earning an economically independent identity. But her husband looks at her only as a housewife and because of this he sometimes laughs over her small running business of making *laddoos*.

Contrarily, her mother-in-law is presented as supportive quite unlike the traditional portrayal of a mother-in-law in typical Indian families. Shashi's mother-in-law is compassionate and considerate towards her and, most importantly, acknowledges her efforts and understands her. There are a few instances in the film where her mother-in-law understands her unsaid emotions when she is jeered by her husband or her daughter. Like her mother-in-law, Shashi's son, Sagar, loves her dearly and both share a sound and vivacious mother-son duo bond. Contrastingly, her daughter, Sapna, jeers and ridicules her mother for



not being able to speak English. There are frequent instances in the film where her daughter is seen disparaging and ridiculing her and making her feel inferior and lower because of not knowing English.

Understanding Psychological Defense Mechanism through Shashi Godbole: An Application

In *The Ego and the Mechanisms of Defense*, Anna Freud defines defense mechanism as the psychological process of the unconscious mind in which it endeavours to defend an individual from being psychologically and emotionally hurt. As mentioned earlier, Anna Freud has discussed varied sub-processes in the psychological defense mechanism. The present research paper has comprehensively looked at the denial defense mechanism, rationalization defense mechanism, regression defense mechanism and sublimation defense mechanism by its application to an Indian female character, i.e., Shashi.

Denial Defense Mechanism

The first is the denial defense mechanism. Anna Freud defines it as the psychological mechanism of the unconscious mind in which it tries to deny the existence of painful or hurtful actual situation or reality so that the individual would not feel hurt. A careful consideration of the initiation of the movie reflects the traditional Indian household where a woman is the one who wakes up early, cooks and prepares everything for her husband and children. The introduction of Shashi's daughter, Sapna, is carefully planned to trigger thirst in Shashi to learn English. In the initial scene, Sapna's jeering of Shashi regarding her wrong pronunciation of the word 'jazz' provides a hint of the execution of Shashi's psychological defense mechanism. When Sapna asked Shashi to again pronounce the word 'jazz', she refrained from saying it because she does not want to get mocked by her daughter. Implicitly, she tries to deny the situation in the fear of being mocked and laughed at. However, later, she repeatedly tried to pronounce the word, though alone. But when she could not do it, she renounced practising it considering it insignificant. Thus, by abandoning the practice of pronunciation, she has expressed her denial to seriously consider the sarcasm of her daughter towards her. The unconscious denial defense mechanism of Shashi's mind is again reflected when she tries to rationalize her jealousy. When Shashi's husband tries to give rationale regarding him hugging his female colleague, she agreed with his explanation that it's just a westernized gesture to say hello to someone. Noticeably, she was offended at first when she saw her husband hugging another female but after listening to his explanation, she abandoned her jealousy as if the incident had not happened in the first place.

Rationalization Defense Mechanism

Anna Freud defines the rationalization defense mechanism as a psychological process where the mind tries to find rational reasons for any inappropriate behaviour. As already discussed in the denial defense mechanism Shashi tries to provide herself with a rationale that her husband had hugged a female colleague in just a welcoming gesture, so, it also includes a rationalization defense mechanism. This rationalization defense mechanism is also reflected in Shashi's unconscious consolation to her mind that her daughter Sapna is highly influenced by western culture and that's why she often laughs at her inability to speak in English. A



similar instance is seen in the middle of the movie when Shashi goes to stay at her sister's place in Manhattan. There, when her niece Meera's fiancé came to meet her for dinner, she retired to her room on the pretext of feeling sleepy. It is because she could not relate to the English-spoken group of her sister, niece and her fiancé. By making her way to her room, she unconsciously tries to give herself the rationale that she does not belong to this group. That's why, in her room, she immediately rang her husband to share some words with him.

Regression Defense Mechanism

Anna Freud links the regression defense mechanism to an individual's earlier phase of development when he or she is a child or a teenager to mentally push away some stress or anxiety. In the movie, the regression defense mechanism is seen at the point when Shashi started to learn English in Manhattan. However, in the initial half as well, there is a small hint at the regression defense mechanism of Shashi's mind when she makes a dance move to release her stress because of her daughter's mockery of her. Though it was on the insistence of her son Sagar that she showed the dance move, it had somewhat released her stress. The regression defense mechanism is explicitly highlighted when Shashi joined the New York Language Academy in Manhattan to learn English. The first day at the academy infused her with great energy and excitement as if she is a damsel who has just joined college. On her first day, when she reached the academy by herself, she was relaxed and elated. It was an achievement for her that she accomplished without any help in a foreign land. There, the everyday excitement to learn something new thrilled her and made her more and more inquisitive about learning the language which she had earlier found insignificant. Learning English made her feel as if she is exploring an unbounded ocean. In the regression defense mechanism of Shashi, the role of Laurent is significant. In Laurent, Shashi found a genuine friend to whom she can divulge her dilemma and can also express her disappointment of not being acknowledged by her family. On the other hand, Laurent was fascinated by Shashi's personality and harboured feelings for her. In the movie, Laurent implicitly approached Shashi quite several times by inviting Shashi for coffee. Initially, Shashi denied accompanying him but later when she realized his respect towards her a satisfaction of acknowledgement enveloped her. Later, she accepted his invitation and also went on an outing with him which she enjoyed like a chilled-out college-going girl.

Sublimation Defense Mechanism

A sublimation defense mechanism is a constructive psychological mechanism. In it, an individual channelizes stress and anxiety in some constructive or productive work. In the movie, Shashi excels in making *laddoos*. She has a good small business making *laddoos* which she is running quite well evident from the number of customers she deals with regularly. Even, her husband appreciates her cooking and culinary skills. Though, it is shown in the movie that it is from earlier that she is fond of making *laddoos* and other eateries yet this fondness of her turns out to be a practice of stress release for her. When her husband and children reached Manhattan, at an instance during the conversation, her husband made fun of her. Shashi was offended and stressed because of such behaviour on her husband's part in front of everyone; she immediately stood up from there and started making *laddoos*. When



her sister tasted the *laddoo*, she was speechless by the amazing taste. Thus, sublimation is also an important phase of Shashi's defense mechanism in the movie *English Vinglish*.

Conclusion

Thus, Shashi's character in the movie, *English Vinglish*, exemplifies Anna Freud's psychological defense mechanism discussed in *The Ego and the Mechanisms of Defense*. Particularly, four psychological defense mechanisms are reflected in the character of Shashi; they are the denial defense mechanism, rationalization defense mechanism, regression defense mechanism and sublimation defense mechanism. In the movie, Shashi's act of denying the scornful attitude of her daughter towards her reflects a denial defense mechanism while her act of giving herself a rationale that it is because of the influence of westernized culture illustrates the rationalization defense mechanism. Shashi's unfolding and exploration of herself as a free bird like a college-going girl hints at a regression defense mechanism while her fondness for cooking and making *laddoos* highlights the sublimation defense mechanism. Thus, all these four psychological defense mechanisms, i.e., denial, rationalization, regression and sublimation, are implicitly and explicitly reflected in the character of Shashi in the movie *English Vinglish*.

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Looking into the Soul: Self-Identity in the Select Novels of Joseph Conrad

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Abstract

Conrad's novels exhibit the idea of personal honour which is essential to man's existence. In his novels, we see that a character defends himself through his actions. Conrad took recourse to the character of Marlow in order to voice his own feelings, whether skeptical or otherwise. Joseph Conrad's stories of the sea, the jungle, and the social and political instability of mankind and the innermost workings of the human heart are commentaries on and reflections of his own life and varied experiences. Conrad's early experiences set the pattern of his life and provided themes which often occurred in the books he later wrote. Like many of his heroes, he was lonely and sought independence. The emotional estrangement of man in an alien surrounding whether self-imposed or circumstantial recurs in Conrad's novels.

Keywords: Joseph Conrad, Identity-Construction, Self-Conscious, Self-Identity, Voice.

Introduction

Conrad's personal journey to the Congo in 1890 is depicted artistically in *Heart of Darkness*. In Conrad's writing career, it ushers in the start of a significant creative phase. In the opening lines of *Heart of Darkness*, Marlow states: "Between us there was the link of the water" (135) and this claim serves as the thread that ties him to Youth and introduces Marlow as the narrator in Conrad's novel. The journey is a journey into darkness... Conrad employs Marlow as the narrator once more because he is interested in the readers' perception of the events as much as those themselves. He was obsessed with the enigma and difficulty of evil in life. He tended to focus on man's predicament which often forces him to face the unknown (Sethuraman et al 104,105) Marlow too is developed into the self-expressive character seen here and in *Lord Jim* and *Chance*. However, Conrad's purpose is not merely to entertain, but also to instruct. It is Marlow's memory that pieces together and re-creates Conrad's journey into the Belgian Congo.

On a personal level, Conrad's trip to the Congo was the major factor that led him to change from being a sailor to a novelist. The voyage to the Congo for Conrad evolved into a journey within, a journey through the depths of the soul. It depicts a trip into man's inner darkness, which awakens upon contact with the actual experience of the Congo and the light it sheds on uncertainty, fascination, remorse, and a sense of horror: —It seemed to throw a kind of light upon everything about me – and into my thoughts! (*HD* 141). Conrad's purpose



is to not only take the reader on a journey to the Congo but also to use this tour to answer any queries the reader may have when confronted with an African issue.

Looking into the Soul vs Self-Identity

In *Heart of Darkness*, Marlow reflects on the time when he transitioned from a world of innocence to the world of experience—from a world of light to a world of darkness. Marlow deals with a number of problems in this world that a person in his so-called “civilized status” in Europe would not think were feasible. While people in Europe are living in a state of delusion, Marlow encounters the “heart of darkness,” the fundamental reality of life in Africa. While Kurtz represents the white man in Africa, his actions end up being worse than those of the black man, whose actions are meant to be natural to him. Kurtz had gone to Africa with grand ideals but he loses them to the wilderness surrounding him: ... the wilderness had found him out early, and had taken on him a terrible vengeance for the fantastic invasion (221).

Kurtz sets out on his mission to the Congo as a representative of good, but paradoxically finds himself drawn into the very system that he had intended to subvert after failing to overcome his inherent evil: —he had the power to charm or frighten rudimentary souls into an aggravated witch-dance in his honour (209). Over time, Kurtz gives in to the wilderness and merges with it. In fact, he thinks his plunder is his.

Almost immediately after arriving in Africa, Marlow learns of Kurtz. Kurtz travelled to Africa with the intention of bringing the locals up to speed, and he was well-known to everyone involved with the continent and the apparent effort to bring the locals up to speed. But in a setting that is barely supportive of education of any type, his beliefs start to degenerate, and he eventually became someone else. He started to prioritize getting ivory over everything else and started to behave just like the people he was supposed to be passing the torch of civilization to. Even better, he was able to persuade the tribe to follow him and had a connection with a tribeswoman. It should be noted that Kurtz had an impact on Marlow during his travels, and that impact persisted even after Kurtz passed away, as evidenced by Marlow’s refusal to provide the business Kurtz’s documents. To return her letters and portrait, he went to Kurtz’s house. Marlow was with Kurtz when he passed away, and he overheard his final comments belittling the lofty goals that motivated him to travel to Africa.

Marlow stops being a purely objective observer and narrator as he absorbs events and impressions. His position is perceived as evolving continuously. Marlow is coerced into forming a partnership with Kurtz because he is in some manner connected to him and, like him, is drawn to the woods. Marlow feels a connection to Kurtz, and as a result, he worries about Kurtz's destiny. Like Kurtz, Marlow also encounters hardship in the jungle. Although he overhears Kurtz's final remarks, he does not tell his intended recipient. Instead, he lies to her saying: —The last word he pronounced was – your name (251).

The conflict that *Lord Jim* depicts which constitutes a threat to the harmony that exists amid everyone. Jim, a straightforward and sympathetic man, serves as the main character and Conrad once again chooses Marlow as the narrator in *Lord Jim*—Jim’s entire story could



have been related in a few pages, but in this book... the author's strategy includes exhibiting the processes by which other people learn this story, and their reactions to it (Najder 82).

Marlow makes references to events that are crucial to Jim's story but that the readers are unaware of right from the beginning of his narration. Marlow makes reference to a well-known fact. This is, of course, the white crew of the ship "Patna" abandoning it, and he knows little more than Jim and the other crew members do, which is that the ship has not sunk. Conrad presents Marlow as a crucial counterpoint to Jim because he is interested in analyzing motives in this book. We are able to understand Marlow's knowledge and feel what he is feeling because of the story. His realization that Jim's death was the result of Brown's own actions horrified him as he spoke with the dying Gentleman Brown. Intellectual and moral suspense are present in *Lord Jim*. We observe that Jim had to flee into the uncivilized world of Patusan in order to fulfill his desires and himself as well as to avoid the wrath of the civilized world: —In the face of an unsalvageable dishonour, Jim's steadfast pursuit of his dream of honour (Berthoud 189). However, it becomes clear that Jim never finds peace. Just as he starts to feel secure with the prefix "Tuan" added to his name as a symbol of accomplishment, his world is upended when he is dubbed a pirate by a group led by "Gentleman" Brown, which nearly kills him.

As Jim's narrative begins, we are informed about the "Patna," a ship that is said to be carrying many pilgrims to their final destination when it is subsequently sinking and their crews, including Jim, abandon it. The ship, which is not lost, is instead towed to port by a French gunboat. The case of those who had left the ship is then brought to trial. Having abandoned the ship and disregarded his obligations to his passengers, Jim is overcome by feelings of remorse. He believes his behaviour amounted to desertion of duty and was also a cowardly conduct on his part. His actions at that time were in opposition to his fantasies of carrying out heroic deeds, and in order to make amends, he alone chose to attend the trial rather than the other policemen who fled. Jim appears in court and bravely accepted the penalty that was handed to him—the cancellation of his certificate.

During the trial, Jim is first observed by Marlow, who immediately develops a fondness for him. Jim is understood by him, and he assists Jim in finding employment. Finally, with the aid of Stein, Marlow's buddy, Jim is sent to Patusan, a secluded inland town where Jim's past can be forgotten. Here, Jim gains the trust of the populace and rises to the position of leader by freeing them from the threat posed by the bandit Sherif Ali and defending them from the dishonest local Malay chief, Rajah Tunku Allang. After winning Jewel's devotion, Jim starts to feel content with his existence. A few years later, "Gentleman" Brown attacks the town, which brings the story to a close. However, Dain Waris, the son of the Bugis community's leader, is killed despite Brown and his gang being chased away. Even though Jim ultimately dies from a gunshot to the heart, he finally achieves his destiny by accepting responsibility.

Marlow does not merely serve as the narrator throughout the duration of the book. While assuming the role of Jim's benefactor, he actively participates in the analysis of Jim's mental state. He plays a very specific role in the series of events that are narrated, and it is



obvious that the author gives Marlow plenty of room to grow as a character. Marlow is introduced early in the narrative and makes references to events that are crucial to Jim's story but are unknown to the readers. These allusions are crucial because without them, the reader cannot understand what Marlow is talking about.

In *Lord Jim*, connections between impressions are made emotionally and psychologically rather than logically. During Jim's trial, Marlow observes him. In order to achieve a key advantage, he simultaneously distances himself from his story. Marlow first encounters Jim during this trial; as a result, he grows to like him and takes on the position of Jim's guardian. After that, Marlow empathizes with Jim and makes every effort to help him. Jim is hired by Marlow in a variety of roles and locations. But anytime he senses that his past is about to come to the surface, he goes deeper inside. In the end, Marlow's friend Stein proposes relocating Jim to Patusan, an isolated inland community with a mixed Malay and Bugis population, where Jim's background may remain buried. Here, Jim gains the people's respect and takes on the role of leader until he is fatally shot through the heart.

As the narrator, Marlow fears that Jim's passing will leave behind all of his shortcomings. After upholding his principles and being known as Tuan or Lord Jim, Jim ultimately meets his demise at the hands of Doramin. Marlow believes that Jim finally made up for his cowardly jump in death by achieving the glory he had yearned for his entire life. Because of his comprehension of Jim and his concern for his welfare, which led him to assist Jim in the manner in which he did, Marlow gives Jim a vivid portrait that is significant. He plays the part of Jim's supporter while actively assessing Jim's mental state, thus he is not just a passive narrator.

Conrad once more employs Marlow as his narrator in *Chance*, the only novel with chapter titles. Marlow integrates the tale using a combination of his own experiences and conversations with others. For the last time, Conrad employs him as narrator, and at this point, his job is well defined and plays a crucial role in how the story develops. The reader can go between the story and each character because he has the ability to get into the head of each one with whom he engages.

If his novels make a tragic point, it is that man seems capable of discovering the reality of his own values only through their defeat or contradiction," Marlow is quoted as saying. "As we see Marlow, during the development of the plot of the four novels studied, he grows into a character that has an assertive role to play in the course of the events (Berthoud 189).

Conrad is shown to be correct by Marlow, who supports his position. He is not just Conrad's spokesperson, yet.

Similar to *Lord Jim*, Emily Bronte's story starts in the midst. The story opens with Mr. Lockwood's first visit to Wuthering Heights, which takes place at the height of Heathcliff's retaliation, when he has finally achieved total control over young Catherine and Hareton. Mr. Lockwood sees Catherine and Hareton in misery and Heathcliff triumphant. Lockwood is compelled to seek shelter at the home of his obnoxious landlord, Heathcliff, due to a storm that night because he is helpless. Cathy's ghost may be heard calling at the



window, keeping Lockwood up all night. We see Heathcliff and *Wuthering Heights* for the first time as they would appear to an outsider, who serves three functions that might be enumerated as follows: Second, it allows the novelist to visualize for the reader the contrast and harmony that drive the story's action. Thirdly, it reveals the conflict, its origin, and subtly suggests a way to resolve it.

'Call me Ishmael', the narrator who serves as the voice of *Moby Dick* by Melville says in the opening paragraph (M D 1). He holds a position on the crew of the *Pequod* that enables him to speak from personal experience about his perceptions of the people working on the ship, which in actuality serves as a metaphor of the experienced reality. Ishmael, like Kurtz, embarks on the *Pequod* with the intention of "whaling," but in addition to his professional background, he encounters Ahab, who transforms this voyage into an act of vengeance against the White Whale that has stolen his leg.

Ishmael participates in the action of the book without being impacted by it, like Marlow and Nelly Dean do. He can conveniently comment on them and the overall scenario in the narrative because of his close proximity to the many characters. This gives him the benefit of being able to provide the readers a more in-depth understanding of both his own function and that of the characters, which is a further benefit. Ishmael also recounts his experiences, demonstrating that Heath Cliff's actions are motivated by love and revenge whereas Ahab's actions are motivated by retaliation and hatred.

Conclusion

In Conrad's fiction, Marlow takes on increasingly complex roles; in youth, he serves as the author's mouthpiece; in *Lord Jim* and *Heart of Darkness*, he considers the protagonist's subjective consciousness; and in chance, he is viewed in a different light. Marlow is misogynistic and sardonic, and he plays a significant role in the story. Marlow is employed to deepen the idea of the book and to provide some distance between the events mentioned in order to obtain a critical perspective as he gathers experiences and impressions. It's possible to relate Marlow's function in *Lord Jim* to Nelly Dean's in *Wuthering Heights*. Ishmael encounters Queequeg, becomes close with him, and participates in his prayers, but he is unaffected by him, in stark contrast to Marlow in Conrad's *Heart of Darkness*, who may be influenced by the horrifying truth about Kurtz and tells his intended that Kurtz said her name before he passed away.

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