CHAPTER – VII

Summing Up

It is well known fact that literary luminaries have a vision and they want to translate their vision into reality with the help of their works. Every artist tries to impart this lesson under the garb of entertainment, so enlightenment and entertainment appear to go side by side. Eudora Welty describes about the celebration of life with a view to take positive attitude towards life. Despite the great depression of 1930’s, her stress in her works is on the beauties of life. She is totally concerned with the individual and feels that the main strength of an individual lies in family, community and social mores. She favours the institution of marriage but wants that it should be based on love and mutual understanding. This connecting strand runs throughout her works. Any character deviating from the path of age old accepted principles gets lost in the labyrinths of life through loveliness and boredom.

After analyzing all her works, the scholar has found that there are following points in them.
Eudora Welty presents the realistic pictures of Negroes in her novels without any social form objective. Their lot was really pitiable during the early part of the 20th Century. But they are not made the main characters by her in her novels. They first work like adjuncts or doing supporting role to these white characters. Similarly their progress has not been highlighted. The main focus is on White characters and this shows the biased attitude of the novelist.

The novelist finds life mysterious and insoluble riddle which has not to be shunned but enjoyed in each and every way. This gets reflected in her novels. The mystery pervades in each of her novels and it is not resolved up to the end. Welty is more interested in pointing out the process of events taking place in life rather than the outcome of them. Everything is left to the conjecture and interpretation of the readers to derive meaning out of them. That is why it becomes necessary for any enthusiastic reader to go deep into the life history of Welty to understand the ramifications of that description.
Eudora Welty’s works appear to be the pieces of poetry because natural objects are mentioned in minute detail. Each and every tree, its branches, the sound of the bird and the configurations of forest are described in such a way, as they come before our mind’s eye intently and the readers seem surrounded by them. Natural objects also symbolize the happiness of the characters. Their movements indicate the pleasure felt by the characters.

In her novels, place has a very significant role to play because she describes the physical features of that place in details. Sometimes it takes the role of a character and determines the behavior of characters. Place influences their decision making too. The place which she frequented is Mississippi area so this finds place in majority of her works.

Though Welty never claims to be a feminist, her works highlight the position of woman in the society. Her woman characters are in the commanding position in her fiction and their psyche have been probed to great depth. The novelist time to bring home this fact that the happiness and dignity of the women in the family
ensures all round progress of the family and the community.

6 Sometimes in Welty’s novels the characters describe serious incidents in a very light mood. It happens in the story ‘The Power House’. Here the protagonist in the course of the staging of the play intimates the audience that his wife is dead. This reflects the viewpoint of the novelist that serious and light incidents are the part and parcel of life. So one should not be bothered about the turn of events.

On the basis of all the criticism that has been done on the works of Welty so far, it can be mentioned without an iota of doubt that she is an adventurer of the mind. Every tale of her represents a complete image of human relations’ not only tragedy of necessity but also comedy of life. She creates characters who delight in flaunting and shocking, from Virgie Rainey with her dare-devil behavior and dress to the ‘middle aged lady’ in ‘the Bride of the Innisfallen’ who parades in a stripped rain coat or those who adore staging their response to life’s drama. In a number of ways she shows modernist tends in her works. As early as her first collection ‘A Curtain of Green’ (1941) she showed

In work after work, Welty tries to represent the functioning of the human mind, to evoke the duality between an extreme susceptibility to the sensuousness of the created world and the desire to grasp it and show it through figures. These facts forced Daniele Pitavy-Souques to call her fiction ‘paradoxical formulation’. But this criticism does not hold good because Welty always used new techniques to express deeper truth about man. She does not use fiction as a platform for political or sociological issue. Her stories cannot be generalized on the basis of subjects, themes, tone, form or technique. Miss welty herself says that “A reader should regard each one as an entity, ‘a little world in space’, just as we can isolate one star in the sky by a concentrated vision”\(^\text{83}\). There lies her singularity. At last the scholar wants to conclude her thesis in the words of Robert Penn Warren: “It is also possible that the method, if pursued much farther, would lead to monotony and self imitation and merely

\(^{83}\) Vanda Keif, Ruth M., Thirteen Stories, Introduction, op. cit., p.9
decorative elaboration. Perhaps we shall get a fuller drama when her vision is submitted more daringly to fact, when the definition is plunged into the devouring river. But meanwhile Miss Welty has given us stories of brilliance and intensity and as for the future, Miss Welty is a writer of great resourcefulness, sensitivity and intelligence and can probably fend for herself.” 84

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