CHAPTER IV

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_He [Man] is by mindless lust engendered and by Mindless wrench expelled, from the Eden of the Womb to the motley, mindless world. He is Chance's Fool, the toy of aimless Nature – a mayfly flitting Down the winds of Chaos!_

- John Barth

The term alienation had its source in the French ‘aliene’ and the Spanish ‘alienado’. The English ‘aleienist’ formerly referred to a doctor treating mental cases. The modern sense of the term was derived from Karl Marx who spoke of alienated labour in capitalism. Today, this is not only a problem discussed universally by the Marxists, but a tool in the hands of psychologists, philosophers, social thinkers and writers. And Hemingway and Jayakanthan are no exception to this.

Alienation inevitably leads to victimization, and victimization of man is an existential reality, which is rooted deep within the structure of existence. Man's life is dominated by forces beyond his control and the inexorable thrust of life renders him insignificant. Man as a victim is a central fact of human reality, and this truth is projected by Hemingway and Jayakanthan in their works, where man neither controls nor understands, but only suffers, and through suffering, of course, tries to learn the meaning of life.
Alienation is one of the dominant themes to be found in the novels of Hemingway and Jayakanthan. They present man as alienated from society and associated, because of alienation, with evil and debasement. Taking an anti-romantic stance, they portray their characters as anti-heroes or victims, suffering from either physical impotence or psychic aberrations like monomania and the anxiety of insecurity. Therefore, men in their fiction appear as victimized because alienated, devoid of authentic selfhood which is necessary to meet the challenges of outward forces courageously.

The term ‘alienation’ in social sciences refers to the state of being estranged or separated from one’s family, milieu or sect.

The recorded entries on alienation did not appear in the books of social sciences until as late as 1935, yet the concept had existed in the nineteenth and early twentieth centuries in the works of Karl Marx, George Simmel, Ferdinand Tonnies and Max Weber. The most famous use of the term was by Marx, who spoke of alienated labour under capitalism: work was compelled rather than spontaneous; workers had little control over the work process; and the worker himself became a commodity in the labour market.

Perhaps, the clearest expression of alienation is contained in Durkheim’s notion of ‘anomie’ (from Greek ‘anomia’, meaning ‘lawlessness’), a social condition characterized by rampant individualism and the disintegration of binding social norms. Weber emphasized the fundamental drift towards rationalization and
formalization in social organization. Personal relations became fewer, and impersonal bureaucracy became larger. Thus, with respect to self-estrangement, one can be 'out of touch' with oneself in several quite different ways.

Existential philosophy has created a new image of man as a helpless creature, feeling isolated and at the mercy of forces he can neither understand nor control. Nietzsche's declaration of the death of God contributed not a little to the creation of this new image of man. "The central fact of modern history in the West... is unquestionably the decline of religion."¹ This decline of religious feeling in the life of the common man impoverished his life and deprived him of the "unquestioned home and asylum of his being."² Man's alienation from nature, as a consequence of industrialization, contributed to the radical displacement of man in the new universe. The existentialists bemoan the absurdity of man's existence alienated from God and religion. The new power conferred on man by science has heightened only his feeling of helplessness.

Such a concept of man and his inevitable condition in the modern state of affairs has found acceptance in both the Western and Eastern literary imagination. The concept of the alienated man, uncertain of his place in the scheme of things, calls in question the content of the identity of man. The contemporary novels reflect this new image of man as victim, reflecting his struggle to affirm his identity by resisting the forces that drive him to deny his humanity.
In the post-war world, the individual became identified with some particular function and thus lost his identity as an individual. No account was taken of what was unique and valuable in him. When man discovered that he stood alone in the universe, it became imperative for him to discover his 'essence' and his 'self'.

Hemingway and Jayakanthan's picture of our modern society coincides with Karl Marx's dialectic theory of history in which Marx claims that we are now living in the epoch of modern materialism. Men, today, are used as means, not as ends; and accumulation of wealth seems to have become the master principle of life in modern days. This kind of materialistic attitude has transcended itself, and this materialism results in victimization and dehumanization of the individual; and man gets ready to alienate himself from all bonds in his search for it. This has become a metaphor of human reality, and Hemingway and Jayakanthan are, indeed, among the most eloquent spokesmen of this metaphor.

All of Hemingway's writings are based on his own experiences, and as such, his escapades from his family, home, hometown or nation must have given him the idea of alienation.

Hemingway's fiction depicts life as he saw and experienced it. *A Farewell to Arms* is largely autobiographical. What alienation is and what it brings about are brought out very clearly in *A Farewell to Arms* and *The Old Man and the Sea*. Hemingway's hero is never a towering figure of epic proportions. But he does have a clear
conception of what is expected of him and he does his best, single-handed, to encounter courageously the hostility of fate. He is a man of honour, who never shivers under alienation or separation, but fights his private, lonely battle against an implacable fate. Hemingway's heroes exemplify that the heroic problem of life lies primarily in the struggle for freedom of will against the pains of the body, and the fear of death against fate. They know that they could not save their body from destruction, but could preserve their undaunted spirit.

The theme of alienation is suggested in the very title of *A Farewell to Arms*, for the word 'farewell', in a sense, is symbolic of Frederic Henry's desertion from the Italian army, and, in another, it refers to Henry's farewell to war as well as to love, for 'arms' may be taken to mean ammunitions used in a war and also the arms of a lady that embrace her lover.

When Henry returns to Gorisa, in Book III of *A Farewell to Arms*, he learns that the war has been going on very badly for the Indians. He is asked by the Major to travel to the front to relieve Rinaldi, who is depressed by the war. The next day, he relieves Gino and carries on working, clearing the wounded through a series of enemy attacks. The news arrives that the Austrians have been successful in their attack at Caporetto, and Henry, Rinaldi and Gino join in the retreat. Henry loads the ambulances with hospital equipments, and leaves with three ambulances driven by Bonello, Aymo and Piani. The retreating vehicles move very slowly because of the rain, and Henry decides to take a side road. At noon, they are
struck in a field of mud. They fail to move the car and so abandon
the ambulances in the muddy field and set off on foot. They
continue to keep to the railway track, when they see the enemy
German troops on the road.

That was a very strange night. I do not know what I had
expected—death perhaps and shooting in the dark and
running, but nothing happened. We waited, lying flat
beyond the ditch along the main road while a German
battalion passed.³

They are very close to the Germans twice, but are not noticed.
They get past town to the north, and after a while came on the main
channels of the retreat, walking all night towards Tagliamento.
Though there seems to be no danger, they suffer from an unknown
fear. Bonello even decides to be taken as prisoner because Aymo
has been shot.

The nostalgia created by their alienation from home may be
seen in their wistful thinking that the War will not go on and the
War is over. But Piani refuses to believe that the war is over
because ‘It’s too good that it should be over’. Yet, he feels that it
would be fine, if they all went home. Piani asks Henry ‘Wouldn’t you
like to go home?’ And then ‘Are you married?’ Guessing what Piani
feels, Henry replies, “You can’t tell anything by a man’s being
married. But I should think a married man would want to get back
to his wife.”⁴
The Italians become embittered about the war and so grow hostile towards their own officers. As they cross the bridge over the river Tagliamento, Henry is wrestled aside by ‘battle police’ searching for officers who have deserted their troops. They question the officers about the desertion, but even before the officers give any explanation, they are shot. “They made a point of being intent on questioning the next man while the man who had been questioned before was being shot.”

Henry is waiting along with others to be questioned and shot, when the battle officers are questioning a Colonel. When the officers are looking at the new-comers, and the others at the Colonel, Henry ducks down, and pushing between two men runs for the river. He dives into the cold river. Fortunately, there is a piece of timber ahead of him, which he holds on with one hand and keeping his head behind it, lets it take him along.

This is Henry’s first alienation, or desertion, as his battle police would like to call it. Helped by the proprietor of a wine shop in Milan, and an old acquaintance called Simmons, Henry travels to Stresa where he meets his beloved Catherine.

A barman, who overhears a talk in a café indicating that Henry is to be arrested in the morning for deserting the army, finds provisions for Henry and Catherine, lends them his boat and gives them directions for the thirty-five kilometer journey upto the lake of Switzerland. They are, of course, arrested by the customs police and
asked to go under escort to Lucarno, where they are given temporary visas. They go and rent a cottage above Montreaux, where they spend a happy winter. When spring comes, they move down to a hotel in Lausanne to be closer to a hospital, for Catherine is expecting a baby. Catherine has to endure a protracted labour pain and the doctors decide to deliver the baby by caesarean. A son is delivered, but he is still born. Catherine, who is exhausted, falls into haemorrhage.

It seems she had one haemorrhage after another. They couldn’t stop it. I went into the room and stayed with Catherine until she died. She was unconscious all the time, and it did not take her very long to die.⁶

This is Henry’s second alienation, not deliberate as in the case of his previous alienation, but destined. Love has deserted him, as he deserted war. The two themes, thus, flow together, until Henry has to say his farewell to war as well as to love.

Frederic Henry begins his life with romantic and idealistic ideas of war. He reflects that there is always some danger to the ambulance drivers because they sometimes get killed, but “I knew I would not be killed. Not in this war. It did not have anything to do with me. It seemed no more dangerous to myself than war in the movies.”⁷

But such a confidence is shattered when he gets severely wounded. The doctors tamper with his legs, which makes matters
worse. He rejects the appeals to emotion represented by recruiting posters, for he has come to appreciate the brutal reality of war.

He has seen nothing sacred, and the things that were glorious had no glory and the sacrifices were like the stockyards at Chicago if nothing was done with the meat except to bury it.  

With such a realization, and when confronted with an unjust death at the bridge, he decides to be 'Out of it now', to have 'no more obligation' and to forget the war.

When Henry is travelling from Milan to Strega, some aviators in the compartment avoid looking at him because they are scornful of such a civilian of that age. But Henry does not feel insulted. When they get off at Gallarate, he is glad to be left alone. Though he has a paper, he does not read it because he does not feel at home to read about the war. He feels 'damned lonely'. But, he intends to take solace in his love affair with Catherine. When they are together, he feels no longer alone. He finds content with Catherine so that they are never lonely or afraid of anything when together. But,

If people bring so much courage to this world, the world has to kill them to break them, so of course it kills them... It kills the very good and the very gentle and the very brave impartially.
When Catherine dies after the disastrous childbirth, Henry realized that he never got away with anything, and sees life as a game played with unscrupulous impartiality.

You did not know what it was about. You never had time to learn. They throw you in and told you the rules and the first time they caught you off base they killed you. Or they killed you gratuitously like Aymo or gave you syphilis like Rinaldi. But they killed you in the end. You could count on that. Stay around and they would kill you.¹⁰

Henry is left alone in Switzerland after leaving Italy and the war, and losing love and his sweetheart. He is isolated and bereft of all imports, railing at the implacable and triumphant fate.

The theme of alienation is more poignant in Hemingway's masterpiece, *The Old Man and the Sea*. The very opening sentence of the novel, “He was an old man who fished alone in a skiff in the Gulf Stream and he had gone eighty-four days now without taking a fish,”¹¹ is suggestive of the theme of human isolation as the basic fact of human existence.

Hemingway's novel *The Old Man and the Sea* has been dealt with in four stages - introductory; the adventure with the marlin; the fight with the sharks; and conclusion. Santiago was an old fisherman. He generally used to fish in a skiff in the Gulf Stream. He had been going daily for the last eighty-four days without being
able to catch any fish. For the first forty days a boy called Manolin had been with him. But after forty days without a fish, the boy's parents had told him that the Old Man was now definitely unlucky and that he should attach himself to another fisherman. The boy had no choice in the matter, though he felt very sad to have to leave the Old Man. The boy's heart, however, remained with the Old Man, and he continued to serve the Old Man in other ways and to attend to his needs. On this day, for instance, he took the Old Man to the town restaurant called 'The Terrace' and entertained him to some beer. The boy also offered to get some sardines for the old fisherman on his next day's fishing trip. The boy said that he would get some additional bait, besides the sardines. The Old Man said that the next day would be a favourable day for his fishing.

The Old Man, who was eighty-five, lived in a shack made of the tough bud-shields of the royal palm. In the shack there were a bed, a table, a chair, and a place to cook. On the walls of the shack was a picture of the Sacred Heart of Jesus and another of the Virgin of Cobre. These were the relics of his wife.

At night that day the boy asked Santiago what he had got to eat. The Old Man said that he had a pot of yellow rice with fish. The boy asked him if he could take away the cast net, and the Old Man said that he could. Actually there was no cast net, and the boy remembered that it had been sold. But they went through this fiction every day. There was no pot of yellow rice and fish, and the
boy knew this too. Before dawn the next day the Old Man went and woke up the boy at the boy's house. The boy came with the Old Man to the latter's shack in order to help him to carry the fishing gear and other things to the shore. Next, the boy went and brought the promised sardines and fresh baits for the Old Man. The boy then wished the Old Man good luck, and the Old Man sailed away in his skiff.

The Old Man knew that he was going far out. He rowed out into the clean early morning smell of the ocean. Before it was really light, he had his baits out and was drifting with the current. The first bait was down forty fathoms. The second was at seventy-five, and the third and the fourth were down at one hundred and one hundred and twenty-five fathoms respectively. Each hook was covered with a bait that was sweet-smelling and good-tasting to any big fish. The projecting parts of the hook were covered with fresh sardines. Manolin had given the Old Man two fresh small tunas or albacores also, and these hung on the two deepest lines. The Old Man now kept a watch on the dip of the various sticks over the side of the skiff and rowed gently to keep the lines straight up and down and at their proper depths.

Santiago suddenly felt a heavy pull upon the line. Obviously the marlin had got hooked. Santiago let the line slip down, unrolling off the first of the two reserve coils. As it went down, slipping lightly through his fingers, he could still feel the great weight. Santiago
had three forty-fathom coils of line in reserve, besides the coil he was using. He was inwardly wishing that the marlin would eat the sardines to the point of the hook going into its heart and killing it. But that did not happen. The fish just moved away slowly, and the boat began to move also. This meant that the boat was being pulled by the fish. The fish moved steadily, dragging the boat behind it, towards the north-west.

Four hours later the fish was still moving onwards, towing the skiff, and the Old Man was still braced solidly with the line across his back. The fish had been hooked at noon, but the Old Man had not yet been able to see it. The Old Man could do nothing to the fish, just as the fish could do nothing to the Old Man.

During the night two porpoise came around the boat, a male and a female. He liked porpoise, because they were good. They played and made jokes and loved one another. They were fishermen’s brothers like the flying fish. Then he began to pity the great fish that he had hooked. It was a wonderful and strange kind of fish. It was a big fish and it would bring him good money in the market.

The present marlin had perhaps made a wrong choice. It could have stayed on in the deep dark water far out beyond all snares and traps and treachery. The Old Man’s choice had been to go in order to find the marlin beyond all people. Perhaps he should not have been a fisherman, the Old Man thought. But that was the
thing he was born for. He reminded himself that he must eat the
tuna early in the morning in order to keep up his strength. Aloud
he said that he wished to have the boy. But he had not got the boy,
he told himself. He was alone. He turned his attention to the last
line in order to cut it away and hook up the two remaining reserve
coils.

The Old Man realized that the fish was not getting tired.
There was only one favourable sign. The fish was now moving at a
lesser depth. The fish might now jump upwards out of water. The
Old Man wished that the fish would jump. He had enough line for
the purpose. Even though he loved respected the fish, he wanted to
kill it. The marlin rose its full length from the water and then re-
entered it smoothly, like a diver. It was the Old Man's first view of
the marlin. The marlin was two feet longer than the Old Man's skiff.
It was a huge fish indeed. The Old Man wished that he could show
the marlin what sort of a resolute man he was. His determination
and his intelligence would prove to be more than a match for the
marlin's bigness and strength.

The marlin was showing no signs of fatigue. Surely it was an
unusual specimen. The Old Man realized that he himself had to be
fearless and confident in this situation. He waited for the fish to
circle, and the fight with the marlin to begin.
The sun was rising for the third time since the Old Man had started on his voyage. Then, the fish began to circle. At that time, the Old Man felt tired to his very bones.

It seemed to the Old Man that the fish was bent upon killing him through sheer exhaustion. But he did not now care who killed whom. Never had he seen a greater, or more beautiful, or a calmer or noble thing than that fish which was his 'brother'. The Old Man now prepared himself for another opportunity to attack the fish. He summoned all his remaining strength and he pitted an iron piece against the fish. He felt the iron enter the fish's body and, leaning upon it, he drove the harpoon further. The sharp, stinging pain maddened the fish which leaped out of the water, showing all its length and width and all its power and beauty. The fish seemed to hang in the air above the Old Man in the skiff. Then it fell into the water with a crash which sent spray over the Old Man and over the whole skiff. The Old Man saw the shaft of the harpoon projecting from the fish's shoulder, and the surface of the sea becoming red with the blood from the fish's heart. The fish was dead.

The Old Man asked himself whether it was he who was taking the fish home, or whether it was the fish taking him home. He and the fish were sailing together lashed side by side, and it did not matter who was taking the other homeward. An hour later the first shark made its appearance. It was a very big Mako shark able to swim as fast as the fastest fish in the sea. The Old Man rammed the
harpoon down on to the shark's head. The Old Man had used all his strength in doing so. He had hit the shark without hope but with resolution and complete malignancy. The shark was killed and it went down slowly into the sea. The shark had taken away about forty pounds of the marlin's flesh and it had taken away the Old Man's harpoon too.

There was no way by which the Old Man could prevent other sharks from smelling the dead marlin. He knew that a very bad time was coming for him. Having sailed for two hours or so, and having chewed a bit of the meat from the marlin, the Old Man now saw two more sharks approaching. He cried aloud. The word he spoke was just such a noise as a man might make, involuntarily, on feeling a nail being driven through his hands and into the wood. He had identified the new enemies as shovel-nosed sharks known as 'galanos'. One shark had already started tearing the flesh from the marlin. The Old Man swung his club and hit this shark too on the head. By hitting them again and again, he was able to inflict serious wounds on them and drive them away. He did not now want to look at his marlin. He knew that half of it had already been destroyed.

There was a possibility of more sharks coming in the night. The Old Man was determined to continue the fight. He hoped to take whatever was left of the marlin ashore. By mid-night he found himself fighting once again and realizing that the fight was useless. Sharks had now come in a pack and thrown themselves on the
marlin. The Old Man kept hitting the sharks with his club, but after a few such efforts he lost the club. Then he picked up the tiller and started raining blows on the sharks' heads. Eventually there were no more sharks, because no meat was left on the marlin's body. The Old Man knew that he had finally been beaten.

When the Old Man touched the shore, the lights of 'The Terrace' were out, and he knew that everyone was in bed. There was no one to help him. He stepped out of the boat and fastened it to a rock. He removed the mast, furled the sail and tied it. Carrying the mast and the sail on his shoulders, he started climbing the rock to reach his shack. It was then he realized how tired he was. On the way to his shack he had to sit down five times to rest. Inside the shack he put the mast against the wall and lay down on his bed. He pulled the blanket over his shoulders and fell asleep, face down, with his arms out straight and the palms of his hands up.

The Old Man was asleep when the boy peeped into the shack. The boy had been coming each morning. Now, seeing the Old Man's lacerated hands, he began to cry. Then he went out to bring some coffee for the Old Man. Many fishermen had by now gathered round the Old Man's boat. One of them measured the length of the marlin's skeleton. It was eighteen feet, from nose to tail. Nobody had caught such a big marlin before.

The Old Man said that he had greatly missed the boy. The boy said that they would fish together again and that he did not care
what his father might say about it. The boy asked how much the Old Man had suffered, and the Old Man replied: 'Plenty'. The boy urged the Old Man to rest well, and said that he would go to bring some food for him and some ointment for his injured hands, as the boy went out of the shack, he was crying again.

In short, Santiago, the protagonist of *The Old Man and the Sea*, going alone into the far sea, may be taken to symbolize the artist who attempts the impossible by going 'too far out' in order to expound an existential message of love, brotherhood and sharing, despite isolation and tragedy.

The very first paragraph introduces the old man, Santiago, 'fishing alone' in a small boat without taking a fish for very many days. In the first forty days, a boy, Manolin, had been with him. But due to his fruitless trips during those days, he had come to be regarded as 'salao', which is the worst form of unlucky, and Manolin had been ordered by his parents to go with other fishermen in another boat, who caught three good fish the first week.

Santiago had thus been alienated from his only mate, who was sad to see the old man coming with his skiff empty, but could not do anything to help him but "carry either the coiled lines or the gaff and harpoon and the sail that was furled around the mast."\(^{12}\)

The pangs of alienation are thus felt more intensely by Santiago also, who is the protagonist of *The Old Man and the Sea*, because he himself feels very much for the separation. That the
alienation from the rest was his own-making may be inferred from these words:

His choice had been to stay in the deep dark water far out beyond all snares and traps and treacheries. My choice was to go there to find him beyond all people. Beyond all people in the world.\textsuperscript{13}

Thus, we see the old man trying to fish alone in the sea. Quite often, he would remember the boy and wish for his company. Though he knew that no one should be alone in his old age, he consoled himself by saying that it was unavoidable in his case.

When Santiago was at last able to spy a huge marlin, which he was trying to catch, he felt so cheerful and proud that he wished Manolin to be there then both to see him

settled himself against the rounded planks of the bow and felt the strength of the great fish through the line he held across his shoulders moving steadily towards whatever he had chosen\textsuperscript{14}

and to tell his parents that the old man was not so ‘salao’. Santiago, indeed, felt much for his alienation from Manolin and other fishermen who dared not venture such far, and for his choice to stay alone in the deep dark water far out. Somehow, he consoled himself, saying that he had at least one company, the marlin:

My choice was to go there to find him beyond all people. Beyond all people in the world. Now we are joined
together and have been since noon. And no one to help either one of us.\textsuperscript{15}

The vast sea around made him feel 'how alone he was', but immediately after 'he knew no man was ever alone on the sea', when he saw flight of wild ducks etching themselves against the sea over the water. The cramp that developed in his left hand made him remember Manolin. For, if the boy were there, he could rub the cramp for him and loosen it down from the forearm. Fortunately, the sun and the steady movement of his fingers un-crammed his left hand so completely, that he could shift more of the strain to the left arm.

Human condition has become acutely perilous because of “The tragic gulf between the magnitude of human suffering and the poverty of means for understanding, and even expressing it.”\textsuperscript{16} Throughout the history of mankind, man has become a cosmic victim. Plato considered man as a pale reflection of the Ideal and the Archetypal Reality, and Kant viewed man as a creature caught up in existential crisis. And all good works of art, as those of Hemingway and Jayakanthan, do not fail to reveal the essential victim condition of man. They also depict the intensity and enormity of human suffering. But deep within the victimization of man lies in the eternal cry of human protest against death and destruction. The tragic sense born of human suffering transforms the protest into a spiritual encounter with reality, as in the case of Santiago in \textit{The Old Man and the Sea}.
Modern man lives in fear, despair and doubt; and lost in such fear and despair, he feels that the future holds for him only inevitable catastrophe and doom, like Jordan who waited for his doom at the end of *For Whom the Bell Tolls*.

Robert Jordan lay behind the tree, holding on to himself very carefully and delicately to keep his hands steady. He was waiting until the officer reached the sunlit place where the first trees of the pine forest joined the green slope of the meadow.¹⁷

An atmosphere of sterility and waste, as highlighted in Eliot's *Waste Land*, pervades the entire socio-cultural scenario in the modern world. There is a growing sense of existential insecurity. The connections between one's inner self and the outer world are broken beyond repair. The spectacle of human destruction and waste raises the eschatological enquiry about human existence and its meaning.

The hero emerging after the two world wars is basically a victim and a rebel. Yet, he is neither a passive scapegoat nor a helpless creature. For victimization and self-assertion, or at least an attempt at it, are the two different aspects of the same personality. He is always in struggle with culture, but is never morally defeated. He steps out of his little self and participates in the larger issues of life with his experimental morality about it, as do the protagonists of Hemingway and Jayakanthan.
The victim-hero can be studied right from Hawthorne to the present day. Hester Prynne's sufferings, in *The Scarlet Letters*, reveal the victim's experience. She is torn between the two extremes of social compulsions and institutional demands. Hester's lover, Arthur Dimmesdale, suffers from lack of courage that prevents him from declaring his guilt and sharing Hester's sufferings. Chillingworth, Hester's aged husband, discovers Dimmesdale's sin and degrades and tortures him with cruelty. When Dimmesdale makes, at the end of the novel, his public confession and dies in the arms of Hester, Hester gets reconciled to the existential reality and lives, thereafter, nursing the sick and caring for the poor and the needy.

In Melville's *Moby Dick*, the hero, Captain Ahab, represents the human quest for the existential truth behind the baffling mystery of existence. His penetration into the deep bowels of the sea signifies the eternal human struggle against life and nature. The monomaniacal Ahab pursues a 'demonic God' behind the 'hooded phantom' of the symbolic whale. His adventurous voyage through the sea is to overcome and destroy the monstrous whale, which attempt speaks of the fundamental human urge to tame the violent forces of nature. The emphasis in *Moby Dick* is on the heroic will of the protagonist to subdue the violent and uncontrollable power of nature.
Henry, the central character in *A Farewell to Arms*, who volunteered as an ambulance driver for the Italians during the First World War, is victimized because he gets alienated from both war and love. When, after a period of leave, he returned to his post in Zorizia, the Austrians were attacking the Italians. Henry and his comrade, Lieutenant Rinaldi, drove up to the front, where Henry discussed war with four other ambulance drivers under him, who were very cynical. While they were having supper in the dugout, the Austrian shell hit them killing one driver and wounding Henry in the legs.

It was dark outside and the long light from the search lights was moving over the mountains. Henry and others crossed the brickyard and stopped at the main dressing station where there was a little shelter of green branches outside over the entrance, and in the dark the wind rustled the leaves dried by the sun. When they were all eating some macaroni cheese with wine, there was "a noise like a railway engine starting and then an explosion that shook the earth again." Then there was a flash and a roar. Henry tried to breathe, but breath would not come and he felt himself rushing bodily out. He went out swiftly, but instead of going on, he felt himself sliding back. The ground was torn up and in front of his head, there was a splintered beam of wood. He tried to move, but could not. He heard the machine guns and the rifles firing across the river.
Henry heard someone crying for help close by. It was Passini, whose legs were towards Henry. When Henry touched him, he screamed. His one leg was gone and the other was held by tendons. Passini was biting his arm and moaning. Henry tried to get closer to Passini, but his legs moved little. He could only pull backwards along with his arms and elbows. He went and sat beside Passini, and tried to help him. But there was no need for it, because Passini was dead already.

Henry then sat up straight. His legs felt warm and wet, and his shoes too were warm and wet inside. He knew that he was hit. He leaned over and put his hand on the knee, but his knee was not there.

My hand went in and my knee was down on my shin. I wiped my shirt and another floating light came very slowly down and I looked at my leg and was very afraid. ‘Oh, God’, I said, ‘get me out of here!’

Someone took hold of him under the arms and somebody else lifted his legs.

After proper treatment in the hospital, Henry returned to Gorizia to learn that the war had been going on badly for the Italians. The villa was deserted. Henry was asked by the Major to travel up to the front to relieve another driver, who was none other than Rinaldi. Henry was happy over his reunion with Rinaldi. They carried on the work of clearing the wounded through a series of enemy attacks until they heard that the Austrians had been
successful in their attack at Caporetto, and they joined in the retreat. The column of vehicles in retreat moved very slowly due to rain. By noon, they were struck in a field of mud. Bonello was helping two sergeants by giving them a lift. But when they had to free the car from fallen branches, the sergeants decided to leave, and Henry, holding the rank of Lieutenant, ordered them to return. When they ignored them, he shot at them, dropping one while the other returned. Bonello took the pistol and shot the wounded sergeant in the head.

Thus, we see that alienation in Henry leads not only to victimization but also to dehumanization.

In *For Whom the Bell Tolls*, there is Rafael, an irresponsible gipsy, who leaves his post as sentry to chase rabbits, and whose loss of control of a horse leads to Jordan's doom. We find him telling Robert how he followed the tracks and found them together high up in the snow and slow them both. However irresponsible Rafael was, Robert Jordan needed him.

He [the gipsy] is truly worthless. He has no political development, nor any discipline, and you could not rely on him for anything. But I need him for tomorrow. I have a use for him tomorrow. It's odd to see a gipsy in a war. They should be exempted like conscientious objectors, or as the physically and mentally unfit. They are worthless. But conscientious objectors weren't exempted in this war.20
Robert Jordan was asked by the Russian General Golz to undertake a crucial assignment of attacking and destroying a bridge leading to the pass held by the Nationalists. Jordan accepted the assignment and crossed the lines with Anselmo, who introduced him to a guerilla band operating in the neighbourhood, which would help Jordan in his assault on the bridge. But Pablo, the leader of the guerrilla band, did not approve of Jordan’s mission, saying that it was their hiding place, and if they made a disturbance there, they would be hunted out of those mountains.

Jordan and Anselmo inspected the site of the bridge and learnt that one enemy guard post was located in a millhouse above the bridge and another in a road-mentor’s hut below the bridge. They also came to know that the bridge was guarded by two sentries, one at each end. Anselmo reported to Jordan of troop movements, and Jordan, discovering the difficulty in destroying the bridge, wrote to Golz to cancel the attack. But, it was too late because the planes had already taken off. Jordan heard the sound of bombing and moved into action. He killed one sentry and heard Anselmo killing the other sentry. He signaled to Anselmo to pull the wire. The charges exploded and the central part of the bridge dropped into the gorge.

Jordan, Anselmo, Primitive, Agustin and Maia mounted up and rode across the road separately under rocket fire. Jordan’s horse was hit and fell smashing Jordan’s left thigh. Primitive and Agustin dragged him off the rocket fire, but Jordan knew that he
could not travel further. He asked them to leave. Agustin was overcome with grief and emotion and offered to kill Jordan instead of being captured. But Jordan refused. When all had left, he rolled himself into position with his machine gun, and waited, totally alienated. He had, thus, become a victim of political strife and war.

How alienation leads to victimization and, sometimes, dehumanization is to be seen in the novels of Jayakanthan also. Alienation leading to victimization is found in Jayakanthan’s *Kaluthil Viluntha Malai (Garland that Fell on the Neck)*. *Kaluthil Viluntha Malai* is the result of the angry emotion aroused in Jayakanthan when he read in a morning newspaper about a ten-years old boy who was forced to become a sanyasi by some heartless Hindu priests. The solemnization of such a young boy by the senseless and impotent Hindu fanatics smouldered him to cry wrathfully,

> will you allow your child to come under such a situation, whatever religion you may belong to? Even if you allow, then I have every right to reproach you and charge you with guilt?²¹

Jayakanthan feels that if the religious dharma demands the little boy’s feelings to be sacrificed to God, such a dharma must be opposed and annihilated. We need a God and a religion that would save the people and give them all sorts of pleasures and establish a heaven on this earth. This kind of act alienates him from the
society. Till the early period of the twentieth century, child marriage was in vogue. Many social reformers sternly fought to enact law to ban this foolish custom. But the society that has banned the practice of child marriage shamelessly permits child priesthood. This kind of alienation leads to victimization. Jayakanthan says:

Whenever children and women are tortured by their parents or the high class people in society; I take up the pain of the harassed children and women. I cannot bear with their terrible burden, and I feel as if I am tortured myself.  

Jayakanthan begins the novel with the words that Valmeeki [the great epic poet who has written Valmeeki Ramayanam] should come back. He wants Valmeeki back because only he could powerfully and effectively write about the painful incident that happened at Sankarapuram village is a centre of religious activities. Every year there will be a huge congregation in the village where the divine marriage between the God and the Goddess is held.

Jayaraman, aged twelve, son of Loganatha Iyer, and Jayalakshmi, aged ten, daughter of Headmaster Sabesa Iyer, are childhood playmates. They would sing like birds and play together at the agraharam streets, near Sankaralingeswar temple and on the river banks. Some kind of love develops between these two children, which is not odd, though too early. Even Bharathiar loved a small girl of nine, of which he was not ashamed. Therefore, Jayakanthan
says that such early love is not uncommon. He makes a reference to "Lyla and Majnu, Ambigapathy and Amaravati, Romeo and Juliet, Saratchandirar's Devadass and Parvati – all of whom speak of love at childhood".23

Jaya and Jayaram would sit together and write on the sand "JJ", the first letters of their names, thinking that they are as inseparable as Parameswaran and Parvati, half man and half woman. The beam of love has penetrated into their hearts. Collecting the garlands from the temple, that have been decorating the God and the Goddess, these young lovers would playfully garland each other, as if they were real bride and bridegroom. The old people of the village cannot understand the sincere emotion behind this play of the two children.

Such a calm, innocent and inexpressible attachment has been disturbed by Jayaraman's father, who declares that Jayaraman is to be dedicated to the service of God and he is going to attain enlightenment soon from Jagadguru Jagadratchakar Swamigal. Loganatha Iyer had already donated some of his lands, jewels and money to the JJ mutt. When this failed to satisfy his piety, he dedicated his middle son Jayaraman also, long back, to the mutt. Loganathan has been waiting for the call from the mutt.

Jayaraman has been unaware of all these things. Whenever he is taken by his father to the mutt, he would take it to be very lightly, thinking that his father just wants his son to go with him.
Such things will be kept a secret by the elders. There are very many people who would wish such a garland of fortune to fall on the neck of their own sons. Loganathan is, indeed, proud of his son who is going to become junior JJ Swamigal.

The women in the houses of Sabesa Iyer and Loganatha Iyer, who see an ideal match in the pair of Jayalakshmi and Jayaraman, really wish them to become husband and wife. When Sabesa Iyer comes to know of this, he also approves of it saying that if such a thing happens, it will be only by God's grace. But when Loganatha Iyer happens to hear such a talk, he at once becomes perturbed and angry. He tells them:

Don’t entertain any such extraordinary imagination. Jayaraman already belongs to the Mutt. Jagadguru Jagadratchakar Swamigal alone is to decide his future. If we speak out anything to please our whims and fancies, it would be irreligious.24

At the time of solemnizing Jayaraman tears rolls down the cheeks of Loganathan, may be because of his guilty conscience for victimizing his son's youth and pleasure. But others think that it is due to the ecstatic feeling for making his son solemnized as a monk. Jayaraman has now become Junior JJ Swamigal.

Jaya, without knowing the fact that she has once and for all lost her Jayaraman, is happy to see so many people paying homage to him. But her mother is weeping. Jaya tells her mother that
Jayaraman would come back to her because he has told her so. Her mother says that he could not come to her, and she has been deceived. "Parasakti will not get deceived. Paramasivam will not cheat. They used to play hide-and-seek and the goddess in her says that it is all 'leela' (God's play)." That little boy of twelve gets his head shaven, and dressed in kavi, like a hermit, and garlanded and is taken in a ceremonious procession on the streets of the village. All this looks like a sport to Jayaraman in the beginning, and he even feels as though he is getting some divine power.

Days, months and years pass by. Jayalakshmi is now a grown up woman of eighteen, working as a teacher in the local school. And, Junior JJ Swamigal has become JJ Swamigal. His portrait is kept and worshipped almost in all the prayer rooms of all the Brahmins in the village.

Jayalakshmi remembers the promise made by Jayaraman that he would come back and marry her when he grew into an adult. He sends her father to the Swamigal to remind him of his promise. Sabesa Iyer wants to have some consultation with the Swamigal about his daughter's marriage, and goes to meet him.

Though Swamigal wishes to go back to Sankarapuram to see his mother, Jayalakshmi and others, the swami in him prevents him from doing so, curtailing his human sentiments. When asked about Jayalakshmi's marriage, he says that she is blessed with God's grace and to tell her that she will be married to a suitable
bridegroom. When Sabesa Iyer tells her daughter about this, she wonders how it will be possible. Her father says that she has to forget her childhood friend because he has become a godman. She will understand his present religious significance and give up the idea of marrying him, only if she sees him once. She asks her father to arrange for a meeting between her and Swamigal.

Jayalakshmi reminds Swamigal the occasion of his garlanding her in the name of Sankaralingeswarar, and also of her garlanding him in the name of Adiparasakti. She tells him that bachelor saints cannot save our ethics any more. There is going to be no use in men who betray the women and leave them desolate and isolated, as if they are going to dislocate or shoulder the Himalayas by doing so.

Oh! Just think of those Hindu maids. Getting upset both physically and mentally, they cry inwardly. Offer them the celibacy you observe, or totally remove celibacy from this religion. No. let it not be. That is a sign of utter defection....Order the sanyasis to get married.26

She also tells him that one's conscience is nothing but the conscience of the Vedas. She believes in God; she believes in the Hindu Dharma; she believes in him; and she believes in her. And she also believes in what all he has told her. What she says is not heard by others. It is the language of Parasakti, and it is
understood by Paraman. When she bows her head in love and adoration, the garland she has brought falls on his neck, seeing which the people there get much perturbed and feel as though this earth has cleft into two.

The garland in the hands of the Swamigal is snatched and thrown away, before it falls on the neck of Jayalakshmi. Jayalakshmi is forcibly taken away, and some even strike her for what she has done. Her mother asked them not to beat her, because she is a mad. Sabesa Iyer carries his daughter away, followed by his wife Bakirathi. Remedial rituals are conducted to get the young Swamigal purified of the sin committed. The Swamigal observes rigid fasting and silent meditations.

In *Kaluthil Viluntha Malai*, Jayakanthan takes the readers to another episode in which he describes how Christianity makes allowances for the basic human sentiments. In this episode, Victor loves Regina, but his fanatic parents send him to take up the training to become a parson. This means that he should leave his beloved, Regina, in a forlorn and depressed state.

Regina gets broken-hearted, and becomes sick. The consoling words of her fellow-teachers are of no avail. Within a month or two she becomes very weak and looks very pitiable.

While performing the ritual duties, Regina's image would appear before Victor and torment him. He is not able to forget Regina and at the same time he does not want to deceive God. He
considers it a sin to become a priest after betraying a woman. He goes to the Father and makes his confession about his inability to wipe out from his mind all the memories of his beloved.

Father, forgive me. I respect Christ and his message. My parents dedicated me to celibacy and to the Church in the name of Christ. I came ready to be a priest with my heart-felt faith in Christ. But I am not able to free myself from the memory of a child's face that captivated my heart when I was young. It does not leave me even when I dream or pray. I am utterly confused whether in this state of mind I am fit for renunciation. 27

Victor requests the Father to forgive him and relieve him. The old Father very patiently listens to his confession. Not only this. He also prays to Christ to forgive Victor. He looks at Victor's problem with a father's mind, and sends him home with joy and respect. The Father also consoles and convinces Victor's parents and the marriage of Victor with Regina is celebrated in his presence.

Jayakanthan asks, "Why can't we, the Hindus, follow this magnanimity found in Christianity?" 28 If we are so broad-minded, respecting human sentiments, Jayaraman and Jayalakshmi need not suffer as they do now because of their alienation and inability to forget each other. Jayaraman at least has some pleasures which he enjoys processions when he is carried on elephants, ceremonies when he is surrounded by people with folded hands and bowed
heads, paying him homage, and occasions when he gives religious lectures to the people, who have come from different places far and near, to listen to him. But poor Jayalakshmi feels utterly lonely without her Jayaraman. Though there are her parents, Sabesa Iyer and Bakirati, the world is nought to her without her childhood playmate.

Jayakanthan’s *Jaya Jaya Sankara* also deals with alienation to victimization in the form of religious bigotry. Jayakanthan describes in this novel how a religious fanatic, Sadasiva Iyer, changes his ways of life after knowing about Mahatma Gandhi. Sadasiva Iyer is perhaps the first person to go to town from Sankarapuram for higher studies. He is well versed in Sanskrit, Tamil and English. Even when he was studying in the town he was religiously orthodox, like his elder brother Mahalinga Iyer. He would not wear the upper garment in the village. Only after getting out of the border of the village, he would put on his shirt and go to college, and while entering into the village, he would take it off. Only after taking bath in the river, he would get into the village. Such an orthodox person became an entirely different man after hearing Gandhi’s speech. He became a Gandhian disciple and, wearing Gandhian cap, became a revolutionary, advocating against social evils like untouchability and prevention of untouchables from entering into Hindu temples.
Mahalinga Iyer who was highly orthodox, could not brook this. He took it a shame to the entire family and went to Kasi with his wife. Before doing so he left his only son, Sankaran, at Sri Mutt. This boy Sankaran was to become later Sankara Acharya Swamigal.

After the departure of Mahalinga Iyer and his wife from the family, Sadasiva Iyer too left the house with his wife and went to live at Munkil Kudi Gandhi Ashram. The separation of the brothers has thus been caused by the differences of their religious opinions.

Sadasiva Iyer was fascinated by an article published in a pamphlet called Harijan, in which entry of the harijans into temples was strongly recommended as their right by Gandhiji. Sadasivam gave a lecture about it before Sankaralingeswarar temple. Mahalinga Iyer thought that it was all because of his learning of the English language that made his brother behave and speak like that. He believed that Gandhi would not have spoken like that, and even if Gandhi had done so, such a thing could be permitted anywhere else, but not in Sankarapuram. He said, “It is going to be a great shame to our caste, and our village is going to be ruined because of this.”

There is another episode in the novel, in which Jayakanthan satirically criticizes religious fanaticism in good souls, like Sankaran. Once when Sankaran was drowning in the river, Ati, a down-trodden, an intimate boyhood companion and playmate of Sankaran, saved him. At that time Ati looked like a god whom he thought he would worship till there was life in his body. Though
Sankaran felt so much gratitude for what Ati had done to him, his rigid conventionality made him hesitate to handle the clothes touched by a down-trodden. He asked Ati to throw them into the river so that he would take them clean, washed off Ati’s touch. Sankaran, who was going to become Sankara Achariya Swamigal, of course, was ashamed of his act, yet he could not shed some of the things, which his people had been observing for a long period. Religious bigotry has been so engraved in the minds of the orthodox Brahmins that it is not so easy for even free thinkers like Sankaran to get rid of certain conventional practices. Under the leadership of Sadasivam, the harijans are to get inside the temple of Sankaralingeswarar on Sivaratri Day. When asked by Sankaran whether Ati would also do so, Ati tells him that he is not interested in it. God is not in the temple alone; He is everywhere; and so if one wants to worship Him, he can do so not only inside a temple but anywhere. If we are really pious, God will come to us, instead of our going into a temple to worship Him. If a person flies in search of wealth without a purpose in life, then he is not a Brahmin at all.

If Brahminism exists without any purpose, I feel like destroying it before others can do so. Nothing has any right to exist without a purpose. If Brahminism is of no use to the world, then there is no need for it.30

Ati who comes to meet Acharya Swamigal on his invitation requests him to do something to lessen the evil of untouchability in his time. He also requests him to create a new Brahmin because the time has come for the creation of new Brahmins. Our ancestors
have failed in their duties of bringing peace to all sects of people in
the world. But that failure is not the final one. It is only an interim
slip-shod. Brahmins are not those who are born in that community,
but all those who follow the vedic principles and work for the
well-being of the world, "If there is any concession for my son for
being a harijan, that concession should be used to make him and
others Brahmans".  

Exploitation of one community by another community
happens only because of their faith in their superior birth. That is
how they are being alienated from the society. But according to Ati,
nothing should be determined by means of one's birth. What one
does and achieves for the good of all the people in the world should
be the only criterion to decide whether one is superior (Brahmin) or
inferior (Harijan). Irrespective of one's birth, one should enjoy
benefits or suffer misfortunes according to one's own good or bad
actions.

How many temples are there in India? Are they to
disappear like ordinary buildings by the passage of
time? Let hundreds of heroes come out of those
temples. Whether the Brahmin can marry or should
remain a bachelor may be considered later. But let
them first become Brahmans.

Sankara Acharya Swamigal very eagerly listens to the words
of Ati. Though he knows that what Ati has said and wished is not to
be achieved in a day or two, he appreciates him inwardly for his real
interest in the welfare of the world in general. Ati rises to a great height in the estimate of Acharya Swamigal, and looks more than a Brahmin to him. "This Ati is not an untouchable. He stands higher to such an extent that he can't be touched." 33

Ati's son, Mahalingam, is expressing his atheistic attitude to his sister Vedavalli in the following words:

Look, Vedam. You may have faith in God, but leave the habit of compelling others to have such a belief. To believe or not to believe in God depends upon one's own mind, and it needs no other proof. The efforts to prove are clumsy. 34

Ati wants to change this attitude of his son and so he wants him to go and meet Sankara Acharya Swamigal at least once, which, Ati believes, would bring about a change in his son. He knows that it is very difficult to convince those who say that there is God and also those who deny His existence against their pre-conceived views. But Ati knows that Sankara Swamigal can do what others fail to do and that is why he wants his son to meet the Swamigal.

Mahalingam, Uma and Vedavalli are cordially welcomed by Sankara Acharya Swamigal. Reading the mind of Mahalingam, Swamigal says that he has a strong faith in Mahalingam, which his father does not have. Uma tells the Swamigal that they are the disciples of Singarayar, an old patriot. Though they have no home
and parents, they are alienated from them to perform a common duty, which, Uma says emphatically, they will carry out even if God appears before them to prevent it.

After patiently and carefully listening to Uma, the Swamigal tells them that they are rare children, and they are going to create a new era, as representatives of their time. He tells them further that they should know that the act they are engaged in, even at the cost of denying the existence of God, is only God's act.

Goddess Ambikai will take care of all lives... She won't annihilate any... Isn't revolution creation? Life? Well-being of the world? That is, my child, God in my language, revolution in your language.35

Unlike other religious men, Acharya Swamigal is, thus, a different spiritualist, who believes in, more than religious rituals and ceremonies, the total well-being of the entire human community. Yet, the falsehood and fanaticism found in most of the Hindu priests and in their preachings which have made people like Sathiyamurti, Mahalingam and Uma to brand themselves as atheists and rise against the blind religious practices in order to create a new community to be filled by enthusiastic youth who think and act intellectually to make a new world. Their motto is: "Everything is for men; all for men only".36

Sometimes, thus, the character's own attitude makes him alienated from the society and later they are victimized.
In another novel, *Brahmobadhesam*, Jayakanthan portrays how alienation to victimization in the form of religious bigotry that causes a staunch Brahmin disowns his own daughter and owns a non-Brahmin as his son. Sankara Sarma is a very popular cook who is sought after by politicians, business people and cinema stars, whenever there is a domestic function in their families. He has ten assistants under him. He is a wonderful artist in cooking and well versed in ceremonial and religious matters. He is such an orthodox Brahmin that he never even tastes the food cooked by him for important occasions in the families of big people, because it has been touched by 'unclean' Brahmins who are, of course, his own assistant cooks.

Sankara Sarma is grieved at heart to see the world in this 'Kali Yuga' (Apocalyptic Age) filled with ignorance and atheism. The world and the men in it cause in him only dissatisfaction and dejection. He hates Brahmins more than others because of their neglect of Brahminical practices, yet he has to live only in that society, which makes him more unhappy.

He knows that this is Kali Yuga, and when Kali Yuga moves on towards the end of the era, evil and sin will increase. If the Brahmins themselves become slaves to this Kali Yuga, then it cannot be overcome. Sankara Sarma wants to stick on to the orthodox beliefs which alone, he believes, can save one. He thinks that by doing so he is maintaining his individuality in this decaying
world. With such a thought and determination he is living an individualistic and pure life and he is proud of calling himself a pure Brahmin.

Sankara Sarma is living with his daughter Maithreyi in a small street in Triplicane. Gundurayar and his wife Gangabai are his neighbours. Though Gundurayar is ten years older than Sankara Sarma, they are not only good neighbours but also good friends. Gundurayar takes so much liberty with Sankara Sarma that he points out to his friend about the need for fixing a bridegroom for this nineteen-year old daughter Maithreyi. Sankara Iyer has lost his wife long back. He has not saved any money for his daughter. But for the past eight years he has been searching for a suitable husband for his daughter. Maithreyi knows that her father cannot find a bridegroom for her because no Brahmin youth can fully satisfy her father for whom nobody is a true Brahmin.

Sarma is busy from the month of Panguni (March) upto Ani (June) month because that is the auspicious season for Hindu marriages. During one of those days Gundurayar brings Seshatri to Sarma, asking him to employ the boy under him. Since Seshatri joined the Union (Communist Union) he was sent away from the hotel where he was employed. Since he is a smart boy, Gundurayar has brought him to Sarma. Sarma is surprised to see Seshatri's forehead empty without the holy ash, though he is a Brahmin. "I don't believe in it", says Seshatri. "In What? In Brahminism?"
asks Sarma. “No, in applying the holy ash to be called a Brahmin”.37 It is three months after his joining under Sarma that Seshatri and Maithreyi learn that there has developed some bond between them.

Ganga Bai goes to Sankara Sarma and tells him that Seshatri will make a good match for Maithreyi. By getting his daughter married, Sarma will also be relieved of the burden of her and lead a carefree life. Sarma becomes irate and roars like a lion.

Gundurayar asks Sarma to forgive him because it was he who brought Seshatri to Sarma. It has caused so much trouble to Sarma. Sarma tells him that he need not worry so much, because Seshatri is, after all, not a bad person. He also tells Gundurayar one more thing. He is going to adopt Satanandan as his son almost at the same time when Seshatri and Maithreyi are getting married at Thiruneermalai. Gundurayar cries in surprise whether Sarma too is possessed by Kali Yuga. Gundurayar asks him how he can make a non-Brahmin, Sarma calmly replies that one cannot become a true Brahmin only by means of one’s birth.

If a person follows dharmas, birth is not going to be an obstacle. This is said not only by me. Vishwamitran, who was called ‘Brahmma Rishi’ by Vasishtar, was not a Brahmin by birth. Kanva Maharishi also was not a Brahmin by birth. Do you know this? They became Brahmins by getting Brahmmagnanam (Knowledge of
the world and life) and following Brahmin ethics. We have forgotten all this in this Kali Yuga, and hidden the fact. Therefore, making a bachelor like Satanandana, who has faith in the Vedas, Brahmin is only fitting, according to Sastras. 38

Sarma tells the Gayatri Mantras in the ears of Satanandana and also Brahmobadhesam, and thus makes him a Brahmin as well as his son. He feels proud that by doing so he has saved his family dharma. He knows well that the world would not approve of what he has done, but he does not care for it because he does not care for the world.

The changes that take place in the life of Sankara Sarma is all due to his religious fanaticism, which makes him disinherit his only daughter simply because she loves a Brahmin who is an atheist, and adopts a non-Brahmin as his heir simply because he thinks that he is more Brahministic in outlook than a Brahmin like Seshatri. 'What is Brahminism, after all?' It is to live according to the Vedic dharma. And, 'what does Vedic dharma say?' It says that a true Brahmin is one who attempts for the well-being of the entire world. 'How can one work for the welfare of society?' It is by doing service to humanity, by being compassionate and loving all people.

What we have in the novel is a Brahmin who thinks only himself to be a true Brahmin. All others who deviate from his notion of Brahminism are not Brahmins in his estimate. This is not
Brahminism as such but alienation to victimization in the form of fanaticism or bigotry. It is this bigotry that makes Sharma to ignore the future of his own daughter, and the same fanaticism encourages him to think that what he does to his daughter is correct, according to his dharma. 'How can a father who is not able to take care of his own daughter be of any service to humanity?' 'If one who calls himself a Brahmin is of no use to society except chanting mantras, how can we call him a true Brahmin?' And, 'is there really any use of one just being well versed in the Sastras and Vedas, without making use of his knowledge of them in the service to humanity?' These are million-dollar questions which will elicit various answers from various people, according to their religion, faith and creed.

Thus, it is to be seen that Jayakanthan's attitude towards religion finds its expression through their characters. The helplessness of most of their characters is dramatized in his novels. Most of the characters are to gods, 'as flies are to wanton boys', since God has all along maintained a discreet silence to their miserable cries. Then they are victimized. Their alienation leads them to victimization.

As far as Jayakanthan is concerned, he is of the conviction that there can be nothing wrong in God or religion. His characters are made to suffer only in the hands of pseudo priests who interpret religion to achieve their own ends by deceiving the ignorant people who blindly follow what they say. Alienation as well as victimization is lingering everywhere in this novel. The author shows low-born as
an alienated social evil in his another novel, *Pralayam*. Ernest Hemingway and Jayakanthan also amply illustrate how a few characters bravely fight the evil through their existential choices. The caste system in India is as old as Indian civilization itself.

Jayakanthan’s *Pralayam* was inspired by Alcot’s book *The Parayar*. Alcot, a theosophist, was greatly interested in removing the evil of down-trodden.

There is Alcot school near the Theosophical Garden at Adayar. *The Parayar*, a book written in English by the founder of the school, who showed, great interest in the welfare and education of the low-born, reached my hands.39

*Pralayam* depicts the alienated and victimized “life of the slum-dwellers below the bottom of a bridge amidst dirt, waste and gutter water.”40 Poverty and utter lack of education keep them in a state of ignorance and degradation. The main story is concerned with the marriage that Ammasi Kilavan performs between his foster child Papatti and Thenan, a private rickshaw driver, working in the house of Alagappar, and with the flood that disturbed their ‘routine’ life for a few days.

Ammasi Kilavan, now seventy years old, is a confirmed bachelor. He remains unmarried because he thinks that he has no right to produce another life which is going to face like him the atrocities meted out to the
low-born. He hates his own life which has become a
prey to social injustice and he feels it to be injustice to
produce children to suffer like him.  

He joined the army and went abroad. He could have spent all
his life like that, but he thought it to be nothing but selfishness, for
though he hated the kind of life led by the down-trodden people in
Indian villages, his love for his own country made him return to his
native place. On his way back to India, he saw the orphan child,
Papatti, took her with him and reared her as his foster child.

Papatti belongs to a high caste but Thenan is a low caste
harijan. Both of them are working in the house of Alagappar. It was
Selvan, Alagappar's son, who noticed the intimacy between Papatti
and Thenan and told his father about that. Alagappar also
appreciated their love and approved of it. But Ammasi Kilavan is
not so happy because he is not sure whether or not he is right in
giving the high born Papatti to a low born Thenan. Though he
believes that all men are equal, irrespective of caste, he fears that
whether he is just satisfying his own vengeance that he is unable to
raise even a single member of his community. Just because Papathi
is reared by him does not mean that she belongs to his caste. 'Who
will be responsible if Papatti regrets for getting married to a low
born man?' All such thoughts come to his mind because though he
is low-born by birth he is high in character.
Although Ammasi Kilavan was born in the most underdeveloped, ignorant community, he behaved like a man of justice and discrimination at all occasions in his life.\textsuperscript{42}

Ammasi Kilavan examines in detail his idea and the propriety of conducting the marriage between Pappatti and Thenan. Jayakanthan shows the mind of the old man in the following passage:

He was troubled and confused as to whether the marriage between a high caste woman and low caste man was an act of discrimination or a mark of justice. He who never believes in caste divisions felt ashamed of having experienced such a guilty conscience.\textsuperscript{43}

Ammasi Kilavan's dilemma in this regard is representative in nature and testifies to the realistic presentation of the problem in all its perspectives by Jayakanthan. When these repressed and humiliated people are obsessed with their plight, they try very many alternatives to retrieve themselves from this atrophying trend.

Ammasi Kilavan feels that caste discrimination is an unhealthy condition. Caste is an external feature and it has nothing to do with the nature of human warmth and fulfillment. His attitude to the marriage shows that there is no caste and the purpose of marriage is to go beyond it. "This marriage proves that caste rules and divisions are unnatural and false."\textsuperscript{44}
According to Jayakanthan, it will be a sign of psychological depression, if the low caste people think of themselves. This is one reason why he depicts Ammasi Kilavan and Ati as elevated human being, through born low. Like Ati, Ammasi Kilavan has realized his own dignity and self-respect. He considers the two sides of the issue and is able to come to a proper decision. He has resisted, like Ati, the dirty habits of the harijans by leading a life of dignity. Through these two characters, Ati and Ammasi Kilavan, Jayakanthan wants to indicate that harijans cannot attain freedom and upliftment, if they depend on external agencies alone. What makes a harijan low is not his birth but his habit. If they discard unclean habits and live a decent life, they can have a soul-fulfilling life.

As the title of the novel suggests, there occurs a hellish rain that disturbs the slum dwellers very much. The bottom of the bridge, where they are living, is flooded, and they are forced to take refuge in a corporation school. Many people, including Alagappar who is one of the corporation councillors, who are not really interested in raising the status of the slum dwellers, come to help them now under the garb of philanthropy for getting name, self-advertisement or political advantage.

Ammasi Kilavan observes many rich men coming to the school and distributing food packets to distressed people. For him his people greedily snatching the packets and eating the food looks like a lion devouring its prey. Hunger has made them so helpless, less human and robbed them of their soul. Those people struggle
like men in the desert hoping to get something. Jayakanthan says that the soul of man can be easily purchased for a handful of rice. But Ammasi Kilavan refuses to take the food offered by the rich people for the simple reason that it is below his dignity and self-respect. Even the coolies who earned two rupees per day are keeping themselves idle because they get easy food packets. Since their problem of the stomach is solved if they get tempted into mean problems, like resorting to drinking and prostitution. Velammal and her husband, liquor sellers, continue their business even there, and prostitutes like Thaili go in search of customers in the dark. This is a proof that such people go astray not for filling their stomach, because they continue their mean business even when they are provided with food packets.

Among such slum dwellers Ammasi Kilavan stands apart as a noble soul, for he is ready to starve but not to take the food given gratis. As far as he is concerned, "It doesn't matter whether one is rich or poor. If one does not work and earn his food, one is a sinner. One who is lodged in sloth is one's own enemy".45

Ammasi Kilavan feels sorry for the people of his class because they have lost their dignity and self-respect in the face of starvation and hunger. Unless these people find out the real reason for their wretched condition, there is no hope for their salvation. The slum dwellers should not be satisfied with piece-meal and temporary remedies, because they only help them by appeasing their hunger only for the time being.
They should think about a total change in the status of their degraded life. Mere change of place cannot generate a sea change unless the general character of society and the individual disposition of people do not change.

Ammasi Kilavan is more concerned with the tendencies and attitudes of the slum dwellers, who have forgotten their faith in hard work to earn their livelihood than to depend on others’ philanthropy for appeasing their hunger. To live at the mercy of rich people is a sign of self-degradation and there is no salvation for them without a revolutionary change in their attitudes to life. Jayakanthan’s portrayal of Ammasi Kilavan as an ideal down-trodden gives us this clear message that they have been alienated and victimized by the society.

The down-trodden people should not depend upon an external agency for their upliftment. Real freedom comes to them from a realization of what they are and what they should do to improve themselves. In short, there should be in the harijans a self-awareness and internal awakening. They should not be lazy and satisfied with what they get from others. If they depend on others and remain complacent, they cannot come out of their slum life. They should be determined to be independent and refine their behaviour, both physical and mental, which alone will liberate them. They should develop their nobility of character, like Ammasi Kilavan, who makes a wonderful remark almost at the end of the novel:
Our life is like that. If we get home, we don’t get food; when there is no home for us, we will get food packets. This is done out of pity for us. Why should they pity us? To make us beggars! Hereafter let us starve with honour.\textsuperscript{46}

Amasi Kilavan feels that if they starve, it will open a new way for them, awaking in them a new awareness which will make them think of the new ways and means of developing their own resources to shape their destiny. He is aggressive and exemplary when he tries to educate his people by setting himself as a role model. Because of it, he has been alienated from his own society.

Jayalakshmi in \textit{Kaluthil Viluntha Malai} is not deceived by Jayaraman whom she loves most. Jayaraman too loves her equally well and is ready to renounce his ‘Swamihood’ and live with her. But the orthodox society, immersed deeply in certain false beliefs, does not allow them to be united. The sufferer is Jayalakshmi. The same religious alienation leading to victimization causes Maithreyi of \textit{Brahmobadhesam} to get disowned by her own orthodox father. All characters of Jayakanthan do not suffer due to this social evil. Some characters, like Ati of \textit{Jaya Jaya Sankara} and Seshatri of \textit{Brahmobadhesam}, understand the existential reality better and they are not only to come out of the atrophying disease of religious fanaticism but also create a life of their own. Another such example is Ammasi Kilavan in \textit{Pralayam}, who also rises like Ati, above the
dirty life of the under-privileged in his place. Ammasi Kilavan is a man of mature judgement and wide experience. When his people beg for food and depend upon the philanthropy of the rich men, he rebukes them, saying that one should work and earn for one's own livelihood. He feels that the degraded condition of the low-born is their own-making. The down-trodden should have the courage and intellectual judgement to resist the false temptations and challenges and awaken to rebel against the supremacy of the exploiting rich people.

Jayalakshmi, Maithreyi, Ati, Seshatri and Ammasi Kilavan who have been alienated to victimization are not so much affected because they are endowed with determination of mind. Jayalakshmi was left alone. Maithreyi was disowned by her own father. Ati is a person of learning, and Ammasi Kilavan is a man of wide experience, which has educated him to think originally. Ati objects to the plan of the entry into the temple because of this belief that God is everywhere.

Ammasi Kilavan severely criticizes his men for their idleness and failure to develop their life without begging and depending upon the philanthropy of rich men. Thus, like Hemingway's Santiago, Maria and Catherine Barkley, and Jayakanthan's Jayalakshmi, Maithreyi, Ati, Seshatri and Amasi Kilavan are endowed with the capacity for self-awaking the critical and original
thinking which are important for the salvation of the problem of alienation.

All of Hemingway's writings are based on their own experiences, and as such, his escapades from his family, home, hometown or nation must have given him the idea of alienation. In short, their heroes, or at least some of them, never shiver under alienation or separation. But they fight their private, lonely struggle against an implacable fate.

Thus, we find that the theme of alienation leading to victimization and dehumanization of the individual is pervasive in the novels of Hemingway and Jayakanthan. The vision of man as victim-hero has found prominent expression in the post-war fiction all over the world. Most of their characters have known that they could not save their body from destruction, but could preserve their undaunted spirit. Besides, these authors chosen for our study do not fail to present the same theme in some of their novels.
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