

## REACHING THE DESTINATION FROM SERVITUDE TO ACHIEVE DISTINCTIVENESS AND ACKNOWLEDGMENT

Uma Rajmohan<sup>1</sup> & T. V. S. Padmaja<sup>2</sup>

<sup>1</sup>Assistant Professor, Valliammal College for Women, Chennai, Tamil Nadu, India

<sup>2</sup>Principal and Head, Valliammal College for Women, Chennai, Tamil Nadu, India

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### ABSTRACT

*The hybrid space of the Bildungsroman offers an appropriate layout for the negotiation of a number of enduring and contentious tensions in the works of American writers. It further goes on to multiply and reframes the locus of tensions between the constant conflict of the individual battling between one's individual desire and the demands of socialization. The work involves a study of the theoretical issues concerning Formation, Cultivation, Uniqueness, Individualism Autobiographical element, ancestry, full realization of the self and final maturation of the protagonist. Each chapter introduces a theoretical or conceptual framework, and then continues to organize discussions around the key tropes and themes, trauma and individuation, autobiographical to full realization.*

**KEYWORDS:** *Individual Battling, One's Individual Desire, Demands of Socialization*

### INTRODUCTION

*Bildungsroman* thrived in the nineteenth century as it very well suited the civilizing projects of its time. Since the “development” and “maturation” of the protagonist implied all the successful social integration whereby the genre came to be associated with the processes of assimilation, conformity and acculturation. But all through the twentieth century, the so called “novel of education” had been challenged on all fronts. Though many critics had debated about the meritoric value of the genre. Its conceptual boundaries along with its political function and its allegiance to the hegemonic identities besmirched and denigrated at once for its ambivalence. Its ideological closure the *Bildungsroman* also inspired regenerated interest critics set it in conversation with literary models and also challenged its traditional formal and thematic conversations challenging all its traditional thematic and formal conversations. It is the study of core of the genre in an aim to challenge the very boundary formation processes. Indigenous women writers problematize the American “coming of age” prescription and its accompanying myths. It also examines the ethnic protagonists within familiar cultural narratives engulfing the American Dream, their mobility, freedom and individuality which as a whole draws on the tropes and themes of the *Bildungsroman*. It also reveals a kind of resistance or defiant transaction which defines the state of the protagonist, which is at a cross road on deciding whether it means to be or become an American.

The genre does have an instability overview at the same time sticks to the traditionally conservative bent. The hybrid space of the *Bildungsroman* offers an appropriate layout for the negotiation of a number of enduring and contentious tensions in the works of American writers. It further goes on to multiply and reframes the locus of tensions between the constant conflict of the individual battling between one's individual desire and the demands of socialization.

The work involves a study of the theoretical issues concerning Formation, Cultivation, Uniqueness, Individualism Autobiographical element, ancestry, full realization of the self and finally maturation of the protagonist. Each chapter introduces a theoretical or conceptual framework, and then continues to organize discussions around the key tropes and themes, trauma and individuation, autobiographical to full realization. The advantages and the well-endowed life that Janie had compared to her lesser fortunate counterpart Maya, who did not have the privilege of a safe and secure childhood. In the point of view of the protagonists portrays the unsettling of the *Bildungsroman* which gives voice to other ways of imagining the self, and the ultimate process of becoming. The enduring versatility, viability and socio-political function at this cultural moment mark a path in American literary history. All these factors gain more importance at a time when “being American” more aptly involves building walls, when borders are being closed and policing the bodies of others also have gained prominence.

A genre that evolved during the German enlightenment and presented the moral of the sociological shaping of an individual and the psychological aspect of the protagonist it's known as the *Bildungsroman*. The parameters of the protagonist are always a young man who grows from adolescence to adulthood. It is also known as the “Educational novel” or the “Apprentice ship Novel” which explores the young adulthood of a protagonist who rummages in search of the meaning of life and in a loftier wisdom tries to comprehend the nature of the world. This concept of all round development of the individual in the panorama of the Black American perspective is dealt with in this thesis. It was during the Harlem Renaissance period that writers emerged to write about their struggle and their path to success or glory.

Two works of African American women's literature are Zora Neale Hurston's *Their Eyes Were Watching God* and, Maya Angelou's, "I Know Why the Caged Bird Sings." Both stories give an instance to beleaguered characters and the teething troubles of their lives. Thorough description of character, language and their surroundings, they say that adventure. As well as these two works, “What to a Slave is the fourth of July,” also shares a special connection to the literary works. These connections include the story and poem similarity, Authors input, and how the speech ties all these points together into the single topic of racism. In *Their Eyes were watching God*, Hurston uses the life and trials of Janie, to display the malleability and knack of African American women to transform much of what others use to subjugate and destroy them, such as race, gender, education, and poverty, into a source of strength and self-dependence. Janie is initially a young woman forced to amuse the wishes of those surrounding her, but she later transforms into a confident woman who unapologetically takes control of her circumstances, which is epitomized in her evolving hairstyles, manner of dressing, and self-assured portrayal of her body, especially her belligerent and highly provocative.

A similar form is represented in “I Know Why the Caged Bird Sings.” The main character in “Caged Bird” develops an understanding of why the “caged bird” is in such a bad condition and has limited it. This is just like Janie when she was in her first and second marriage where she was “trapped” and wasn't allowed to do all she wanted or kept silent when she wanted to speak out. However, the unrestricted birdie can do what it chooses and is free to express itself any way it chooses, just like Janie when she was able decide her life for herself in her third marriage and loved her choice in the man. The works of Hurston and Angelou are related to various levels to their own lives. In her autobiographical series, Angelou shares the trials she faced as a young black child who was shipped between family members living across the country. Her unstable family life; the rape she suffered at eight years of age; her dealings with drugs, alcohol, and prostitution; and her teen pregnancy are representative of a few of the adversities that could have withheld her from

greatness. Angelou overcame not only over these personal issues, but also over the bitter pains of racism and segregation. She conquered difficulties that once surrounded her and achieved prominence in singing, acting, and writing. While only a few of Angelou's works currently receive significant attention, Hurston's eccentric personality, and abundant writing skills earned her a place in literary history

Hurston's strong and independent character is evident in the self-assured state of Janie at the beginning of the novel. Hurston herself was a dynamic writer from the Harlem Renaissance period who inspired fellow authors of that day to write. Renowned African American writers such as Langston Hughes and Alice Walker describe Hurston's unusual behavior and her splendid writing abilities. Hughes writes about her intelligence and friendliness in his autobiography, stating, "Miss Hurston was clever, too—a student who didn't let college give her a broad and who had great scorn for all pretensions, academic or otherwise." Each of these authors, Hurston and Angelou, with varying personal trials and hurdles to overcome, shared components of themselves in their works.

A large factor of these two literary works is racism, Although Angelou is careful to let the readers know of humorous occurrences, she balances this throughout with reminders of how racism de-humanizes and terrifies those who are regarded as being at the bottom of the hierarchy. She pronounces the complete discrimination of the town and how African-Americans have been taught to dread the 'white folks' and is proficient by Momma to never be insolent. "I Know Why a Caged Bird sings" stands as a testament to the bravery of those who have been oppressed but not silenced by this deeply racist society. Also the caged bird that is taught the compulsion of living a circumscribed life through fear, Angelou's work shows a refusal to be silenced. Hurston had an extremely similar viewpoint as she states ".physical contact means nothing unless the spirit is also there, and therefore [I] see small value in [integration]. I actually do feel insulted when a certain type of white person hastens to effuse to me how noble they are to grant me their presence. But unfortunately, many who call themselves 'leaders' of Negroes in America actually are unaware of the insulting patronage and rejoice in it."

However these two people feel strongly about it the speech, "What to the Slave Is the Fourth of July," Is a standpoint against all of racism or in this case, slavery. The speaker, Frederick Douglass, was an escaped slave who was saying that the Fourth of July doesn't mean as much to a slave who is oppressed even after an American event when the just were freed from oppression. He said how much he respected America and since it is still in its youth it has potential to be so much more than it was. However he points out their faults just as strongly and pointing out that the slaves can't consider the holiday to be theirs as well. Stating "But, such is not the state of the case. I say it with a sad sense of the disparity between us. I am not included within the pale of this magnificent anniversary! Your high independence only reveals the immeasurable distance between us. Douglass says slave people should no longer just take the abuse and roll-over, but fight back and express their minds and be able to share celebration with white men

All these literary works have a single thing in common, that someone is trapped and oppressed and the writers are encouraging them to stand up, not roll over, and dare to want more. This message is portrayed through characters and people who had to go through these situations that the authors have seen or have openly been aware of and feel strongly enough to write against it.

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