

Emancipated women - A study on Alice Walker's The Temple of my Familiar

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ABSTRACT

Hereditary endlessness in Walker's fiction verifiably opens an entryway to wisdom and cultural connectivity. Appearances of limitless presence incorporate Supreme Being guiding the present age to live in coordination and amicability. Ancient presence settle complex issues as well as builds a glorious personality where past and present is very much acclimatized. The idea of ancestry in Walker's fiction in this way holds undecided significance of African values and embodies continuous stream of social ethos. Hereditary nearness in Walker's *The Temple of My Familiar* works through the memory of Lissie, the hero who voyages a world of endlessness, where creatures and human beings lived together in concordance. Be that as it may, when the world today is torn with vicious rivalry, realism, noxiousness and envy, such perfect living is of most extreme significance. This method of building up esteems through ancestral eminence is inventive and furthermore adds aesthetic beauty to introduction. *The Temple of My Familiar* is the novel of Alice Walker which turned out in 1989, seven years after her novel and Walker called her novel a sentiment of the past five hundred thousand years. The novel is the coherent expansion of prior fiction and a further advance in the evolution of Walker's female characters. Walker once portrayed in her novel women who is fit for breaking the obligations of persecution and characterizing themselves as entire individual. She found godlikeness in all human and non human components of the universe which was a stage for making the women to the goddesses which she does in *The Temple of My Familiar*.

1. Introduction

Walker's contemporary characters in the novel discover the ancient matriarchal religions which enable them to rethink connections between the sexes. The novel deals with the great social and political issues of an age and it doesn't have a plot in the regular sense of word, just arrangement of the stories in which things occur without explanation. African American life all through American history has been one of every day battle. For quite a long time, black women have been known as the "mule of world" and "slave of a slave" and they had the situation of the pathetic on the earth. Black women wanted to recover their humankind and womanhood. Linda Brent says: 'Slavery is unpleasant for men, yet it is undeniably horrendous for women; dinner added to the weight basic to all, they have wrongs, and enduring and embarrassment especially their own'. The word "black" alludes to the race, and feminist means the person who comprehends that the male centric administration is the factor of the misuse of women. It is vital to offer voice to the black women and the abuse of them must come to an end.

Walker's fiction joins hereditary figures as focal segments of community structure. The idea of ancestral presence is so urgent and ordering that the significance of the content can't be showed without the emphasis of the ancestry. African cultural codes are unmistakably characterized both by the solid and abstract imagery. The ancestor signifies a particular unit typified through obscuring references of historic existence. In this manner genealogical figure is for the most part seen as ageless creation speaking to an intricate relationship between past and present. Nonetheless, the nearness of ancestor's position is never expressly anticipated. Their recognized quality is suggested through confident direction and impact of past.

Rising above the limits of time and space, these "timeless people" as Tony Morrison expressed, "Are benevolent, instructive and protective, and they provide a certain kind of wisdom". Walker's novels show such genealogical substances as coordinating power towards uprightness. Walker extensively utilizes familial symbolism during the time spent writing and changes shrouded significance through intensely loaded ancestral values.

Walker's use of time as roundabout and progressive helps all characters to change themselves from nothingness to have control and having their own particular self-personality. *The Temple of My Familiar* contends that the foundation of African American women's promise for otherworldly wholeness lies in their African causes. Barbara Christian in *Black Feminist Criticism: Perspectives on Black Women Writers* brings up that, 'Walker's poetry, fiction, and expositions dependably spotlight to some degree on the real character's impression of their past as urgent to their own change in the present and the likelihood of progress later on'. The characters of the book accomplish a potential for development through tuning in to each other's stories which will reconnect them with different human beings and with their environment.

2. Violence And Cruelty In Alice Walker's

Alicewalker is the brightest star in a cosmic system of black American women writers. As a warrior against social shamefulness Alicewalker is helpful; as a blackwoman battling with divorce, motherhood and carboxes, she is drawing in and decided. She is the creator of the novels *The Color Purple*, which won the Pulitzer Prize in 1983, *The Temple of My Familiar* (1989) *Meridian* (1976), *Possessing the Secret of Joy* (1992),

By the Light of My Father's Smile (1998), The Third life of Grange Copeland (1970), You can't keep a Good Woman Down, In Love and Trouble. The Way Forward is with a Broken Heart and Now is the Time to Open Your Heart. Her true to life, 'In Search of My Mother's Garden' is both a memory and in addition a progression of perceptions on African American women's culture. She is additionally the writer of a few accumulations of short stories, papers and poetry as well as children's books. Her books have been converted into in excess of two dozen dialects. Conceived in Eatonton Georgia, Alice Walker currently lives and educates in San Francisco. The three novels are the record of a typical ordeal. They uncover states of mind of the whites towards the blacks and its overwhelming consequences for the psychology of the blacks. They uncover what Richard Wright calls, Bigger Thomas' Behaviorist Pattern coming about out of dissatisfaction and estrangement. These books have as their saints three adolescent boys dazed by the distinct substances at home and the antagonistic, relatively threatening society which they turn upward to with incredible desires. In spite of the fact that the novels have three different stories to describe, they wind up with comparative conclusions. Greater Thomas in Wright's Native Son is to be hanged, the undetectable unknown storyteller kid in Invisible Man and John Grimes in Go Tell it on the Mountain has odd dreams in which he encounters extreme sentiments of disgrace, sadness, blame and dread. In spite of being worried about a similar example of life, every last one of these novels has its own groups of judging the example. Richard Wright's hero loathes the white to the degree of celebrating the murder of a white young lady despite the fact that she knows the results. The imperceptible man shrinks back into the opening 'mortified and crestfallen'. John Grimes' bizarre vision towards the finish of the novel places him somewhere close to outrage and dissatisfaction. The three different phases, truth be told, singular endeavors on part of the novelists decode the worldview, consequently intrinsically related with one another.

3. Cultural Connectivity

Walker's exhibition of the celebrated stature of hereditary figure has dependably been an undecided one. While on one hand, Walker's fiction appears to be profoundly established inside the traditional strands of African-American culture, her intense judgment of obsolete limitations at the same time expands her re-imagined present day see. Be that as it may, the recognized nearness of the incomparable substances of tribal figure is inexplicitly suggested through high esteem of them by the present living character. Hereditary figure is by and large seen as a great spiritualist power interceding in the present task. Watching the condition of high regard of parentage in *The Temple of My Familiar*, Ikenna Dieke expressed, "the characters sell out an impossible to miss enthusiasm to reconnect with their past...For them, without a standard of continuum of the past converging with the present in a continually moving melange, it ends up futile to talk about the self".

The hoisted status of Miss Lissie, an otherworldly female figure in *The Temple of My Familiar* symbolizes a high conclusion and energizing thought for hereditary nearness. So also genealogical figure symbolized through Africa in *The Color*

Purple imagines mannerisms of family line as Walker devotes the novel "to the soul/without whose presence/neither this book/nor I/would have been/composed" (ii). Parentage as spoke to through Miss Lissie in *The Temple of My Familiar* symbolizes social, recorded and even legendary presence of human race. She is an encapsulation of the insight of past and through her patience and encounters of slave exchanging, she watches herself as a "voyager following the antiquated and even pre old ways". She is genuinely an endless figure and interfacing all the three tracks of past, exhibit and the future, she moves past the limits of time and space. She remembers everything and consolidating past encounters of her expired guardians and slave exchanging, she turns into an image of "race memory".

4. A Reverend Entity

Abbreviating the hole amongst over a wide span of time, she symbolizes "a concentrated type of vitality" and consistent stream of time assembles through her soul. She is refreshed with crisp recollections of everything. Lissie works as a resurrected soul. Her eyes are splendid and relentless as that of a bird of prey. Lissie looks even through "suffocated" old human advancements. In spite of the fact that she admits to Suwelo "I am old now and my mind cells-cerebrum cells resemble batteries, you know-are biting the dust, a large number of them at a time...I don't „remember with my mind itself at any rate, however with my memory, which is separate by one means or another, yet contained inside. Charged, I feel my cerebrum, is with memory. Indeed, as I stated, similar to a battery". Lissie shows an expansive and vast corporal frame and envelops One Whole of human experience and can review anything. Her raised status symbolizes the unfathomable length of time of familial character that considers to meet the essential models of altruism and liberality. Creatures and individuals were both private and even the boorish wild pooches settled drawback by side. Lissie recalls, "In those long stretches of which I am talking, individuals met different creatures similarly individuals today meet each other. You were having a similar neighborhood, after all. You utilized a similar water, You ate a similar nourishment, You at times ended up peering out of a similar give in sitting tight for a storm to stop". Human culture alongside the creatures, their familiars, constituted a feeling of shared trust. Club and genuineness pervaded all through their life, and agreement won in the normal concurrence. All were neighborly and appreciated solidarity and restoration. In any case, before long eagerness and desire only as far as magnificent development and private enterprise crushed human qualities. Presently the connections are changed and the bonds are unimportant. Man has got so narcissistic that he can go to any degree to emerge his money related dreams. Racial clashes and sex governmental issues unleashed heedless outrages on the blacks who were dealt with second rate due to their skin. Walker's books delineate the most frightening scenes of slave exchanging and human theft. Lissie in *The Temple of My Familiar* is stunned at the paralyzed circumstance and says, "obviously everything that was once free is distinctive today". Reviewing her catch into servitude and hardships on board to the Middle Passage, Miss Lissie unquestionably symbolizes the torment of losing high refined status of Africa. She agonizingly recalls that it was her uncle, who sold her mom and youngsters to white bosses so he may

obtain cash and purchase astonishing tinklets for his significant other. This enticing deal actuates her uncle's otherworldly impulse and he submits the most terrible arrangement against his own reliant ladies and youngsters. Lissie's mother asked for kindness however she was kicked aside. Her screams neglected to soften the core of white ace. Express dependency and defenselessness is appallingly aggravating. This scene features a universe of narcissism where all obligations of human connections are snapped off to aggregate increasingly material additions. Walker shows awesome boldness as she doesn't waver to put her own particular network to a thorough examination and lashing.

Recollections are instrumental to make uprightness in the realm of time. It gives a shield to taking a break in insubordination of outward obstacles. In *The Temple of My Familiar*, Walker endeavors to migrate the lost self. The conspicuous character of Lissie symbolizes internal personality with regards to outside social, political and individual life. Walker's expository methodology uncovers the intricacy of recollective craftsmanship that weaves an example of over a significant time span. Lissie as a corporal type of African family incessantly strolls through time and space. Her unending physical nearness through different structures as human, creatures and winged creatures, shows her hereditary familiarities. She discusses her past births as a lion, as a feathered creature and as a white male. Fusing the encounters of her past lives, Lissie concedes that she "gulped past encounters for her entire life" (366). She endeavors to retain herself into an immortal wonder and shows up as an extraordinary familial figure who incorporates the entire of human progress. She is an archive of aggregate memory of over a wide span of time and conveys Walker's message that by boycotting our convention and legacy, we can't walk ahead.

A collaboration between the over a significant time span and recovery of hereditary riches is imperative. Walker appears demand in building up an undecided bond between African culture of the past and the present. Measurements of democratized universe of today are expressly produced through innovativeness and heritage of blacks. Over a significant time span are to be entwined so persistent stream of regularly developing human progress on this planet may go on.

5. Conclusion

The Temple of My Familiar is projected through a myth that invented history of human civilization. Ancestry for Walker is eternal human experience. It also reflects an individual quest for identity and to recapture affinity with the present world. Walker as an artist deliberately attempts to give a concrete form to the vision of supreme functioning that operates through the chain of universal existence. The novelist seems preoccupied with the belief that human soul is a part of the infinite. She plunges deep into the obscure regions of eternal universe and enables the reader to penetrate into eternal past which is greatly related to the vitality of present. The novel synthesises various patterns of life so that a state of self-healing totality may be recaptured. There are two important strands in Walker's fiction under the formally organizing image of the shadow. The first being racial violence and the second being black experience. Forth are interrogated in the sense that they are part and parcel of American life whether white or black. The former originates in the whites and the latter has its roots in the blacks. And both can be cured or removed only by the sources themselves in a reformist tendency to be adapted by the individuals of races concerned as they learn from their mistakes and try to reform themselves for a better America.

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