

Chapter -One

1. Introduction: Malamud's Writing and View Theme Based

Bernard Malamud as a Writer

Bernard Malamud, a Jewish-American novelist and short story writer of post - World War II era, was born in Brooklyn, New York on April 26, 1914. He was the son of Russian immigrant couple, Max and Bertha Fidelman Malamud. Malamud lost the maternal affection when his mother Bertha, died young and thereby he was brought up in the care of his father Max. He started his student life from Erasmus High school as an intelligent student and received a B.A from city college of New York in 1936, and M.A. from Columbia University, New York in 1942. Malamud married to Ann de Chiara, an Italian American girl in 1945 and the couple gave birth to a son and a daughter.

Malamud started his career from New York High school, as an evening time teacher, from 1940 to 1949. As an instructor to the associate Professor of English he got opportunity to work in Oregon State University Corvallis from 1949-61. During the period of 1961-81 he took the membership of the Division of Language and Literature, Benington College, Vermont. Malamud worked as a visiting lecturer in Harvard University, Cambridge University and Massachusetts since 1966-68. He also became the President of PEN American Center from 1979-1981.

Through out his life, Malamud was awarded different valuable and renowned awards. He received Rosenthal award and Daroff Memorial award in 1958 and Ford Fellowship and National Book award in 1959. He received America's important award Pulitzer prize in 1967. He also received Jewish Heritage award, 1977; Vermont Council

Arts award, 1981; American Academy Gold medal, 1983; Henry award, 1973; Bobst award, 1983; and Montello prize (Italy) in 1985.

In his life he had taken membership of American Academy in 1964; American Academy of Arts and Sciences in 1967. Such a multidimensional personality, who had contributed a lot in the literary and social sphere, died on 18 March of the year 1986.

Malamud labeled himself as a Jewish writer and raised the universal problems of Jews. Mcmichael says, "a recorder of the Jewish experience with all its despair, possibility and hope for redemption" (2080). In his novels he tried to raise the voice against mistreatment of Jews in the society. Malamud tried to capture the immigrant experience of the Jews and created in his novels, stories that were unique worlds, in these novels we have the peculiar Malamudian protagonists, a Jewish man who seeks, who rarely finds and yet who maintains some hope that he will find whatever he seeks. A victim marked for sufferings and endurance, he is a difficult survivor. He is an individual carrying the burden of the whole Jewishness.

Malamud has also tried to evoke ethical values in his writings. He inspired the reader to apply the value of ethics for successful life. Malcolm Bradbury in *Modern American Novel* says, "Bernard Malamud is a writer of ethical Jewhood" (177). He explores themes in his novels that belong not only to Jews but also to the whole human beings. Malamud believes in purity of human nature and moral discipline. He keeps a hope that may be as crooked as they are supposed to be. Leonard Linger in the book *American Writers: A Collection of Literary Biographies*, writes: "By creating in his best fiction a realm knowable within all of us, where, however, most successfully protested

against all the temporary assertions of the collapse or disintegration of moral values" (428). He tries to establish a world where there is no discrimination against any race.

When we study the Malamudian novels, it is obvious that Malamud is not only capturing the immigrant experience and ethical values in his novels and stories but also tries to highlight the ethnic voices or ethnic relationship spread in the multicultural societies of United States. In his writing Malamud especially tries to capture the Jewish and black relationship. To reaffirm this argument Edmund Spevack writes: "The Jewish - American writer Bernard Malamud has confronted the problem of Jewish- black relationship in society; he was also interested in how these conflicts were introduced into literature" (Spevack, 4). If we go through *The Tenants*, it can be said that Malamud really had observed the ethnic relation between Jews and blacks. Malamudian protagonists can be seen being tightened with their cultural traits whether they are Jews or blacks and that sense of relatedness creates the problem which invites unrest in ethnic relation.

Malamud has tried to capture the spirit of ethnicity of ethnic group which was seen after the Second World War in America. Thomas Riggs in *Reference Guide to American Literature* writes, "Bernard Malamud, one of the most popular contemporary writers of Jewish-American fiction, contributed significantly to the growth in ethnic consciousness in American letters" (557). His characters can be seen with the integration of their ethnic, cultural and historical past. In *The Tenants*, Harry Lesser and Willie Spearmint are the explicit example of this case.

The situation in his works gets even more ironical when an individual trying to carve out a new life by evading the former Jewish, only finds himself not drawn into the new life but caught by the strings of the same. He can neither accept the Jewishness nor reject it. Harry Lesser, in *The Tenants* suffers too much from black writer because of this double, but uncompleted characteristics.

To sum up, Malamud didn't write only for the Jewish upliftment and justice, he also tried to highlight the ethnic relationship between Jews and blacks. Through writing he tried to represent the misunderstanding among them and give them potential solution. So, directly and indirectly Malamud predicted the difficulties of Jews from other ethnic groups.

Overview of Malamud's Writing

Bernard Malamud was one of the most renowned novelist and short story writer and the, most of his books focus on Jewish experience in America. He sketched the scenario of difficulties that existed in societies for Jews and also reflected their struggle. He tried to capture the new social trauma caused by social class affiliation of the ethnic groups in America, in his writing. In his life, as a novelist, Malamud was influenced by Sherwood Anderson and Thomas Hardy on whom he had written his thesis for M.A. in 1942.

Bernard Malamud wrote six short stories, eight novels and several pieces of essays. *The Natural* (1952), the first novel of Bernard Malamud keeps the theme of ethical and moral values in the human life. What happens when the human departs from the moral limits in life is represented in the novel. The main character of the novel Roy Hobbs becomes a failure and destroys the victorious ego of his whole baseball team, because of his amoral behaviour. Peter B. High in *An outline of American Literature* writes, "Roy Hobbs is a wonderful athlete, but he is a moral failure. He could have been a real leader for his baseball team, but he helps the team cheat in a game instead" (183).

The Natural is Malamud's most ingenious adaptation of Christian legend. Thomas Riggs says,

Roy Hobbs, it is a conflation of the American myth of the sports hero, specifically the baseball hero, and the medieval legends of the Fisher King and the Grail. A natural athlete, Roy is plagued by false goddesses and unworthy goals. In the end, when promised the opportunity to redeem the dry land, the unsuccessful team, Roy fails morally. (Riggs, 557)

With the second novel *The Assistant* (1957), Malamud begins to use his own, Jewish-American background as the basis of his novels. One of the main characters, Bober, is a Jewish grocery store owner. The other character, Frankie, is a young Italian gangster. After Frankie robs Bober's store, he feels terrible guilt. He returns and becomes Bober's assistant. In the end, Frankie becomes more Jewish than the real Jews. Linger Leonard in *American Writers, A Collection of Literary Biographies* says, "*The Assistant* is concerned with Jewish themes and reflects the sad, impoverished Brooklyn scenes of his childhood" (429).

Frankie, a Gentile who participates in the robbery of Morris Bober's grocery and rapes Helen Bober, learns to repent. Thomas Riggs says, "An admirer of St. Francis, Frankie is redeemed through his suffering - he becomes Jew like former employer Noris Bober. So, the assistant is a novel of "striving after new gods, is one of Malamud's most oppressive, but is not a story of hopelessness" (557).

In the third novel *A New Life* (1961), Malamud announced his readiness to cast off stodginess and to mount a critique of intellectual and political reaction, specially at Oregon State University, which he himself was just leaving for yet a newer life at Bennington College.

Malamud's fourth novel, *The Fixer* (1966) became the most successful novel, for which the writer was awarded the Pulitzer Prize in 1967. In the novel, Malamud turns from the American landscape to the Russian countryside. The plot is based on Mendel Belis case, of the early twentieth century, but the character Yakov Bok is wholly Malamud's creation. A simple, irreligious Jew, Yakov attempts to escape *The Shtetl*, Jewishness and an unfaithful wife, by slipping out of the pole of settlement. Yakov is accused of a murderer of a Gentile boy and sent to prison. So, Leonard Linger comments, "The Fixer is a poignant novel (based on a true story) of the suffering of a Russian Jewish workmen sentenced unjustly to prison. It demonstrates how human beings can come through suffering to an affirmative view of life" (433).

The Fixer is a dark tragedy about Jews in Pre-World War I Russia. An innocent Jew is put in prison for crime he didn't commit. Mark Shechner in *Harvard Guide to Contemporary American Writer* says, "By 1966, *The Fixer* appeared to be all for revolution-in Czarist Russia, at any rate- and though its hero Yakov Bok, is less a revolutionary than a conscientious objector, bombs nevertheless fly through the air on his behalf" (208). If we closely study the novel, Malamud tries to handle the Jewish ethnic consciousness against the Russian dominant group. He presents such pitiful characters as Yakov Bok to shatter the Czarist dominance and uplift the Jewish ethnic group, from such his treatments.

Malamud's another novel *Pictures of Fidelman* (1969) is a picaresque novel, in which the protagonist, Arthur Fidelman struggles a lot for the livelihood, but doesn't get success. Fidelman travels to Italy, first to study art, then to paint, finally simply to

become human. But the character rounds up bungling and is lost in the chaos of the world. In the novel Malamud wants to show about Europe's treatment of America. But, more than that in the novel Malamud learns what his inadequacies are and how to cure them.

Malamud published his another successful novel *Dublin's Lives* in 1979. In the novel Malamud sounds less then ever like a moral Everyman and more like a driven and eccentric writer. At times the civilised skin of his writing, its campaign for the whole checklist of humanist virtues for which Morris Bober had once been the spokesperson, wears thin, and conflicts and anxieties that had previously been held in solution by the skillful application of narraive technique and mythic frameworks come forward as a open violence that quite overwhelm all moral implications and literary meanings. Malamud's tales run the gamut from painful reality to sheer fantasy. Fantasy surprisingly, is the tone of his novel *God's Grace* which was written in 1982, an apocalyptic and allegorical beast fable.

Malamud's stories usually treat the Jewish tradition with gentle humour. The characters, including talking birds in *The Jewbird* , which was written in 1961 and talking horse in *The Talking House*, written in 1961, are all Jewish. We can hear the Jewish past both in the way they speak and in the way they think.

Among the several short stories Malamud's ' *The Magic Barrel* (1958), is most scornful story, for which he received National Book award in 1959. In this story also the color of ethnic consciousness arises between two characters, Henry Levin, a Jweish boy and Isabella del Dongo an Italian girl. Levin wants to marry Isabella, but she asks the

question if he is a Jew. Levin pursues that he is not Jew, but later on he never lies and reveals truth of his Jewish trait. He feels that his Jewishness or ethnic value is more important than the girl.

Throughout his life Malamud's stories appeared in a variety of flavours. His beautiful story *Block Is My Favorite Color*, reflects his interest in minority groups: Jews, Italians, blacks, and others. It is a much less optimistic short story in the case of Jews and blacks' relationship. In this story Nat Lime a Jewish protagonist attempts to love a black woman, Ornita Harris. She hates Nat because he is a Jew bastard. Malamud presents the black cleaning lady Charity Sweetness, who refuses to spend her lunch break in Nat's kitchen and prefers instead to eat in the toilet. Malamud has here deviated quite far from his optimistic position of Black-Jewish relationship. Instead he shows there are seemingly unbridgeable gaps between these two ethnic groups, and has thus taken a large step towards the pessimistic and catastrophic vision presented in *The tenants*.

Malamud's sixth and the most exhilarating novel *The Tenants* was published in 1971. It has summoned much criticism since its publication. It has been viewed from different perspectives. We can see many critics' opinion that supports in terms of relationship of characters and their mutual perspectives. Regarding *The Tenants*, Leonard Linger has commented: "The novel is about the relationship of the artist to his art and to his experience" (448). Leonard remarks through the clear light on the issue that the artist has the close relationship with his art. In other words art tells the artist and his experience.

In the same way Peter B. High comments on the comic and humorous characteristics of the novel. He says, "*The Tenants* (1971), is a comic novel about two writers" (183). This remark shows the fact that the novel is about comic and seriousness of the two character's deeds.

Mark Shechner comments on *The Tenants* by focusing on the deeds of characters, through which they get their result. In other words, he shows that they get, whatever they do in their life. Mark Shechner says, "The main characters in *The Tenants*, Harry Lesser and Willie Spearmint, who share an abandoned tenement while trying to complete their novels, just smash each other to bits, and Malamud apparently wants us to conclude that both get what they richly deserve" (208).

According to Thomas Riggs, "*The Tenants*, is an experimental novel, suggests some of the relationship between blacks and Jews in mid- twentieth century America" (557). Thomas Riggs points out the complex relationship between Jews and blacks.

In the same way Edmund Spevack comments, "The story describes an anti-Semitic attack by black 'getto guerillas' in Harlems." (4). Spevack's commentary focuses on religious perspective which is an anti-Semitism, hatred toward Jews, in contemporary black's hatred toward Jews is focused. Alvin B. Kernan noted about the musical characteristics, related to poetology and in *The Tenants*, he also tries to show the world and text in relation. He says, "*The Tenants* concerns with the poetological issue of the role of the writer in contemporary American society, and also with the relationship of the text and world 'in which people really live'" (Kernan, 196).

Pirjo Ahokas in his book *Forging A New Self*, presents the commentary about the emerging new ethnic nationhood in literature in blacks. But he shows that Jews don't want to see the blacks as an independent in ethnic literature. Ahokas says, "the Jewish author.....not only fails to admit that the blacks are at distinct advantage in the competition, but also tries to deny their right to define a new ethnic nationhood in literature" (285).

As in the story *Black Is My Favorite Color*, Malamud tries to highlight the pessimistic relationship between Jews and Blacks in America. Edmund Spevack rightly comments on this point and says, "*The Tenants* presents a deeply pessimistic view of black Jewish relationship in general, as well as Malamud's personal low point in optimism about the relationship of both minority groups in American society" (26).

In this way, the novels has been viewed or studied from different perspectives. Viewers and commentators have focused on different themes that can be found in the popular novel *The Tenants*. But the most important issue that is 'ethnic antagonism' between two ethnic protagonists remains untouched, which therefore, deserves to be researched.

Theme and Style

Malamud, as a Jewish writer has tried to raise the universal problems of Jews in his writing. He is recorder of Jewish experience with all their despair, possibility and hope for redemption. Malamud also draws upon his Jewish heritage to address the theme of sin, suffering and redemption, he emphasises on human condition and compassion over orthodox religious dogma. Malamud also treats the theme of morality while dealing with the concept of suffering. He links the theme of suffering to that of morality so that

they run simultaneously. Malamud believes in purity of human nature and moral discipline. He keeps a hope that human beings can't be morally so depraved and crooked as they are supposed to be. Malamud refutes the assertion of moral leprosy prevalent in the world, and he is hopeful of moral upliftment in the contemporary world. Leonard Linger observes on the subject of morality. He says, "of course, the tenacity of Malamud's moral imagination drives him beyond hints of transcendence full scale studies of successful or abortive initiations into a new spiritual life" (438) Linger wants to say that Malamud tries to create the new spiritual life in his writing.

As a writer of an immigrant Jewish ethnic group, Malamud has also tried to capture the themes of ethnic relationship in the multi-cultural societies of United States. The theme of Jewish suffering and Jewish immigrant experiences are vividly seen in most of his novels and stories. The theme of ethnic love, whether they are Jews or blacks, can be seen in his novels. Because of the ethnic affinity and belongingness among these people there results ethnic love.

Malamud's stories and novels, in which reality and fantasy are frequently interlaced, have been compared to parables, myths, and allegories and often illustrated the importance of moral obligation. In his stories and novels, mostly there can be seen the using of third person-narration. The narrator, it may be the writer or any other, tells the whole story of all characters. In *The Tenants*, we can see this sort of narrator, who tells the story of Harry Lesser and Willie Spearmint. The narrator tells the story about these characters and if he needs any proof, he presents the saying of characters in inverted commas. At the same time, Malamud has used the first- person- narration in his writing, where the character tells the story of himself or other characters. Sometimes, we can see

the monologue of a first-person-narrator in a conversational style with some humor in his writing.

Malamud's character, while often awkward and isolated from society, evoke both pity and humor through their attempts at survival and salvation. At the same time, if his protagonist is an insignificant, exasperating, and pathetic old Jew lost in the maelstrom of New York, he is also the focal point of significant spiritual force.

His writing is unified by a tone of resigned and humorous wisdom and unsentimental cultural compassion. Malamud has paid attention on his linguistic usage in the writings. Simple, short and clear in the concept creates a kind of linguistic coherence and easiness to understand. Through such realistic linguistic usage, use of humor and fantasy and effective narrative technique as well as his graspable thematic presentation in his writings, Malamud is introduced as a successful writer in American literature.

Critical Summary of the Text

Bernard Malamud's novel *The Tenants* deals with the problem of Jewish-Black relationship in American society. The novel explores the impact of cultural domination on the black psyche. It reveals how the ethnic group segregates the people from other ethnic groups and how they devote their life for their social identity. The black writer, Willie Spearmint for his black ethnic empowerment and freedom, distrusts the Jewish white writer, Harry Lesser's attempt of domination.

The novel opens in an old tenement of Jewish landlord Levenspiel, where Harry Lesser is living for a long time to complete his third novel. When Willie Spearmint squats and occupies the next apartment illegally, Harry with initial distrust meets this new friend

in the building. Harry and Willie introduce each other as writers. Willie is writing his first novel but Harry has finished already two novels and going on to write a third.

When the relationship develops between Harry Lesser and Willie Spearmint, Harry deals with the black writer with the sense of mature competition in writing and other sector of his life as well. He takes Willie as an inferior. Willie respects Harry because of his success in his two books and expects help from him for his writing. But Harry's domination gradually collapses the relationship.

As an established tenant Harry nevertheless assures to help Willie in his day to day needs. Harry agrees to check the manuscript of Willie Spearmint when requested. Harry then one day when given the manuscript, studies the whole content. The manuscript was about the black's suffering in American society. The character of Willie in the novel is also named Willie, is described pitifully. His suffering early childhood life and working in white people's house, prisoned life, all is described. The last part of the novel describes the freedom of the black people.

Willie in his manuscript has completely adopted his black culture and ethnic history and their suffering. Through writing he wants to be relieved and get freedom. But Harry reads it and comments upon it with skepticism. He agrees that Willie has good ideas for stories but doesn't always build them well. He says that Willie's work ultimately falls short of effective form. Harry gives very idealistic and abstract suggestions. He focuses on form rather than content. When the story moves ahead, Harry asks Willie to quote the names of European writers, especially British writer, critic, and dramatist John Dryden. He tells Willie to get inspiration from them.

Willie Spearmint, then begins to rethink his black history of suffering from the perspectives of white domination. He sees that Harry is also creating a hegemonic network to control the black cultural and ethnic reality. Willie revolts against with this strong antagonistic challenging voice. He scolds Harry and tells that black cannot be white because his feeling chemistry is different than whites. He further says that he knows what is real art, he himself is art, his form is himself.

It shows that Willie Spearmint is protesting for his ethnic group. The more Harry suggests, the more Willie becomes black and shatters Jewish writer's controlling ego.

Harry's attempt to have a sexual relationship with a black girl Mary, is taken as Jewish White's ethnic usurpation over blacks. Willie's friend Jacob-32 insults Harry bitterly. They begin to play an insulting game to demean Harry. When Harry tries to break the love relation between Willie and Irene, a Jewish girl, the relation becomes more catastrophic. Willie loves Irene, but Harry tries to break it. He begins to love Irene. When Willie comes to know about this relationship he enters Harry's room and destroys all books and property and becomes physical. Willie shows the black's antagonistic or protesting face rather than accepting all deeds of whites and dominant groups as a weak human being. Black counter challenges every misdeed that a Jewish character enacts.

With the situation of increasing conflict between these two writers Malamud has presented the novel with tragic end of the characters. He has presented bitter situation, in which Harry and Willie kill each other. They say, "Bloodsucking Jew Nigger hater." "Anti-Semitic Ape." And, they aim at each other accurate blow of their sharp metals": ax and razor and finish their life. It shows that there is no possibility of unification between

these two ethnic groups. The future is more tragic for them. The black tries to break the dominating position of Jews and attempts to uplift his cultural and ethnic dignity.

The Tenents, as a whole is a realistic novel. It deals with the protest of black writer against the Jewish attempt of cultural and other domination in society. It therefore, deserves to be analyzed in the light of ethnic group and the antagonism that erupts between the two and this I will deal in chapter two.

Chapter- Two

2. Methodology: Ethnic Group and Identity

Definition of Ethnic Group

An ethnic group is a human group bound together by ties of cultural homogeneity. Complete uniformity, of course, is not essential; but there does prevail in an ethnic group a high degree of loyalty and adherence to certain basic institutions, such as family pattern, religion, language and culture. The ethnic group often possesses distinctive folkways and mores, customs and dress, art and ornamentation, moral codes and value systems; and pattern of recreation. There is usually some sort of object to which the group manifests allegiance, such as religion, language, culture, or territory. The Cambridge Encyclopedia defines ethnic group as, "A segment of a population within a society who share common descent (actual or putative), attitudes and behaviour, and cultural and physical characteristics, and who perceive themselves as a distinct group" (250). It shows that ethnic group unifies the related people with their common culture, behaviors and physical characteristics. With this commonality people of the certain group distinguishes from other ethnic group. Based on these certain ethnic characteristics Brewton Berry and Henry L. Tischler inform the groups, they can be from different roots and cultures. They say, "The term, accordingly, would include such groups as Arabs, French, Canadians, British Canadians, Welsh, English, Flemish, Wallons, Scots, Jews and Pennsylvania, Dutch etc." (Berry, 41).

Henry Fransis in his book *Ethnicity in Americas*, tries to focus on the collective and plural characteristics of the ethnic people in their group. He also tries to suggest that people of any ethnic group keep their historical, cultural, memories

of the past. They share a kind of ethnic consciousness with the people of group. In this line of argument Henry Fransis defines the ethnic group as:

. . .an ethnic groups is... a collectivity within a larger society having real or putative common ancestry, memories of a shared historical past, and a cultural focus on one or more symbolic elements defined as the epitome of their peoplehood...A necessary accompaniment is some consciousness of kind among members of the group. (12)

In its etymological definition, Werner Sollors says, "The Greek word 'ethnos' from which the English term 'ethnic' is derived-significantly contains the inclusive meaning 'people in general' and dissociative sense 'other people' in particular, 'non Jews', 'non-christians', 'heathens' or 'superstitious ones' (208). It shows that the word in Greek language keeps two meaning inclusive and dissociative. In inclusive meaning ethnic denotes the 'people in general' who have the common characteristics. At the same time, the word keeps dissociative sense that is 'other people'. It means ethnic people are different from the particular group of people. Specially, the parochial sense of dissociation happens in relation with other group. So, it shows that 'ethnic' is related to people whether there are 'people in general' or 'other people'.

According to *A Dictionary of the Social Sciences* the term ethnic is defined as, "Ethnic as an adjective is often used interchangeably with religious, racial, national, cultural and sub-cultural" (200). By this definition, it comes to be known that ethnic can be identified with these given social markers, which the group follow and apply. There is a wide divergence among scholars regarding the meaning and interpretation of the term *ethnic group* or *ethnic community*. For some,

it refers to a small community with archaic characteristics. For others the term refers to both small and large communities not only in backward societies but in advanced industrialized ones. So, Urmila Phadnis defines an ethnic group as

Either a large or small group of people, in either backward or advanced societies, who are united by a common culture (including language, music, food, dress, religion, and belief in common history and ancestry and exhibit a strong psychological sentiment of belonging to the group. (Phadnis, 19)

Ethnic groups can be of two distinct types which is on the basis of its composition. These two distinct types can be *homelands societies* and *diaspora communities*. About these types to make clarification we can take the argument of Urmila Phadnis. She says,

Ethnic group are considered as homelands when they are long time occupants of a particular territory and there by claim and exclusive as well as moral right to rule it. *Ethnic diaspora* communities on the other hand are found in foreign countries. Diaspora communities are caused by population migrations, induced mainly by oppression in their home state and/ or by the attraction of better economic prospects and opportunities.(Phadnis, 19)

In the case of homelands societies, the claim made by Phadnis often are proved by historical (factual and mythical) and archeological evidence. Where as ethnic diaspora communities can not credibly claim territorial control in a foreign state because of their diasporic existence. Instead they normally demand non-

discriminatory participation as individuals in public affairs- voting, access to justice plus non-discriminatory access to education, employment, housing opportunities and public services; right to maintain institution that perpetuate elements of their inherited culture.

Above all, in ethnic groups, whether there are large or small, modern or primitive, homelands or diasporic communities, there is consciousness of kind, and feeling of association among the people of group. Ethnic group encompasses the attributes of a presumed or fictive sense of 'relatedness', a kindred-like feeling which is perpetrated by myths and memories and reinforced by common understanding concerning the meaning of a set of symbols.

The Idea of Ethnic Antagonism:

Ethnic antagonism is one of the most potent element for socio-political unrest in multi-ethnic societies. It is one of the most dangerous element surrounded by emotion, passion and fear. Domination and discrimination are the major factor of emerging antagonism among groups. The gap, which can be economic, cultural, religious, political and so on helps to create a kind of difference between powerful groups and minority groups. Since the difference happens among ethnic groups, that creates the complex relationship between ethnic groups. Regarding the ethnic relation in multi-ethnic societies George Devereux tries to clarify with creating logical proposition:

Ethnic, racial or national identities rest on antithesis, on negativity, or on their dissociative character. Ethnic identify, seen this way,' is logically and historically the product of the assertion that 'A is an X

because he is not a Y'- a proposition which makes it remarkably easy to identify X ness. By the same token, the definition of Xs as non- Ys threatens to exaggerate their differences in such a way that if the Xs think of themselves as human, they may therefore consider the Ys as some how non-human. Unless the equation is upset by the positive acceptance of its opposite, ' B is Y by being a non-X,' Contrastive identification may overrule the shared humanity of different groups and erect symbolic boundaries. So, $X \neq$ (does not equal) Y is the fundamental ethnic formula. (Devereux, 288)

The ethnopschoanalyst Devereux rightly presents the dissociative characteristics in ethnic relationship. Every ethnic group has its own historical, cultural, religious roots and that related boundary tightens the people of a group. Devereux says that when there is plurality of ethnic groups in society, it certainly creates dissociative relation. In the book *Ethnicity: Theory and Experience* (1972), Glazer and Moynihan also say, " Men are not equal, neither are ethnic groups... As to the origin of this inequality... it arises from *differential success in achieving social norms*... _Individuals and ethnic groups have different levels of success in attaining the desired condition" (11).

Among the several factors,culture remains one of the powerful element to create dissociative characteristics, which germinates the germ of antagonism between ethnic groups. 'Culture is the whole way of life.' Members of an ethnic group share certain cultural belief, values, norms because of their common cultural background. So, culture becomes the special logo and the fabric of meaning in

terms of which human beings interpret their experience and guide their actions. Such actions then take the forms of social structure, the actual existing network of social relations. One of the prominent figure of cultural studies E.B. Taylor defines the culture," Culture or civilization, taken in its wide ethnographic sense, is that complex whole which include knowledge, belief, art, morals, law, custom and any other capabilities and habit acquired by man as a member of society" (Taylor, 1).

Clifford Geertz, in his book *The Interpretation of Cultures* defines the culture presenting several points minutely. He manages to define culture as:

(1) The total way of life of people; (2) the social legacy the individual acquires from his group; (3) a way of thinking, feeling and believing; an abstraction on behaviour ;(5) a theory on the part of the anthropologist about the way in which a group of people infact behave; (6) storehouse of pooled learning ; (7) a set of standardized orientations to recurrent problems ; (8) learned behaviour". (Clifford Geertz, 4-5)

Culture alerts people to perform social activities, it makes sense, it makes ways, and pride among the people of the group. Culture foregrounds the whole civilization of the ethnic, racial groups. So, absence of culture in human groups is senseless. Human society without culture creates inhuman, therefore, can be taken as hellish, and monstrous. Geertz Clifford says, "A cultureless human being would probably turn out to be not an intrinsically talented though unfulfilled ape, but a wholly mindless and consequently unworkable monstrosity" (68).

In multi-ethnic societies the possibility of multi-cultural reality remains in prominence. People of dominant ethnic group attempt to control the minority group. A kind of *center* and *margin* in cultural fields appears vividly. It can be seen in American ethnic history, where American geographical and cultural space has provided limitless potential to the whites since its settlement, but the blacks have been denied such spaces. Their African heritage and larger culture over the different historical events slavery, emancipation, migration and integration – they tried to negotiate their relationship with their cultural traditions. But white group and its cultural heritage marginalized them.

In the process of 'center' and 'margin', center or dominant ethnic group attempts to create cultural hegemony over the minor group. Hegemony is the use of power maintained without using the direct or physical force. The concept of hegemony was coined by Italian Marxist philosopher Antonio Gramsci, when he was incarcerated by Mussolini's fascists in Italy. Although he saw as the "'spontaneous' consent given by the great masses of the population to the general direction imposed on social life by the dominant fundamental group, this consent is 'historically' caused by the prestige which the dominant group: enjoys because of its position and function in the world of production" (Gramsci 12). In the hegemonial exercise dominant but few in number, people try to suppress minor and large number of people.

Hegemony, the term meant the dominance of one state within the confederation, but in 1930s Gramsci widened the horizon of its meaning and used it for the question of why the ruling class is so successful in determining and even,

promoting its interests in society. In *Key Concept in Post-Colonial Studies*

hegemony is defined as:

Fundamentally, hegemony is the power of ruling class to convince other classes that their intentions are the interests of all. Domination is thus exerted not by force, nor even necessarily by active persuasion, but by a more subtle and inclusive power over the economy and over state apparatuses such as education and the media, by which the ruling class's interest and thus comes to be taken for granted. (116)

Gramsci also describes the dominant group which can dominate by power or subjugate perhaps even by arm force the weaker group. He describes as:

A social group dominates antagonistic groups which it tends to 'liquidate', or to subjugate perhaps even by armed force', it leads kindered and allied groups. A social group can, and indeed must, already exercise 'leadership' before winning governmental power (this indeed is one of the principal conditions for the winning of such power): it subsequently becomes dominant when it exercises power, but even if it holds it firmly in its groups, it must continue to 'lead' as well. (57-8)

Gauri Viswanathan also tries to show the operation of hegemonic control in the human social relation through the art and says, "the humanistic function traditionally associated with the study of literature for example, the shaping of

character or the development of the aesthetic sense or the disciplines of ethical thinking- can be vital in the process of sociopolitical control" (2) (key concept).

Every ethnic group have its own ethnic culture, ethnic way of life and systems in multi-ethnic societies when the dominant group tries to establish themselves as a powerful group they try to enhance culturally superiority among the minor groups. They deal with the sense of education, help teaching and so on beneficial deeds, try to make acceptance the moral code to the minority groups. So, by using these several beneficial treatment, the dominant group creates a kind of cultural net on the targeted group by which indirectly they govern dominantly and fulfill their internal hegemonial ego.

When the minority groups feel themselves as a dominated entity in cultural sphere by the dominant ethnic group, they try to go against the subjugating source. A kind of ethnic ego for their cultural ethnicity, for their ethnic existence, they challenge through the voice of rivalry and there comes the situation of ethnic antagonism. In such situation minority ethnic groups more powerfully stand on the root of history, culture, religion and so on ethnic identifying components. Minority ethnic group glorify their art, music, literature, history, culture and all ethnic markers. And with the break down of faith in the integrity of the dominant group's power structure, there presents effective means of social change which help to break the hegemonial endeavour of powerful ethnic group. By which, with the strong sense of antagonistic challenge, the minority group broadens the way of equality and freedom by breaking the category of 'center' and 'margin'.

Therefore, the idea of ethnic antagonism equivalences its relationship with the proposition of Devereux, that is 'X' is not equal to 'Y' is established, because X has its own culture, history and ethnic prestige, and Y has its own. When one tries to overrule by creating certain hegemonic networks, the targeted group will collapse all these attempts and secure its ownness. In the context of cultural hegemony, generally the antithetical process arises and the antagonistic relationship prevails among the ethnic groups in multi-ethnic societies. This sort of ethnic antagonistic ideas will be studied in the novel *The Tenants* by Bernard Malamud in the textual analysis which is in third chapter of this thesis.

Ethnic Identity

Identity involves intense desire for establishing existence and space by replacing fixed, coherent and stable assumption through doubt and uncertainty. Race, class, gender, sexuality, ethnicity, culture and sub-cultures are the study area of identity. It creates 'space' and 'subject positions' which can never be totally fixed in a closed system of differences, for example the difference between black and white; blacks and Jews; majority and minority identification. It is constructed by diversity of discourses, among which there is no necessary relation but a constant movement of over determination and displacement. Chantal Mouffe has offered the same view and he says:

The "identity" of such a multiple and contradictory subject is therefore always contingent and precarious temporarily fixed at the intersection of those subject positions and dependent on specific forms of identification. This plurality, however, does not involve the

"coexistence", one by one, of a plurality of subject positions but the constant subversion and over determination of one by the other which makes possible the generation of "totalizing effects" within a field characterized by open and determinate frontiers. (122-153)

Mouffe placed identity in a set of fixed as well as non-fixed. It creates the opposite movement as a partial fixation which limits the flux of the signified under the signifier But this dialectics of non fixity/ fixation is possible only because fixity is not given before hand, because no center of subjectivity precedes the subject's identifications.

Cornel West assumes identity as the 'matter of life and death'. He remarks:

Identity is fundamentally about desire and death. How you construct your identity is predicted on how you construct desire for recognition; quest for visibility; the sense of being acknowledged, a deep desire for association . . . Then there is profound desire for protection, for security, for surety. (15-16)

Therefore, constructing identity for people stems from their desire for recognition, visibility and association which is acknowledged by the society by creating space for them to set up protection and certainty by cultural hegemony ad globalization. Thus West's idea about identity has close affinity with Mouffe focusing doubtful nature of identity.

Before defining 'ethnic identity,' ethnicity should be clarified. Ethnicity is a term that has been used increasingly since the 1960s to account for human variation in terms of culture, tradition, language, social patterns and ancestry, rather than the

discredited generalization of race with its assumption of a humanity divided into fixed, genetically determined biological types. Bill Ashcroft and his followers define ethnic identity as a person's positive self-perception based on certain shared values, beliefs, norms, tastes, behaviors, experiences, consciousness of kind, memories and loyalties. They discuss in key concepts in Post colonial studies as: "A person's ethnic group is such a powerful identifier because while he or she choose to remain in it, it is an identity that cannot be denied, rejected or taken away by others" (Bill 80).

We find a vague difference between race and ethnic identity. Bill Ashcroft and his followers clarified race which emerged as a way of establishing a hierarchical division, between Europe and its 'others', identify n people according to fixed genetic criteria, ethnic identity is usually deployed as an expression of a positive self perception that offers certain advantages to its members. Membership of an ethnic group is shared according to certain agreed criteria, even though the nature, the combination and the importance of those criteria may be debated or may change over time. They further clarified:

Ethnic identities thus persist beyond cultural assimilation into the wider society and the persistence of ethnic identity is not necessarily related to the perpetuation of traditional cultures. In most cases, a very few features of traditional culture need to be selected as 'symbolic elements' around which ethnic identity revolves, and individuals need experiences very few of the defining criteria (e.g. common ancestry) to consider themselves members of the group. No

ethnic group is completely unified or in complete agreement about its own ethnicity and no one essential feature can ever be found in every member of the group. Nevertheless, this dynamic interweaving of identifying features has come to function as an increasingly potent locus of identity in an increasingly migratory, globalize and hybridized world. (84)

They emphasize symbolic and dynamic nature of ethnic identities caused by migration, globalization and hybridization

Sigmund Freud emphasizes the inner identity of a human being. He remarks: “inner identity that he shared with the tradition of Jewry and which still was at the core of his personality, namely, the capacity to live and think in isolation from the compact majority” (273). William James offers his view that a subjective sense of identity is a sense of sameness and continuity. In *The Briefer Course*, William James mentioned: “each of us spontaneously considers that by ‘the means something always the same’” (63). A man’s character, James wrote in a letter, is discernible in the awareness of him. In letters, he says:

mental or moral attitude in which, when it came upon him, he felt himself most deeply and intensely active and a live. At such moments there is a voice inside which speaks and says: This is the real me!". Such experiences always includes an element of active tension, of holding my own, as it were, and trusting outward things to perform third part so as to make it a full harmony, but without any guarenty that they will. (199)

Freud has some ideological proximity with James. They strive to say that an individual achieves self awareness and seems to be "at home in his body", to "know where is going", and so on.

Ethnic identity has complex structures having some relation with political, cultural, social and psychological aspects of a human being. Any disturbance in these complex structures brings the identity crisis and invisibility of self as well as the social status. Willie Spearmint, the black character of Bernard Malamud's *The Tenants* threatens the Jewish character, Harry Lesser because he is not allowed to act according to his will for his visibility, recognition and protection.

Reflection of Ethnic Voice in Literature

Anglo-American regional culture has been portrayed since colonial era which still persists, has too often masked itself as universal, superior, intellectual etc., passing itself off as their "common culture" and depicting minority cultural traditions as 'tribal' or "parochial". On a more global scale are the familiar claims for a great and integral "Western tradition" containing the seeds, fruit and flowers of the very best that been thought or uttered in human history. Conventionally opposed to minority is majority; monoculturalism is opposed to multiculturalism; and black is opposed to white , which frequently finds its academic site in so-called ethnic and minority voice.

Eighteenth century was marked by the hierarchy of conflict between whites and blacks. Whites were placed at the top of the hierarchy and the blacks were regarded as inferior races as "outsider". In nineteenth century, Harriet Beecher Stowe's *Uncle Tom's cabin* (1852) pathetically showed the unbearable torture of

Afro-Americans engulfed by the epidemic of slavery. During the civil war (1861-65), many Negroes were taken to America as slaves and America was entirely devoured by slavery, exploitation and oppression. 'Mark Twain's Huckleberry Finn (1884) shows the glimpse of minority people's pathetic predicament. Jim, a runaway Nigger longs to get freedom in white dominated society. Enlightenment emphasized the universality of reason. Blacks were considered intellectually inferior to whites.

"The American Dream" was broken into pieces when the aim of "Declaration of Independence" was at failure. It discusses; "all men are created equal, that they are endowed by their creator with certain unalienable rights, that among these are-life, liberty and the pursuit of happiness" (Jefferson 5). Despite the fact that equality of law had provided for all whether blacks or whites, but the fruit of freedom was only tasted by the white land-grabbers. They launched a system of privilege in terms of oppression and exploitation. Harris and Ordone write:

This social division along the color line crossed class, nationality, language, and religious barriers. The simple fact of "Whiteness" meant the overall life, fortune, and destiny of white people... white people were exempt from slavery, land grab, and genocide – the first form of white privilege. White enjoyed a wide latitude of opportunities, personal freedom, and democratic rights protected by the state. Even though poor American- born and immigrant whites were viciously exploited by rich white people, they were not on the

bottom. The bottom was reserved for Indians' blacks, and other people of color. (27-28)

Thus, whiteness occupies positive connotation of limitless potential of opportunities, whereas blacks are politically, socially and racially marginalized.

Regarding conventional definition of minorities, are ethnic or racial groups that occupy subordinate positions in the communities where they reside. In addition to segregation from other members of the community because of some racial, social, or cultural characteristic, they often suffer severe political restrictions. Minority discourse which has been based on center-margin topography has started to exhaust its usefulness. Initial use of the term 'ethnic', however, connected "of color" or "minority" in terms of demographic data or political representation. The rubric "ethnomusicology," for instance, curiously refers to all the work's music but that for the west! The implication of "minority" as 'minor', "less than", or somehow non central to "major" scholarship adheres to all these terms. Even margin-center terminologies, which proved initially enabling in the late 1970s and early 1980s sometimes served to reinscribe the isolated status of these emerging literatures.

Henry Louis Gates, Jr. defines ethnic tradition mainly based on the essence of the authors, in "*Reading Black, Reading Feminist: A Critical Anthology*", Henry Louis Gates, Jr. discusses: "we define such traditions not by texts but by authors- indeed largely by the ethnic descent of the authors. If Shakespeare, for example, were found to have had even one African antecedent, he would head the list of authors in an anthology of African literature" (212). For example Othello is a

"Moor" meant a black man, a Negro not a browned or tawny Semitic type. Moor is associated with blackness and heathen idolatry. For black nationalism, Adolph Reed, Jr., observes the folkish essence of black minority. Adolph Reed, Jr. describes:

hypostatizes to the level of vague "black culture" – a romantic retrieval of a vanishing black particularity. This vision of black culture, of course, was grounded in residual features of black rural life prior to migrations to the north... As that world disintegrated before urbanization and mass culture, black nationalism sought to reconstitute it. (73)

Reed aims to focus the vanishing particularity of black culture and link it to their history of migration and disintegrated urbanization of black communities through black nationalism. Reed further clarifies the idiosyncrasies of their cultural heritage and says: "both in that it was not sufficiently self-conscious and that it mistook artifacts and idiosyncrasies of culture for its totality and froze them into an historical rhetoric of authenticity" (74).

In the United States, the status of African American literature within the academy has been altered astonishingly during the quarter century. New York University launched an annual lectures series on "Negro Literature" contemporary scholarly journal, syllabus, educational system somehow designed solely to bolster the self-esteem of minorities and it has challenged the ling- silenced cultures of color to raise the minority voice. In 1968 the young Black writer Julius Lester said: "I'm an Afro-American. This implies that I'm an amalgam it is my responsibility to

reflect the Afro side of the hyphen. The other side has been too much reflected” (229). Lester vigorously strives to express Afro- American ethnic heritage to recreate his cultural dominance over whites.

With the arrival of the social organics of The Black Arts Movement of the mid and late 1960s, whose leading theoreticians were Amiri Baraka and Larry Neal, they aimed to be "holistic" and based formal literature firmly on black urban vernacular, expressive culture. They promoted poetics rooted on a social realism. They had declared literature, and especially poetry, to be the culture wing of the black power revolution which proposed a radical reordering of the western cultural aesthetic. It proposes a separate symbolism, mythology, critique, iconology and black power concept of Black minorities. 1960s movement began to stagnate in the mid 1970s due to politics and misunderstanding which collapsed or were relegated to status even more marginal than the one ,blacks had previously had. A formalist organics of the “reconstructionists” emerged in the mid 1970s. This movement was primarily concerned with directing critical attention away from the “literariness” of the black texts as auto telic artifacts to their status as acts of language and foremost. Formalist and structuralism theories of 1970s saw their work as a “corrective” to the social realism of the black –arts critics.

After 1975, scholars began to argue for the explication of the formal properties of writing. If the “blackness” of a text was to be found anywhere, they argued, it would be in the practical uses of language, responding to the history of their own discipline. Since 1970, Black women writes gave new life to Afro- American voice, which poignantly appeared after the publication of *The Bluest Eye*

of Toni Morrison and *The Third Life of George, Capeland* of Alice Walker. Their other novels also have expressed their concern by revealing the emptiness and pathos in the form which they have no escape. Such pathos in Toni Morrison's writing appeared as a revolutionary voice. In *Playing in the Dark*, Morrison writes:

The world does not become race less and will not become unracialized by assertion. The act of enforcing racelessness in literary discourse is itself a racial act...pouring rhetorical acid on the fingers of black hand may indeed destroy the prints, but not the hand. (49)

Racial issues ceaselessly go on with the change of human civilization. Any literary discourse having raceless notion can only destroy the prints, but not the hand of minorities.

The concepts of 'margin' or 'other' in minority study has astonishingly changed in contemporary ideological globalization. This does not acknowledge that the margin is produced by the center or that the 'other' is produced by the self or same. Margin (that is, its positionality) is an effect of the cultural dominant rather than an autonomous agency of subversion, the dissolution or co-operation of which is the dominant's dearest wish. A less blinkered view is offered by Sneja Gunew:

The textual production of marginal minorities exists to confirm hegemonic textual ties. And these minority writings has been in general homogenized as the area of plurality, disruption, non-closure, deferred meaning and process; in other words, as affirming the dynamism of the center and its ability to accommodate change-change which is safely contained. (142-143)

Center's attempts to preserve the homogenization of alterity, that takes the form of breeding new margins within margins, circles within circles, and ever renewed process of differentiation, even fragmentation. Finally, conceiving of an ethnicity, a "blackness", without blood and to reconfigure the complex relations among the texts that constitute American literature.

Chapter-Three

3. Textual Analysis: The Jewish Case

Willie's Ethnic Antagonism Against Jewish Domination

The topic tries to show that there are various reasons for Willie's antagonism in *The Tenants*. The first and foremost reason that creates a broad ground for his protest in the novel, is Harry's cultural inheritance which attempts to legalize all other cultures through its perspectives. Secondly, it is master-pupil relationship between the Jewish and blacks, the experienced and beginner. And the last important ground for antagonism is for ethnic existence and segregation. Thus, the whole topic researches the course of antagonism, especially against discrimination practiced through culture and groups.

Domination and discriminations are the major factors of emerging antagonism among peoples and groups. Dominant groups try to establish themselves as a powerful group. They try to enhance their cultural superiority among the minor groups. Willie Spearmint in the novel *The Tenants*, faces the same discriminatory and dominating behaviors of Jewish writer Harry, who is the tenant of the Jewish landlord, Levenspiel. Harry Lesser has been residing there in the tenement as a tenant, for a long time to complete his third novel. When Willie Spearmint enters in the tenement to reside there and start writing his first book, Harry Lesser inquires what he doing with a dominant voice. Harry Lesser who appears as a powerful Jewish man in the novel threatens Willie. Willie is at once convicted as an illegal intruder in the tenement by Harry. He is taken as a mere black man. When Willie feels dominated by this Jewish writer, in his initial meeting, Willie tries to negate Harry's position. He tells Harry "Baby, I'll be working around here daily as of now on and according to the way circumstances go" (27). Here, in the very beginning of the novel, Willie shows his antagonistic face through this

dialogue. He uses the word 'baby' which minimalises Jewish writer Harry's dominant position. And then, he again tells that he will go according to circumstances. It means, he will not be afraid from any one and any circumstances.

With such initial contention, Willie Spearmint and Harry Lesser are introduced formally to each other as writers. As a writer from distinct ethnic groups, they write their manuscript with their own way. They try to represent their culture in their writing. But when they discuss with each other about their writing, Harry Lesser tries to establish his superiority. He feels and tries to also that he is an experienced and mature writer. He acts condescendingly and takes Willie as a candidate who needs to be helped and guided in writing. Therefore, when Willie asks Harry, "Are you an expert of black experience?" Harry replies, "I am an expert of writing" (32). It shows that Harry has proud ness in his intellectuality, which he believes his race inherently possess.

Harry's dominating ego appears vividly when he accepts Willie's manuscript to check. When Harry reads Willie's book he fiends it is written with the spirit of black ethnic, cultural, social and historical traits. Malamud narrates in the novel *The Tenants*, what Harry sees in the book of Willie, when he checks it,

Willie's book has once been entitled *A Nigger Ain't Shit*, Crossed out for *Missing life*, by Bill Spear, ingenious pseudonym, part surname, part tribal hunting weapon. A third title has been very lightly penciled in examining it closely with his better vision eye, Lesser made out black writer followed by a question mark. (54)

Malamud 's narration justifies Harry's reaction for he sees the important issues that Willie's book discusses. Willie Spearmint has focused on negeros and their problems.

The title *Missing Life* has the relation with black people's life. These topics *A Nigger Ain't Shit* and *Missing Life* give the clues of the black suffering.

According to Malamud, Harry again sees Willie's manuscript closely and sees there: "Willie's human history: from 'Down south Boy to 'Black writer'; via progression 'up south', 'Harlem Nights', 'prison Education'. The last chapter was entitled 'I write for Black Freedom'. The book is mainly naturalistic and confessional. Willie's adventures simply narrated, the style varying from standard English to black lingo"(54-55).

Malamud's description reveals that Harry shortly sees important issues raised by Willie's book. There, Harry finds a character 'Willie', and his history from down south boy to black writer. Harry also finds the suffering of the character, Willie, in Harlem and in prison. In the end, Harry finds the title "I write for Black Freedom', So, after reading the book of Willie Spearmint, Harry knows that Spearmint has created the black story with black character, black culture and black history of suffering.

But it is generally known that the dominant and so-called superior group and peoples try to depict minority culture, their skill and tradition as 'parochial.' With such treatment the minor groups get socially, culturally, ethnically marginalized. Harry Lesser in the novel gives a similar treatment to Willie's works. When he checks the manuscript of Willie, he comments parochially. Harry comments on Willie's manuscript and says,

Willie has good ideas for stories but doesn't always build them well in the end they fall short of effective form. There is more to do than he does. On the other hand, he seems to be sensitive to good writing and that may account for his suspicious concerning his own. He writes with feeling no doubt, with pleasure, yet senses he ought to be dissatisfied. He may not

even know that his writing shows impatience with the craft of writing.

(61)

Harry only sees the immaturity of Willie Spearmint. He feels Willie lacks the form which he says destroys the perfection of writing. So, he judges Willie's manuscript parochially.

With an idealistic idea of writing, Harry wants Willie to follow his style of writing, which he thinks is the best form of writing. He focuses on abstract characteristics rather than content. But Willie has focused on content, rather than form and has expressed the pain and suffering of his race. When Willie Spearmint asks Harry, what is his subject matter of his writing is? Harry replies, "Love I guess" (44). So, Harry wants to capture the abstract and ideal sense in his writing. That is why he seeks 'form' prominently in Willie's book. But Willie writes about black and their painful life. When Harry asks Willie what is his subject matter, Willie replies, "Me"(44). 'Me' means 'Willie Spearmint'. It means he writes about blacks, because he is blackman. So, if he writes about black people, he writes about their suffering. Such type of writing culture of Willie, which is based on reality is rejected by Harry.

When Harry checks next event of Willie Spearmint's book, there he has written, "Willie is knocked around by Kith and Kin, more by whites, but it seems to him his first major insight into his life is how much he hates them for maiming the blacks" (55). Willie tries to show his character's hating whites because of their maiming, and their demeaning behaviour towards Willie. Out of this event Willie Spearmint wants to represent the suffering of black people. But, when Lesser reads the story, he again

comments that the story is incomplete in form. Through this commentary it can be assumed that Harry wants to wreck and deflate black writing culture.

Culture becomes the special logo and the fabric of meaning; in terms of which human being interprets their experience and their actions. Willie Spearmint wants and also tries to handle his culture more powerfully. The more Harry comments idealistically, the more he becomes black and writes actual pictures of black lives. He interprets his experience, and guides his actions by accumulating black culture in his book. In his manuscript's next story Willie Spearmint's character Willie reads past historical figures, when he is put in jail. Willie Spearmint writes, "Willie reads some Dickens, Dreiser, Farrell, Hemingway, Richard Wright, Ellison, Baldwin and others" (57). These writers are the powerful freedom fighters for the blacks. They fought for anti-slavery, anti-racial discrimination, anti-ethnic domination, through their art. Through such actions they paved the revolutionary way in African history. So, if Willie Spearmint creates such characters who read such revolutionary figures, it shows that Willie wants to follow past revolutionary culture. By capturing the past ancestors revolutionary culture, he wants to liberate all the blacks. But again Harry tells that Willie in his writing lacks form. With this marginalizing commentary, Harry says, "I would say that the form of the whole is not sufficient. There is a flawed quality, what you call blurred, that gives the shifting effect that bothers you" (66).

People of dominant group attempt to control minority group by creating centre and margin dichotomy. Willie Spearmint is taken as a subordinate writer. His writing culture is kept as low and that of marginalized category. Willie is suggested by Harry to write according to the Jewish way of writing, where the form is emphasized rather than

content. So, Harry tries to show his superior position and Willie is heralded the lower position. Two explicit divisions, which are 'center' and 'margin' in cultural field, are created. Harry Lesser strengthens his position by quoting the English poet, dramatist, and critic John Dryden and asks Willie to take inspiration from him. Harry says, "John Dryden an English man. Right on, I read him" (145). Quoting an Englishman with admiration, means to follow him and his trends. In this dialogue Harry proudly quotes the name of Dryden and suggests Willie to read him. It shows that Harry associates his style of writing with western canonical tradition of writing and hence establishes his identity as the superior and experienced, thus, the dominant one in the field of writing. But Harry Lesser's association with western tradition of writing style, which he thinks is ideal, abstract and related to form, creates suspension as well as anger on Willie's part. In it he sees the whole western world trying to suppress the blacks, from the past to the present. Willie Spearmint feels extremely dominated in his writing culture and other field of life, hereafter.

When the minority groups and people feel themselves as dominated entity in cultural sphere by the dominant ethnic group, they try to go against the subjugating source. A kind of ethnic ego emerges in them, for their culture, ethnicity and ethnic existence. They challenge through the voice of rivalry and there comes a situation of ethnic antagonism. Willie Spearmint feels himself subjugated by Harry Lesser. He feels that his cultural and ethnic existence is challenged. And, then, with a challenging voice he says to Harry Lesser,

No ofay mother fucker can put him self in *my* place. This is *black* book we talk in about that you don't understand at all. White fiction ain't the same

as black. It can't be...our feeling chemistry is different than yours. Black ain't white and never can be. It is once and for only black. You can't write about black because you don't have the least idea what we are or how we feel. Art can kiss my Jusy ass. You want to know what's really art ? I am art. Willie Spearmint, black man. My form is myself. Dig tat? What a black ass fool I was to let you read my book. (68-69)

The dialogue describes that Willie Spearmint has created his strong standing point. He stands on the root of his black history, culture, religion and so on. He glorifies his art, culture, music, history and his ethnic markers. By glorifying these all he creates his black ethnic superiority and tries to shatter the Jewish dominating power. Willie's dialogue points out that he will follow his own black culture. He hates traditional form which he tells Lesser that he himself is form. And, Willie is angry with himself for asking help from Harry. These events lead us to acknowledge the powerful and challenging antagonistic attitude of Willie towards the whole of Jewish culture.

Harry Lesser cleverly, tries to be superior by expressing himself gently. He again suggests to Willie to consult publishers if Willie doesn't believe in Harry's comment. He still tries to assure that Willie lacks effective form in his writing. But Willie Spearmint knows the reality of these all Jewish peoples and their nature. Willie doesn't want to show his manuscript to any one. He says, "Because I tried ten of these rat-brained and they all turned it down for a lot of horses hit reasoned, because they afraid of what the book says" (69). Willie loses his faith in Jews, because he believes they do not have the capacity to understand black writing. So, he abuses them in the dialogues of his work.

Culture is the special framework. Every people perform their activities what culture allows. Willie Spearmint has also his own culture. He is guided by his black culture and his whole life is activated by this. So, when Harry suggests to Willie the correct way of writing, Willie suspects him, and wants to check whether Harry's suggestions were sincere or not. Willie also attempts to apply Harry's 'form' in black culture. Willie researches the whole Jazz and black writing history of black people, but couldn't find anything near to Harry's suggestion. It makes Willie more angry and he with anger says,

Lesser, you trying to fuck up my mind and confuse me. I read all about that formalism Jazz in the library. You trying to kill off my natural writing by pretending you are interested in the fucking form of it though the truth of it is you afraid of what I am going to write in my book. Oh, what a hypocrite shitass I am to ask a Jew ofay advice how to express my soul work. (151)

Here, Willie becomes more conscious about his writing culture. He is losing faith on Harry's suggestions, so he searches the libraries to find out matter that could prove that writing relied on form more than content as Harry had suggested to him. But he couldn't find anything. So, Willie angrily denounces Harry and a strong antagonism is developed towards him.

Willie Spearmint thereafter, becomes more radical and violent. He humiliates Harry by kicking on his door. Malamud comments on Willie's behaviour, " At just that minute Willie ponderously kicked the door. Boom, Kick, boom" (73). All these actions

insult at the growing antagonism of Willie towards Harry. Kicking the door by the heel, rather than opening it by hand, symbolizes Willie's state of mind towards Harry.

Cultural domination creates a kind of revolutionary tide in the mind of dominated group. People challenge domination by different ways. One of them is by changing names of authorship, so that no one knows who the writer of the book is and if it is a good book, it is thought it will instantaneously acclaim credit. So, Willie too changes his name and takes a pseudonym 'Bill Spear'. When Harry welcomes Willie to his room and calls him 'Willie', he fiercely tells, "Call me Bill, Lesser, man. My writing name is my real name. From now on I decided –Bill-Spear" (73). Changing names is also a weapon to establish oneself but is also a means to express one's antagonism. Moreover, by taking the name 'Spear', which means a sharp and dangerous object, Willie is also expressing his antagonism. He means to say that the 'Spear' will pierce the hegemony practiced by the whites, who feel themselves superior to the blacks. That is, writing of 'Spear' will demolish and deflate white hegemony. So, when Willie changes his name into 'spear', it points out that Harry will be harmed and his culture will be destroyed. Changing the name into "Bill Spear" is the symbolic transfiguration of simple 'Willie' to the powerful 'Bill-Spear'.

Ethnic group can be identified with some social, cultural, historical markers. Standing on these markers to activate the whole life accordingly, results an ethnic strength. And, that sort of strength challenges the dominant forces. Willie Spearman strengthens his position by adopting his cultural markers. He with his ethnic and cultural markers, in a more determined manner begins to write his next story in his manuscript. He wants to cast out all abstract and unpractical suggestions by Harry Lesser. In his next

story, Willie writes the story of a black child named Herbert Smith. In the story, Herbert Smith in his childhood days, drifted into a white neighborhood and couldn't find his way home. But this small black child does not speak with any white people on the way, when they try to find out his identity. Malamud in the novel describes what exactly Herbert does "Herbert wouldn't answer the white pigs when they ask him questions. Finally, they sent him to a black cop to find out where he belonged" (93). With the black cop, Herbert nods his head when he is asked questions. Finally, the boy is given to black women, who is unknown to Herbert but with a black woman he feels comfortable because she is black. Then, Herbert finds out that the black woman keeps a sexual relationship with a white man. It angers and irritates Herbert and he wishes to kill the whiteman to kill the white man. Herbert says, "I hope he dies before he gets here. I hope I kill him if he comes in this here room" (95). It shows that Herbert harbors negative feelings for white people. He feels that the white man is usurping and taking advantage of the black woman. So, he hates the white man.

Willie becomes more black, more ethnic in his writing. He violently encaptures his socio-cultural life through his revolutionary character. His character hates whites and loves blacks. After writing Herbert's story Willie again gives the manuscript to Harry. Willie is surprised because, Harry tells that the story is well formed and well written. Harry knows that the story shows the bitter hatred toward white man, even though he tells it is right. Even then he praises the story. At that time Willie remarks, "Damn right, man. It's a strong black writing" (97). Willie means that blacks have their own culture of writing. They can write strongly. But with praise Harry again creates his mastery. He

says that Willie has good content but he is poor in language and grammar. He says that he will teach grammar to Willie, which can help him develop his writing skill.

When the dominant group tries to establish themselves as a powerful group, they deal with the sense of education, help teaching and so on as beneficial deeds for the marginalized. They try to make sure that the minority accept this issue in a matter of fact manner. Harry Lesser in the novel also deals with Willie in the same manner. He tries to help Willie's writing by teaching grammar. Malamud voices his opinion in the novel, "Lesser said he would lend Bill a grammar" (78). But behind the teaching there is the ego of suppression. Harry wants to keep Willie under his mastery. But when any ethnic group treat another group condescendingly, the group naturally would like to overthrow such power and establish the equal position. Willie protests Harry's mastering attitudes. He says,

I want to catch up on some grammar about noun clauses and such as that, even if nobody I know has much use for them. But figure it won't just me to know about them though I don't want to do any thing that will fuck up my own style. I like the way you write, Lesser, there is no crap in it but I don't want to write like you. (78)

Here, Willie sees that Harry on the name of teaching again attempts to dominate him. But, Willie negates it. He tells that he will learn grammar only for linguistic improvement. He tells further that he will write by standing on his own cultural stand point.

Blacks' antagonism surfaces more vividly, when Harry Lesser has sexual relationship with Mary, a black girl, in her party. Sex has the deep effect Social conflicts.

When people of dominant group have their sexual relationship with the girl of a minority group, it gives the disturbing message to the minor group. It has the relationship with social prestige. People of the group feel ashamed and try to control it. Black people in Mary's party feel a shame of and they demonstrate their position. Jacob-32, the friend of Willie becomes angry and rebukes Harry. Jacob-32 says,

If you think you white you wrong. You see us wrong and you see yourself wrong. If you saw me right you would see me white in the manner which I see you black. I think I am black because your inside eyes are closed to the think I am black because your inside eyes are closed to the true vision of the world. (119)

Here, Jacob-32 tells that whites are blacks and blacks are whites. This dialogue also shows the antagonism, felt and experienced by other blacks besides Willie against white misdeeds. Jacob-32 breaks the internal blackness and cruelty of Harry Lesser. Willie Spearmint sees his friends challenging Harry and feels happy internally.

Willie Spearmint then begins to insult Harry. Willie and his friends Jacob-32, Sam and others insult Harry by using dirty words: "Lesser, don't think you so hot, you go the look of a shit-pot" (121). When Harry tries to leave the party, Willie calls out angrily, "Fine and okay. But now I'm going call you fartn shiteater faggot whore like apeshit thieving Jew" (123-124). By this antagonistic voice, Willie insults Harry. He is not regarded as a guest in the party but taken as apeshit thieving Jew. His whole Jewish ethnic group is insulted. Willie with his all friends stand as a powerful but antagonistic black ethnic voice against white domination.

After being challenged in each and every step in his relationship with Willie, Harry Lesser plans to deceive Willie by telling him about his (Harry) love relationship with Irene, a Jewish girl. Harry persuades and tells Irene, "Be white? Be Jewish? Be close is better. I came to tell you I love you" (128). The dialogue reveals the feelings of Harry. Harry doesn't want a Jewish girl to be loved by a black man. Irene, it seems is attracted to Willie which Harry cannot accept. So, Harry makes sure that Irene behaves an accordance to the norms of Jewish ethnic group. Later on, Irene also accepts his love. Then Harry reveals his and Irene's love affair to Willie. He goes to Willie's room and tells "Irene and I are in love and we are talking about getting married when I've got my book done" (153).

Willie feels that he is not only dominated and restricted in cultural sphere but also in individual freedom. He understands that his love for Irene is not possible because of the difference in their race. Willie sees more whiteness and more Jewishness in Harry, and understands that he can never fulfill his love, so, with sad and terrifying groan Willie erupts from his seat and becomes a violent attacker. Malamud describes Willie's actions as:

Willie and hit his head against the wall until his broken glasses fall to the floor. His head bounced with crack and thud until the pictures on the wall were bloodied. The black twisted out of his grasp, caught him in a head lock and with a grunt slammed his head into the wall. Bill, grabbing him under the arms lifted Harry, and dragged him to the window. But Lesser grasped both sides of the window frame, pushing back with terrified force himself. (153)

The description of Malamud shows that Willie's antagonism is turned into physical violence now. Willie in extreme anger sees Harry as a small creature and hits violently.

Willie burns the manuscripts of Harry and his own in the room. With the burned ashes of these manuscripts, Willie writes the message on the wall, "REVOLUTION IS THE REAL ART. NONE OF THE FORM SHIT. I AM THE RIGHT FORM" (163). To burn the books is to burn the culture, history and ultimately to burn the life. Harry's existence is burned. Hereafter, subconsciously Willie feels that Harry has nothing to do, nothing to claim now as a superior writer. He remains bare hand and alone. But the dialogue reveals that Willie has got a new position. He, himself is the art; everybody can read and study him. Because, all revolutionary and antagonistic images reflect in his life itself. Therefore, he writes that he himself is art. He himself is the right form.

Willie by such antagonistic behaviors segregates his black ethnic group from the dominating Jewish group. He tells, "No Jew can treat me like a man-male or female. You think you are the chosen people. Well, you are wrong on that. We are the chosen people from as of now on. You gonna find that out soon enough, you goona lose your fuck in pride" (206). The dialogue reveals that Willie ultimately segregate to Jews as a minor group. He converts to the myth of 'chosen people' into 'minor'. And the dialogue also reveals that Willie converts the myth of "marginalized blacks" into "chosen black" which is associated with the superior creation of god. Through this Willie highlights the black ethnic existence and destroys to Jewish.

In his liberating voice Willie sings a protest Blues song. He sings,

Goldberg and Mrs. Goldberg, good bye goodbye.

All your life you been cheating us poor black

Now we gon take gold pack off your back
Goldberg and Mrs. Goldberg good bye good bye
Your days is gone past.
You better run fast
Goldberg, and Mrs. Goldberg, goodbye good bye
Coming a big U.S. Pogrom
Well, I'm gonna sing and hum. (201)

Willie uses the word "Goldberg" for Jewish males and "Mrs. Goldberg" for Jewish female. Willie sings the song of liberation, song of freedom and existence. He tells the Jewish ethnic group 'goodbye'. He sings a powerful line of song, "coming a big U.S. Pogrom". It probably means, Willie wants to say that the dominating Jews will be finally abolished from the U.S. and that blacks will prevail.

With the song Willie's ethnic antagonism reaches its pinnacle. Because of the conflict and antagonism it ultimately results in the tragic death of these two ethnic writers. Harry and Willie kill each other by telling, "Bloodsucking Jew Nigger hater". "Anti-Semiotic Ape" (231). It shows that Harry has lost his life at the low cost. His death is taken as the death of a dominating person. So, it has no sympathy. But the death of Willie bears new life of black people. He crucified his life for ethnic liberation. So, Willie dies physically but gets new life in ethnic pride.

In this way, Willie's ethnic antagonistic activities happen through out the story. Where, he secures the black ethnic dignity from the collapsing ego of Jewish writer Harry by standing on the own ethnic black historical, cultural roots. He glorifies the black ethnic society. He says, "Nigger, nigger, never die/ Shining face and bulging eye" (46).

The way of ethnic antagonism of Willie appears in different forms. These forms will be analyzed in next sub-topic of this chapter.

Forms of Willie's Antagonism

Needless to say *The Tenants* is a violent and antagonistic novel. There are different forms of antagonism in the novel and all of them are based on facts as well as motive. The first and foremost form of antagonism that takes place in the novel is the violation of Jewish white literary convention. Like wise, violation of sensitive language with Harry is also the form of antagonism. Thirdly, creation of game with insulting words. Experimentation of the words leave broad antagonistic shade in the novel. Another form of antagonism, which is most powerful physical violence. All these forms and facts can be brought into light with the help of the text itself.

Willie Spearmint has protested against Harry and his literary convention by following strictly his own black convention. The more Harry suggests to Willie writes according to his way, the more Willie violates it. Willie takes his black trend and method as a weapon in his writing career. In the relation between these two writers Harry's idealistic tendency, which is contiguous with western tendency is totally violated. Willie tells Harry when asked to follow his (Harry's) way of writing,

We do, we are, and we write. You know that, man. Also we are the rising people of the future, and if the whites try to hold us down it ain't not secret we might have to cut your throats. You have had your day and now we are gonna have ours. That's what I got to write about but I want to write it in black art, in the best way I can. In the other words, Lesser I want to know what you know and add on to that what I know because I am black. (76)

Here, Willie rejects the Jewish writing tradition. The dialogue reveals that there were times when Jewish days were at its prime, but now the days are of blacks. So, no need of the Jewish help.

In the whole writing Willie creates black society, black characters and black story. He catches these be spoiled faces and their lives in the story. In his first story therefore, he creates the suffering life of the character. In an auto biographical part of the story Willie tells, "In Detroit, I spent the most of my days cleaning out white shitstalls for the Ford Company" (55). Rather than abstract and ideal characteristics Willie takes the pitiful situation of the black people. Willie creates the deep level of black suffering from injustices. In his short story he creates the character 'Ellery', who is killed with false conviction of killing a white man. Willie presents Ellery's pitiful appeal to the judge for justice. Ellery says,

Judge, you got the wrong black man. Black is an easy color to recognize if you looking for a nigger. I swear to you out of the bottom of my heart I did not kill a white man on that dark night. I am not the one you think I am . (59)

But Ellery is killed with out finding any real cause. Willie becomes more realistic and touchy. He reveals such fates of blacks and tears the so-called benevolent face of the dominant group. But Harry again reminds Willie the importance of form, "I would say that the form of the whole is not sufficient" (65).

Past is the guide line of present. So, Willie tries to follow his past ancestors to be more realistic. He follows these past writers and adds his new essential writing traditions. Willie tells,

I was writing like Richard Wright and trying to sound like James Baldwin and that made me write things that didn't belong to me. Then when I finally raised up some of my ideas they played dead. And lots of people who live in my mind just laid down and died when I wrote them in language. (144-145)

Willie falls more on blackish literary convention through these lines. Willie has here the sense of ethnic revolutionary ideas in his writing. The history of blacks has been fought for their racial solidarity and freedom. The matter is same in the time of Willie. Willie through his writing is fighting for freedom, but the problem has become more serious. The blacks now are more in crisis of double suppression, the suppression of racial and the ethnic. Those given writers had revolutionized for racial prejudices but now there is ethnic suppression, therefore, these principles are not sufficient to fight against ethnic prejudices. Now Willie feels there should be more thundering revolutionary in black writing, which can shut out all sort of dominating forces. So, it becomes more black, created from black soil.

In his writing model, Harry suggests about love. Love is the subject matter of his writing, which can create right form. When Willie asks the question about the subject matter of Harry's novel. He replies, "Love, I guess" (44). But Willie Spearmint converts this type of writing convention and focuses on revolution against the dominating power. He creates such characters, where they will give the message of antagonism. Willie Spearmint's character Willie reads the revolutionary writers in prison. Malamud describes what the character Willie reads,

He read in Marx, Lenin, Trotsky, Mao. He read every book he could about black men: books on Africa, slavery, black custom and culture. For the whites he kept hatred. May be not in his mind every minute of the day but he kept in it principle. When he was sprung out of prison, he left with five folders of writing he had pledged to the cause of Black Freedom. (58)

So, instead of abstract story, Willie's story is filled of such type of progressive characters. Willie's study of these revolutionary past writers symbolizes, he also wants to revolutionize against the dominant group.

Willie is the candidate of black ethnic society. So, black native soil, culture, history and ethnic traits become only the subject matter of his writing. Malamud denotes in the novel about Willie's writing,

He loves the words he puts on paper; out of them black people are born.

He loves who they are, their voices and their wit. Willie gets high when he writes, this pleasure is the sweetest. As the sentences fill up the pages and the people and their actions come alive, his heart fill with pride. (57)

It is the ethnic style against Harry's stereotypes to which Malamud clarifies in these lines. Willie loves to write about native culture and native life. The given dialogue denotes that Willie feels pleasure when he puts down his native words in the pages of book.

Willie one or the other way, therefore, goes against Harry by violating the Jewish form of literary and writing convention and ensures his own black ethnic voice according to the black convention. The form of antagonism related to distinctive conventions, strengthens the state of black ethnic group.

Willie Spearmint does not only object the literary convention, discipline and manners of Jewish writer Harry and his Jewish ethnic society, he also refuses to use the linguistic behaviour, which according to Willie is insensitive language. Willie to show his antagonism uses politically incorrect language to protest against Harry.

Harry in his discussion talks about sexual relationship with black girls and he notices that he wants to have the relationship more with them. Willie feels humiliated at that time and denounces with his insensitive words. Willie says,

The Jews got to keep us blood staying weak so you can take everything got yourself. Jews girls are the best whores and are trying to cut the bloods down by making us go get circumcise I had a friend of mine once and he got circumcise for his Jew bitch None of that crap on me, Lesser, you Jewbastard, we tried of you fuckn us over. (46)

Willie uses these quoted insensitive words, where as Jews man is named as 'bastard', and girls as 'whores'.

In his anger, Willie challenges Harry, by using politically incorrect words and goes against him. "No ofay mother fucker can up himself in my place. This is a black book we talkin about that you don't understand at all"(68). When Harry comments on the manuscript written by Willie that it is touchy and that the content lacks effective form, Willie uses violent and abusive words. Willie not only uses these words against Harry but also against himself. Willie says, "What a black ass fool I was to let you read my book" (69). He uses the word 'ass' on himself but challenges Harry. He feels satisfaction with these words. He gets relief when he uses these words.

To protest against the master-pupil situation, Willie expresses his anger and says, "I like to bullshit with you, Lesser, your don't put on. We swinging real fine" (79). Here Willie threatens Harry and his domination.

Willie shows his antagonism against the landlord as well. The landlord is also Jewish. He is under detention of the landlord, because he is illegally living in the tenement. Harry Lesser informs Willie about the temperament of Levenspiel. Harry tells Willie that Levenspiel is cruel. Willie understands about Levenspiel's cruel behaviour by the ways he has put up a notice on the gate, which reads, "NO TREEPASSING OR ILLEGAL ENTRY UNDER PENALTY OF ARREST ! IRVING LEVENSPIEL, OWNER!" (90). Levenspiel does not know who the person is living in the flat of his tenement. Harry also doesn't tell about Willie to Levenspiel. But Levenspiel sees some writing materials in the room where Willie use to live. So, Levenspiel is sure that someone is occupying the room but doesn't know who is occupying . He doesn't know about Willie. Because he is illegally living there. So, Levenspiel put his notice on the gate. When Willie sees the notice Willie says, "What the fuck for? What harm am I doing him? Jew slumlord bastard" (86). In his anger he uses such insensitive and abusive words. He tells 'slumlord' which is low type of word, which denotes the lower status. Bastard is a more demeaning word if used on people.

Willie's anger against Harry is seen, when Harry leaves after insulting Willie and his friends Jacob-32 and Sam. Willie again uses derogative words against Harry and says, "Fine and okay. But now I'm gone call you a firth shit eater faggot whore kike apeshit thieving Jew" (124). Here, Harry is called 'shiteater' 'apeshit', and 'thieving' Jew. Black

writer Willie shoots these words out like a bullet to harm Harry. He uses these words to dehumanize and to curse Harry.

After being attacked at every point, Harry's and Willie's relationship worsens. Harry therefore, plans to destroy Willie and his love relation with Irene. Harry starts to pretend to love Irene when Willie is involved in writing. But for Willie, it is too hard to leave Irene. In this situation, Harry tells Willie that he loves Irene. Willie, then becomes angry. He sees the whole relation with Harry and relates these with Harry's deceiving ego. At that time Willie again uses his insensitive words towards Harry. He says, "You trick me, Jew prick, got me writing so deep you stole my bitch away. Let's stop and talk or we're dead men. What's wrong is I forgot to go on hating you, whiteshit. Now I hate you till your death. You dirty son of bitches" (154). The words 'Jew pricks', in the place of 'deceiver', 'bitch' is for 'girl', 'whiteshit' is for 'guilty man' are used which are politically incorrect words but Willie has choose to use to protest against Harry.

Thus, Willie uses politically incorrect language because of the antagonism, he feels towards Harry. Where Jews become either 'Jew girls' or 'gold bergs' in simple case and in extreme anger they are compared with 'ass', e.g. 'white ass' and sometimes with 'horse ass'. More than that he uses the most derogative words, e.g. 'mother fucker' for Jews. Most of the time the word 'slumlord' is used for Jewish landlord Levenspiel. "Farten Jew slumlord" (37). To demean the landlord Willie uses this word. At the same time, the word 'bastard' can also be taken as a word to demonstrate protest. With this word Willie challenges Harry time and again. "Clever bastard, he knows I feel guilt" (37). In this way, among different forms of antagonism, the linguistic use of insensitive words

appear as one of the most effective tool, by which Willie's can strengthen black ethnic position.

Willie Spearmint does not only use his insensitive words to protest but interestingly he uses the tricky insulting game with his black friends to protest against Harry Lesser. Black girl Mary is tricked to have sex before the eyes of Willie and his friends. Which has a deeper meaning of the social level. It is a question of prestige, value and status in society. When it happened, it becomes a fuel for Willie's and his friends Jacob 32 and Sam's antagonistic flame. Jacob - 32 attempts to kill Harry but Willie saves him from this bloody situation by creating an insulting game of words. Harry. Willie says,

Chum, we have a game we got we call the dozens. Like the brothers play it no ofay has that gift or the wit, also since whitey ain't worth but half a black I'm gon play you the half-dozens. Now it's a game of nothing but naked words. I'm gon do mine on you and you do yours on me, and the one who bleeds, or flips, or cries mama, he is the loser and we shit on him. Do you dig? (120)

In dialogue Willie informs that the play is related to using naked words to each other. In the game, if any body will not bear these naked words and show his anger, he will loose the game and will be punished by dirty splashes on himself.

Willie and his friends protest to Harry with such play. In the game they insult Harry. Jacob-32 says, "I ain't gon work on your mama and sister which is the way we do it, but come right to the tough-shit funk of it, special for you: Lesser, don't think you so hot, / you got the look of a shit-pot" (121). In the dialogue Jacob -32 uses his dirty words.

He abuses Harry's mother and sister also. Jacob - 32 relates Harry's mouth with shit pot.

In this way, blacks go on to use naked dirty words on Harry. Again Sam says, "Man, have you lost your nuts down the can?" (121). They laugh, but Harry is speechless among them, feels alone. He tells Willie, when he can't bear these all, "Willie, your mouth is a place of excrement" (121). Here, Harry couldn't bear these dirty words and shows his anger towards Willie. When he shows his anger, Harry is splashed with dirty materials.

So, creating laughter and an insulting situation against dominant group or people helps to solace the dominated group or people. Willie has done the same thing against Harry, and it shows at the same time same insult to whole Jewish ethnic group, because Harry is not alone, behind him whole Jewishness exists and he is the representative of them.

Not only with the speech and different activities, Willie goes against the Jewish domination but by creating beautiful and interesting ideas by experiment with words, this challenges Harry Lesser. He plays with the words in this manner:

black, white, black white, black white, black, white,

black, whit, black whit, black whit, black, whit,

black, whi, black whi, black whi, black, whi,

black, wh, black wh, black wh, black, wh,

black, w, black w, black w, black, w,

black, black, black, black,

BLACK, BLACK , BLACK, BLACK, BLACK, BLACK , BLACK, BLACK,

BLACK, BLACK , BLACK, BLACK, BLACK, BLACK , BLACK, BLACK,

BLACK, BLACK , BLACK, BLACK, BLACK, BLACK , BLACK, BLACK,

BLACK, BLACK , BLACK, BLACK, BLACK, BLACK , BLACK, BLACK,
BLACK, BLACK , BLACK, BLACK, BLACK, BLACK , BLACK, BLACK,
BLACKNESS, BLACKNESS, BLACKNESS,
BLACKNESS, BLACKNESS, BLACKNESS,
BLACKNESS, BLACKNESS, BLACKNESS,
BLACKNESS, BLACKNESS, BLACKNESS,
BLACKNESS, BLACKNESS, BLACKNESS,
BLACKNESS, BLACKNESS, BLACKNESS,
BLACKNESS, BLACKNESS, BLACKNESS,
BLACKNESS, BLACKNESS, BLACKNESS,
BLACKNESS, BLACKNESS, BLACKNESS, (187-188)

Here, the word white is taken for Harry. It shows that with this experiment Willie completely becomes powerful. He erases the word 'white' and makes the word 'black' shining. When he rubs out the word white completely, he writes only the word 'black' in small letter. After that he, in the next line, writes in block and capital letters only 'BLACK'. So, the gradual shining of black power can be imagined here. His whole protesting behaviour through out the novel is a milestone for blacks to challenge the Jewish ethnic dominating power. Willie not only stops his experimentation with the block letter 'BLACK', but also goes ahead and writes 'BLACKNESS'. It shows that his writing power and writing convention is completely guided by blackness of black social, cultural and ethnic history. As the complete pure words 'BLACKNESS' are put down at last, he himself also becomes complete black from blackness.

Physical violence is the crucial and most important form of antagonism. People use their physical parts to change, to make and to destroy any thing. Willie Spearmint has also uses his different forms of physical activities. He uses these to punish the dominating behavior of Harry. In his use, there happens the ratio of violence, when he keeps his relationship with Harry. In his initial phase of relationship with Harry, there are simple activities but later on, when the relation reaches its crisis, the forms of violence converts into the disastrous consequences.

"Willie kicked on Lesser's door with the heel of his shoe, holding in both arms, in fact weighed down by it, his massive typewriter", tells Malamud (30). Willie remains in the shade of Harry in the tenement, his position in writing, and others in the building is lowered by Harry. Harry tries to keep under the guardianship to Willie. But Willie doesn't like it. He likes his autonomous existence in the tenement. But because of Harry's dominating deeds Willie becomes angry and kicks by the heel of his shoe on the door of Harry. It has the message of negligence toward Harry. Willie is proud of his ethnic group. He feels why one should fall under the domination of another.

After protesting against the hegemonic endeavor of Harry, Willie becomes more radical. He changes his real name in to 'Bill Spear'. He feels his whole ethnic existence is going to be controlled by Harry's treatment and therefore, names himself 'Spear'. In this situation, he comes to meet Harry and again kicks on the door. Malamud says, "At just that minute Willie ponderously kicked the door. Boom, kick, boom. Lesser groaned as he ran to open it" (73). It seems that Harry's position is being reversed.

Willie's antagonism reaches toward its apex point, when Willie and Harry turn into harmful physical violence. Harry, is continually trying to sabotage Willie. Harry

also manages to break the love relation between Willie and Irene, and then he informs Willie about it, where he himself loves Irene. Willie, from the beginning is dominated in writing, and other places. And, now he is deceived in love relation with Irene also. Willie feels his whole life is destroyed and then turns into a fierce attacker. Malamud describes about physical violence,

Bill, as he reflected, began to believe. A sad and terrifying groan a sustained tormented lament as though erupting from a crack in the earth, rose from his bowels. He rose and hit his head against the wall until his broken glasses fell to the floor. Willie grabbing Harry under the arms, lifted him, and dragged him to the window, Lesser, coming, grasped both sides of the window frame, pushing back with terrified force, as the black, his bulging, shoved with savage strength. Lesser struggling to maneuver himself to the door. They caught each other, the black pulled Harry. They broke grabbed, and were once more locked together, head to bloodied head. (154)

Harry's role is totally reversed in the conflict. Willie raises black position with the appearance of strong antagonistic force. Willie breaks the Jewish position through this physical violence.

In the antagonistic relation, physical violence ultimately reaches its pinnacle of tragic death of these two ethnic people. They attack each other and say, "Blood sucking Jew Nigger hater". "Anti-Semitic Ape" (211). They scolded each other and aimed accurate blow of their sharp metals: ax and razor and finish their relationship. The protest

in the form of physical violence leaves the remark of counter challenging effort of Willie. He leaves the strong, powerful antagonistic message for black ethnic communities.

Antagonism as Means

Why does Willie protest? It is a great question to be taken into account in the course of this research. No explanation based upon a hard and fast rule of conduct can be given. But there are some important and dominant factors which evokes the antagonistic ego within him. It becomes a duty, a necessity for Willie to revolt, so as to overthrow the existing behaviour of Jewish writer Harry which forbids him to establish his whole black community's ethnic identity. Through some quirk circumstances, created by Harry Lesser, Willie becomes stranged in the case of ethnic identity. Secondly, he is trying to react against Jewish domination for ethnic freedom. There is always the psychological factor which is dominant in his personality, which is related to some certain inalienable rights for human being. As Thomas Jefferson writes in his essay The Declaration of Independence, "That all men are created equal, that they are endowed by their creator with certain unalienable rights, that among there are life, liberty and the pursuit of happiness" (227). Most of the actions are oriented from this psychology. Willie wants to maintain these rights in his life.

Identity involves intense desire for establishing existence and space by replacing fixed, coherent and stable assumption through doubt and uncertainty. Identity creates space and "subject positions", through which one feels one exists in a particular society. Willie also wants to feel his existence in his ethnic community. But in his relation with Harry, he feels somehow marginalized in the writing position. Therefore, to create his ethnic identity he says, "I like black because I am black and what I got to say means

something different to black people than it does to white, if you dig. We feel different than you do lesser" (75). Willie wants to make clear the black ethnic way of writing, which can help to establish ethnic identity in his writing. Through it Willie wants to separate his writing from Jewish writer's tendency.

In the society, where there is dense layer of domination and suppression over minor groups, it becomes little difficult to maintain equal existence for minor groups. In the story Harry Lesser as a Jewish writer behaves condescendingly and Willie's position is shadowed. If any one gets dominated by the dominant group there presents a kind of Violation, that is related to identity in the mind of dominated group and they revolt against it. He tells, "I have got to write better. Better and better. Black but Better. Nothing but black. Now or never" (185). Harry's idealistic and formalistic suggestion, which is based on western tradition is the main cause to utter this dialogue to Willie. The dialogue reveals that Willie will write better and better with his black writing style. Willie creates his identity in the field of writing. It is going to be better and better, according to the black spirit.

Willie feels that other ethnic societies are disastrous to his own black ethnic society. It becomes the essential thing for a conscious human being to protect against his society from such usurpation; otherwise the identity will be destroyed. In this response Willie writes stories related to shattering events and themes, for betterment of his ethnic group. In one story, Malamud tells, the event that he has created:

He had written several drafts of a weired, disturbing story entitled "Goldberg exits Harlems", A Jew slumlord in a fur-collar coat, come to collect his blood money rents, is attacked in the dark hall by three old men

and a Jamaican woman. The Jew struggles and cries out but they stab him until blood sports from his nose, then drag his fat body down the stair to the cellar. 'Let's cut a piece off him and taste what it tester like' says old man. 'He tastes Jew taste, nothing good' Jamaican woman said. (186)

It does mean that Willie sets the social position for the black people. All attacked and stabbed Jew landlord, represents the whole Jews and the situation leads toward Jewish existential crisis because of their suppressing behaviour.

It is inevitable thing to balance the ethnic position for minority group against the dominant element. When Harry strikes through his writing on the level of Willie's writing confidence, Willie tries to secure his confidence and then creates his autobiographical story, where Willie labors too much and gathers confidence. Willie says,

Once I got started on that I never stopped. I read one book after the other, slow at first, then quicker once I get to know more words. And, I read hundreds of short stories from the word go right up to modern times. both black and white and while I am reading I have this important exciting and also frightening playback in the *that I can write*. I cry for my goddamn mother and everybody black I write about, including myself. (57)

To follow the dominant group and people is like to kill ownness and to kill self-identity, but to do hard labor to get success has the broad effect to generate personal identity. Willie Spearmint's endeavor to be good and successful writer is helpful to create his own black ethnic identity. It challenges the Jewish dominating behaviour, who always hints to do better, to follow his writing style to improve it. Willie, when he writes his autobiographical stories and gives it to be checked by Harry the stories prove to be equal

in artistic genius with that of a Jewish writer and also has confidence in writing. Through such writing, Willie generates his ethnic identity. Willie says, "I am in my imagination. I swear to myself I will be the best writer, the best one writer" (58). So, doubt Willie's antagonism is the real means to establish his ethnic identity, his ownness, his cultural identity.

Willie's antagonism has given the way to establish his ethnic freedom. Willie wants to feel that he is alive and strong as other people are. He makes his protest as a means to complete his unfinished quest for equality, freedom and existence. He writes just opposite to Harry's suggestions giving too much emphasis on black history, and its vivid protest against Harry and Jewish trend. Willie in his first autobiographical part of the story in his manuscript has written about his character Willie's writing topics, where the main focus is given on black freedom. Malamud writes in his novel about Willie's writing and his character's human history: "from 'down south Boy' to 'black writer' via progression 'Up south', 'Harlem Night'. The last chapter is entitled, 'I write for Black Freedom'".

When life in society consists of domination, one's only rescue is through rebellion. It is not a strategy consciously derived, it is the deep, instinctive expression of human being denied individuality and dignity of living. So, expression of the rebellion can be taken as liberating: "No Jew can treat me like a man-male or female you think you are the chosen people. Well, you are wrong on that. We are the chosen people from as of now on. You gonna find that out soon enough, you gonna lose your fucking pride" (206). As a powerful rebellion Willie threatens Harry and breaks all ropes of dependency and

thereby he applies his self existences. So, he tells that blacks are chosen people rather than Jews. Consequently, it liberates him and his whole black ethnic group.

The argument is that when oppression is there, there is also revolt. And, revolt gives freedom to the people. Freedom cannot be assumed, if there is not revolution.

When Willie breaks all dominating behaviour of Harry Lesser, he gets a liberal state to think and do what he pleases. For a long time Willie is entangled with the form of Harry, to create art. But when Willie rejects these all and burns every books and writing materials of Harry and his own, there comes the sense of black ownness, which challenges and liberates Willie from the dominating form of Harry. Willie says "REVOLUTION IS THE REAL ART, NONE OF THAT FORM SHIT. I AM THE RIGHT FORM. NEVER YOUR FRIEND" (163). It is the extreme position of Willie's liberation.

From the beginning, Willie Spearmint looks angry with Jewish writer Harry Lesser because of his controlling behaviour with him. He develops unspoken antagonism in his initial relationship, but later on it breaks out into direct and spoken form of antagonism. By these all sort of antagonistic behaviour Willie challenges Harry and attempts to give his stand point, his own cultural line and ethnic spirit. Such type of behaviours emancipate him from the hegemonial attempt of Jewish writer. Willie neglects all the suggestions of Harry Lesser related to writing. He gives an emphasis on black life, black suffering rather than following doggedly Jewish suggestions. He therefore, tells,

"White has no glow

No light for white

Black is true glow

Is lit from in" (188).

Willie sings this song with the optimistic glow .The song reflects the freedom and power of whole blacks. He highlights the blackness and shatters Jewish ethnic domination. In this way, he stands as a powerful rather than marginalized ethnic black.

Chapter- Four

4. Conclusion: Antagonism and Ethnicity

On the basis of all chapters, it is evident that *The Tenants* advocates antagonism in many forms and levels. Most dominantly, it is ethnic antagonism that this research has focused upon. Having been marginalized and oppressed by the Jewish ethnic writer Harry, Willie Spearmint develops a great sense of hostility and unspoken antagonism. He remembers how the Jews deal with the blacks in the social scenario. By matter of chance, Willie's antagonism happens really when he meets Harry Lesser, a Jewish writer in the tenement of a Jewish landlord, Levenspiel. In the tenement, Harry tries to treat Willie as a subordinate and relegates his ethnic identity in writing and other fields of life. Harry tries to so that he is an experienced and intellectual writer. With such intellectuality he wants to treat Willie as an inexperienced and inferior black writer. Willie's undercurrent protest thereby takes a real form. He revolts more through his writing, which is inspired from black ethnic cultural traits. His protests thus take violent forms as depicted in chapter three. He makes his antagonism as a means to protest for the oppressed. In his antagonistic relationship, Willie turns into physical violence to establish his ethnic identity.

Willie Spearmint is a black writer. When he enters into the tenement to reside there and start writing his first book, he falls under the dominating behaviours of Harry, a Jewish writer, who is living there as a tenant to complete his third novel. After introducing each other as writers, they talk to each other about their writings in the tenement. But Harry Lesser starts to establish himself as a powerful writer, who is an experienced and an intellectual. He treats Willie as a beginner, inexperienced and inferior

black writer. Harry claims himself as an expert of writing. Willie falls heavily under domination, when he gives his manuscript to check Harry. When Harry reads the manuscript of Willie, he sees that Willie has depicted the picture of black suffering in his manuscript. He has created such characters whose whole life history is painful in a discriminating society. But, Harry comments it with Jewish ethnic color. He says that Willie's manuscript lacks 'effective form'. Harry tells more about the formalistic completion, which is abstract, ideal, rather than factual.

Willie Spearhead is suggested by Harry to take inspiration from English poet, dramatist and critic John Dryden. Harry associates himself with western canonical writers and suggests to Willie accordingly. Willie is suggested time and time again, to follow the idealistic and abstract writing style, which will help to create 'effective form'. So, Willie and his whole black writing culture is dominated by Harry Lesser. The more Willie tries to create factual story in his manuscript, the more Harry tells about its incompleteness in 'form'. Willie is treated as a pupil, a simple student by Harry. On the name of suggestions and help Harry tries to control and dominate Willie's cultural and ethnic identity. By these all behaviours, Willie feels so suppressed and dominated, and ultimately protests powerfully to the suppressing face of Harry Lesser. So, cultural, ethnic and historical oppressions of Harry Lesser and Willie's quest for identity, all these things create a broad ground of antagonism in the novel.

Willie Spearhead represents the millions of blacks in America and their grievances. The greatest stories of oppressed, to my understanding, are the stories of the blacks, Willie Spearhead's story is one of the examples. Harry Lesser tries to oppress Willie broadly. But for the whole black ethnic group, Willie consciously hates the whole

of Jewish dominations. His rebellious spirit wants to blot out all these ethnic attitudes and their unbearable consequences. He liberates his whole black ethnic culture by antagonizing the Jewish dominating position. Antagonism becomes a means and a necessity for him.

Willie Spearmint advocates his antagonism by turning into the physical violence against Harry. In his relationship, he is not only oppressed in writing culture but also in his personal freedom of choosing life partner. Harry has turned the life of Willie into a desert by breaking the love relation between Willie and Irene, a Jewish girl. Willie loves her too much and wants to marry her after finishing his manuscript. But Harry deceives Willie. When he knows about Harry's deception, Willie turns into a violent attacker, and attacks Harry. He burns all books, and writing materials of Harry, here by this means Harry remains bare hand in the writing position. This violence leads to these writers towards the tragic death of them. They kill each other by denouncing each other. But Harry loses his life meaninglessly because his death is the death of oppressor. So it has no sympathy where as, Willie bears new life of black people. He sacrifices his life for black ethnic liberation.

To come to the end, Willie Spearmint has protested powerfully against the Jewish dominating and suppressing behaviours. He protested against cultural dominations, and ethnic marginalization of the Jewish writer Harry. By antagonizing against Harry, Willie turns into the powerful black ethnic revolutionary figure. Through Harry, Willie challenges the whole Jewish ethnic group. Willie ends his life in antagonism, but doesn't fall under the Jewish domination. His antagonism is surely an ethnic antagonism. That is to say, *The Tenants* is an ethnic antagonism novel.

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