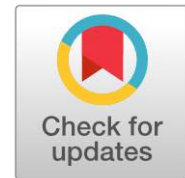


NARCISSIST TRAITS AND TRANSFIGURATION OF DOMESTIC TERRITORY IN ANNE TYLER'S "SAINT MAYBE"

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Abstract

Men and women in the domestic territory are predominantly presented as the main sources of family in most of the contemporary American novels. Yet their significance is portrayed with multitudes of familial responsibilities in nurturing their children. Anne Tyler's *Saint Maybe* appraises the familiar theme of ordinary people and their encounter with sufferings to culminate in transfiguration of domestic territory. This paper displays the outlook of ordinary people in *Saint Maybe* to prevent them from falling astray. More crucially, the framework of the paper lays its emphasis on how Ian Bedloe sheds his narcissistic traits to capture the attention of his brother's children in the domestic sphere after the death of their parents. Therefore, this paper purports to bring out the effect of narcissistic traits in which Tyler has ingrained a real and a fervent tone about religion to protect Ian Bedloe as a surrogate father.

Keywords: Domestic Territory, Familial Responsibilities, Transfiguration, Narcissistic Traits, Sense of Existence, Surrogate Father, Children, religion

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Domestic Territory

During the 1990s, a significant transposition of men occupied a lion's share in the American families. Remarkably, the men started to shun the view of a provider of the family by widening their horizons more than that of women would perform and contribute. To substantiate this view, Ivonne Arroyo Picard in his study of Carl Gilligan's theory of women's moral development attests to make an important point about this significant transposition that: "women and men take different paths to moral development and self-definition. Women's Conception of morality is centered in caring, understanding and relating, while men's morality is centered in fairness" (Picard, 1992, p.2) However, Picard comments that the lack of intimacy creates a complicated relationship between the father and his children. Besides, the distanced father figure poses a threat and provokes the children to encircle themselves within the mother's warmth.

More crucially, feminists have been continuing their demand that men must plunge into domestic activities to draw their children's attention. The lack of intimacy creates a complicated relationship between the father and his children. Besides, the distanced father figure poses a threat and provokes the children to encircle themselves within the mother's warmth. In contrast, Anne Tyler, the southern female writer considers men to be the part and parcel of the domestic activities and brings novelty in them by providing a new dimension to their thoughts. For instance, Ian leaves no stone unturned to transfigure the domestic territory through his heroic efforts in *Saint Maybe*. In this regard, the ordinary people belonging to the community of Bedloes in *Saint Maybe*, suddenly transfigured due to the relentless efforts of Ian who succeeds in providing the family with warmth which they have not witnessed before. In particular, Tyler describes about the Bedloes that, "There was this about the Bedloes. They believed that every part of their lives was absolutely wonderful" (1991, p.15). Inevitably, the Bedloes being ordinary people become extraordinary due to the enormous achievement of Ian Bedloe.

Remarkably, Anne Tyler with her intuitions, cultivates to illustrate and express the value and priority about human existence in the universe by creating the distinctive features of ordinary people who consider and reconsider their bondage with their family as seminal and crucial. Relatedly, Tyler in her novel *Saint Maybe*, has precisely combined both the masculine and feminine idiosyncratic traits and imbued in the male protagonist,

Ian Bedloe. At this point, Ian never shares the burden with his family and readily admits to burdening himself with masculine and feminine personalities to alchemize the life of ordinary people in his family including his parents and nephews to foresee a new transformation. It is also a rare distinction in a male protagonist to discover the combined idiosyncrasies in which Ian Bedloe sacrifices his education to take up a parental role which is a separated common quality of the females.

Here in this novel taken for study, Ian Bedloe is seen as an ordinary individual whose misjudgement pollutes his mind and cunningly induces his ego to be responsible for his brother's death. Later, being an ordinary individual, Ian transfigures to become a saint. Apparently, Anne Tyler brings out the day-to-day happenings with the analysis of realistic themes in her novel, *Saint Maybe* which relatively sets a path for realistic fiction. With reference to Anne Tyler's *Saint Maybe*, Tyler envisages the real-life events taking place in the life of Ian Bedloe who, being an ordinary man with delicate emotions, reacts to calamitous events with a spirited mind. While in realistic domestic world, he severely confronts his brother Danny with his false assumption about his wife, Lucy's liaison with men and like a bolt from the blue, both his brother and Lucy unexpectedly die by committing suicide with the consumption of pills. Shortly, after his death, Ian is left to shoulder the responsibilities of taking care of his old parents and Danny's children.

Saint Maybe delineates the character of Ian Bedloe, seventeen years old bachelor in Anne Tyler's inexpressible depiction of South Baltimore. *Saint Maybe*, Danny Bedloe with Lucy Dean with serious admiration, adores and marries Lucy Dean instantly though she has two children from her former marriage and astonishingly separated from her husband. As being head over heels in love for Lucy, he estimates that his married life is more complacent and satisfactory. While discussing about Lucy, Danny's joy knew no bounds and enthusiastically, Danny portrays Lucy in order to register that no one can pose to be a substitute in her place for her traits. Obviously, Danny showers his love and intimate affection on Lucy's children but is soon misguided by his brother. Poignantly, Anne Tyler declares the bitter jealousy of the most intimate brother towards his brother's new found wife. Moreover, Lucy suffers from mingling with the new family from the beginning till her death to seek asylum in her husband's family. In fact, Ian stands confused over the unexpected death of his loveable brother and his innocent wife.

More pitifully, the consequences and sufferings after his brother Danny's death, Ian Bedloe bears the blame and learns through the indecipherable pain of his brother's death that more than seeking the spiritual guidance, he accepts his fate to perform the role of a caretaker of the three children who are not connected in terms of blood. Mysteriously, Tyler finds Ian engrossed in embedding to take care of the family and children. More predominantly, Ian dithers about the role thrust on him and the solicitous way in which the brother's children surround him to give a new definition to his life. In many ways, undoubtedly, Ian is described as a product of a new man to his generation though being a teenager. As a matter of fact, Durham in his analysis of the novel highlights that: "Ian's sacrifice of his old life in order to be more obvious now that he is leaving his old life behind him, especially things that emphasize his masculinity" (Durham, 1998, p.147)

Considerably, more explanations would be regarded as Ian's state of a transformed youth as agreeable and satisfactory beyond describing him as remotely eccentric. Certainly, Tyler has formerly created the similar alternation in Ezra, the protector and a custodian of his family in another novel, *Dinner at the Homesick Restaurant*, who is solely left unnoticed because of his blunder for which his brother bears the blame of a scapegoat. In the meantime, Ezra collects and regains his conscience to work for the betterment of the family by being mindful of his guilt. Following his guilt, he arduously becomes a caregiver of his mother, Mrs. Scarletti and a phenomenal human being to stand as a pillar behind reuniting his family back together over a dinner at his restaurant. Likewise, Ian Bedloe also appears to be an embodiment of virtues before his family consisting of ordinary people who do not hold respectable positions in any of the organizations. Initially, Tyler engraves narcissistic traits on Ian's mind and later imparts Ian to acquire the extraordinariness of masculine and feminine attributions.

Accordingly, *Saint Maybe* is an apple pie household of the innocent Ian Bedloe who stumbles and struggles with an emotional bondage of his family and discovers the real-life sequences surrounding him with the self-imposed blame for the untoward death of his brother, Danny and takes a rebirth of a new Christian. In Tyler's sympathetic and empathetic style of description, the sensitive readers observe the growth of innocence to maturity of the three innocent children under the meticulous care of Ian Bedloe who does not permit the reader to get distracted from his own sense of tolerance and compassion.

Saint Maybe is a profusely intriguing story of a young man's blame over his sibling's demise and in which Tyler's readers would examine that she highlights an intricate complication at the beginning of this novel to leave it resolved at the end by justifying the actions of Ian Bedloe who suffers to conquer the domestic territory of ordinary people to pave a path for extraordinary lives. Simultaneously, Tyler enfold a veritable and a penetrative tone about religion. Nevertheless, the novel forcibly enables Tyler's persistent pursuance of the theme of salvation through religion to envisage that one can be refined or proceed onwards to recall the pleasant moments instead of the troubled miseries.

Narcissistic Traits

Taking a long generational view, the present paper culminates in delineation of routine realistic experiences as how the characters would be in real life. Firstly, the research design has been employed to characterize the ordinary people and primarily about the bourgeois community who encounter unexpected confrontations by preoccupying themselves in the prosaic world of everyday concerns. Secondly, the research design also brings out the findings of the overtones of sin inside a religious American family. In embodying the perils, Tyler envisages a deep intimacy between the individual man and his family as, "They were never the Bedloes but the Bedloe family, Waverley street's version of the ideal apple-pie household: two amiable parents, three good-looking children, a dog, a cat, a scattering goldfish". (1991, p.11). Significantly, this apple-pie household gives an account of narcissistic traits in ordinary people of the Bedloes. On the surface, Steven James Bartlett demonstrates: "We are all narcissists to a degree. If we enjoy our work, our families, our lives, we feel a degree of self-involvement which is desirable and healthy". (James, 1986, p.17)

Particularly, Ian Bedloe in the novel taken for study, *Saint Maybe*, overcomes the sin committed by him as he belongs to ordinary people of the Bedloes. Interestingly, the themes of this novel and the style of adaptation display the saga and sufferings of the ordinary people. Eventually, the plot circulates around the spontaneous emotions of ordinary people rather than the incidences of life which is the chief source behind Tyler's determined thoughts. For instance, Tyler focuses on the man's repossession of his value in order to pave the way for constructing an ideal society to comprehend and solve the

apprehensions of the world around him with his magnanimous power of transformed mind.

Effect of Narcissistic Traits in "Saint Maybe"

Frantically, the concept of sin appears to be a violated part of human existence which is committed knowingly or unknowingly in the societal order. Further, sin is considered to be a vice or evil part of man's life and when committed consistently then it mars the personality of man and leaves no space for reformation. On the one hand, sin should be considered as a moral state of man whose soul is separated from God the Almighty. On the other hand, the superficial commitment of sin encompasses man's foibles but is not a profound commitment of sin. Most importantly, Ian commits the sin due to his inbuilt narcissistic trait as a superior human being.

The writer brings out the idealistic image of the Bedloes who practice the most conventional way of American life. In connection with conservatism and traditionality, the family does not live in the unrealistic world when observed from their outside world of practicality. Meanwhile, the family appears to be in the clutches of the day-to-day challenges of life and live with expectations to clear away the challenges or the hurdles of ordinary people. Everything Ian, the teenager performs to be in the good books of his brother, Danny which is the toughest challenge of his life. It is perhaps the effect of the Narcissistic trait in Ian for having won the heart of his brother to bear the responsibility for his brother and Lucy's death. However, when Danny falls for Lucy, a divorced woman with her two children from her ex-partner. By contrast, against the concern of his family, the destination plays a severe game in Ian's life. Besides Doug and Bee, their parents face the harsh reality of accepting a divorced woman in their conventional and religious family. Yet, despite the idealistic image the Bedloes created in the religious society, they accept Hobson's choice of the fate of Danny.

Dramatically, submerged in jealousy, Ian grows with suspicious thoughts of Lucy and aims cunningly to marginalize her owing to her pregnancy of the third child, whom the family calls as Daphne belonging to his brother's blood. In the wake of jealous thoughts, Ian is blind folded to consider Lucy as a perfect virgin who has been captivating the attention of his brother ever since she entered the conventional religious family to replace Ian. Correspondingly, the cunning thoughts of expelling Lucy from his brother's

heart take a mountainous shape to lead to the unexpected suicide of his brother, Danny. As a precious child of the Bedloes and the embodiment of straightforwardness, Ian erases the virtues due to his covetousness. Herein, the plot takes a topsy-turvy turn on account of Ian's narcissistic trait as an undefeatable man. Evidently, Gene Koppel identifies that Ian causes, "the death of his brother and his wife when he mistakes his own impatience and adolescent sexual jealousy for a desire for truth and justice" (Koppel, 1993)

According to the Bedloes, "Ian does not care much about others' feelings, embodying the narcissistic behaviour of Americans who believed to be on top of everyone else". (Thaer, 2021, p. 7). Due to the effect of narcissistic traits, Ian, a helpless sinner commits a sin by seducing his girlfriend, Cecily with an unpredicted motive. Nevertheless, he hopes to get united with her at any cost. Suddenly, he realizes and regrets his sin and in fact compromises with her to consume pills. As a teenager, with the narcissistic mind, he egotistically confirms, "that someday, somehow, he was going to end up famous" (1991, p.12) In order to describe the child's narcissistic behaviour, Sigmund Freud analyses and postulates that: "The disturbances to which a child's original narcissism is exposed, the reactions with which he seeks to protect himself from them and the paths into which he is forced in doing so" (Freud, 1914, p. 92). Demonstrably, the Freudian concept of Narcissism emphasizes that narcissistic traits are constructed by the child's parents for the success or the failure in their journey towards life. In another instance, Keith Campbell and Joshua Miller evaluate that, "Narcissism develops as a consequence of parental rejection, evaluation and an emotionally invalidating environment in which parents are inconsistent in their investment in their children or often interact with their children to satisfy their own needs." (Campbell & Miller, 2011, p. 6).

Unbelievably, Danny stands unresponsive and stunned to learn the facts of Lucy through Ian's mouth. As a bolt from the blue, Danny cannot tolerate the way in which Ian blames Daphne's premature state of birth, who is born soon after seven months of their marriage which remains a mystery to him. On account of accusation, Ian accuses Lucy of her Peculiar fancy of applying perfumes, laughing and wearing clothes. Frustratingly, Danny's thoughts start to reverberate on Lucy's motives, deeds, thoughts or designs. Decidedly, Ian pours out his crucial temperament to Danny and bluntly grumbles that he can neither stay blindfolded nor gaze at his brother's naivety towards Lucy's callous attitude of walking out of her house to be engrossed in some unimaginably unvirtuous

jobs. Herein, the novel, *Saint May be*, Ian imagines that Lucy has committed adultery rather than reasoning out for her motives or thoughts and he also gives a wrong picture of Lucy by learning from one of their neighbours, Mrs. Myrdal that Lucy is a shoplifter who secretly steals things from the shops and in this context, Ian projects a wrong picture instead of understanding the concept of Lucy's virginity.

Emphatically, Tyler has proved through Ian's inborn narcissistic motive since his childhood to prove that he has been mesmerized by his parents who have not remained as strong pillars in his endeavours. Therefore, Ian's narcissistic thoughts have never made him famous and he has been influenced by his family. Unquestionably, overtaken by the axiomatic phrase as the most impeccable child of the Bedloes, Ian accepts cruelly that his words would be truthful and genuine, and his family believes in whatever false utterances he makes towards Lucy. Clearly being polluted with jealousy and over possessiveness, Ian puts on the pretensive face of a true human being who is more meticulous about the welfare of the family and the security of the brother. In other words, Ian embeds in his mind that the flawless image of himself would make him escape from sinning. As a result of his ignorant narcissistic trait about himself, he has shaken the trust the family placed on himself, and he is horrified to realize that his false perception of the world has befuddled him to put him in falsehood. Emphatically, Jerrold.M. Post, in his investigation of narcissism concludes that, "The narcissist's exaggerated sense of self-importance tends to be manifested as extreme self-centeredness, egocentricity and self-absorption. Abilities and achievements tend to be unrealistically overestimated, but minor setbacks can give a sense of special unworthiness." (Post, 1993, p.103)

In brief, Ian declares his deceitful nature to his brother, Danny and plants a seed of poisonous thoughts about Lucy's lewdness to the point of victimizing her with severity. Unthinkably, Danny commits suicide without a second thought of clearing away the guilt of Lucy and unable to cope with the three children, Lucy consumes pills by leaving her three children under the custody of the Bedloes. Unfortunately, Ian bears the blame of the incitement of the sin. For this reason, he hates himself. Unquestionably, the effect of narcissistic traits leaves Ian to commit a sin.

Transfiguration of Domestic Territory

First and foremost, Ian's unbreakable ties with his family persuades him to look upon Lucy as a stranger in the family and not as an important member who has entered the family to bring happiness and warmth. On the contrary, Ian hangs on to the ruthless thought of untying the ties of Lucy with his family for she being a stranger with different culture and different customs. Later, he realizes that it is indeed a welcoming change of strangeness which results in a positive outcome but before delay, he stands astonished to learn of the death of Danny and Lucy. Beneath the surface, the alarming news of Danny facing the unpredictable danger of death resounds in his ear and immediately, Ian rises from the normalcy to dwell in the nightmare. Persistently, the jarring sound of the car knocks him to realize the hardest truth that he is going to encounter ever in his life. At this moment, his eyes are filled with tears, and he gives a thought to recall about Danny's presence and absence and this thought strains his nerves to an extreme extent and compels him to transfigure the domestic territory for his unforgivable sin which has led the children to loiter in the wilderness.

Gradually, Ian turns out to be a caretaker of Danny's children due to his untold sin of the past for which he hankers after salvation. Owing to the double responsibility in acting behind Lucy's death, he stands guilt-stricken by these deaths and left with the option to take care of Danny's children without expecting any reward in return. In reality, he stands to shoulder both the father and the mother's responsibilities in bringing forth the children by leaving behind his education as a key factor of salvation. Nonetheless, as Tyler elaborately explains and probes into moulding the male in *Saint Maybe*, the discoveries of the father figure's role of a caretaker seems noteworthy. While Ian undergoes an excruciating pain of the sin he has committed, the destined actions prepare for his eagerness to surrender for transfiguration of the domestic territory. Besides, he searches for salvation in pursuit of the advice of Reverend Father in the church.

Inevitably, Ian by no means remains pessimistic, he starts to take up the life of a carpenter to feed the children by observing the inability of his old parents. Unobtrusively, Ian becomes a carpenter in helping his aged parents raise the children. Over the time, Ian becomes more and more the primary caretaker, taking the responsibility from his parents with a sole intention to transfigure the domestic territory. Moreover, he feels that he sacrifices his life and is filled with never ending grief. Decidedly, goes to the church to

wash his guilt where he finds himself in an asylum only to learn and embed the quest for salvation which is enigmatically prevalent in the church with more of prayers and past repentance.

Before the traumatic incident of Danny and Lucy's death, Ian exceedingly poses to be a pure male with archetypal masculine features. But as the tragic incident intensifies, Ian grows more feminine with mother's archetypes to lead his life as a savior of his brother's children by being a baby-sitter to endure the uneasiness created by the children during their childhood days. Being a benevolent human being, the motherhood in him derives joy and pleasure to supervise the children's homework sitting at the kitchen table by hearing their quarrelsome conversation and also seems to attain a complete satisfaction and pleasure in negotiating their quarrels as an arbitrator. Later, Ian decides to read a story to the children which he has preserved from his childhood. He reads this book to the kids during bedtime so that the children not only learn the moral values but they try to adopt the same in their life.

Subsequently, in his ninth class, Ian has introspective through a microscope of an amoeba and he recalls this experiment whenever he is disturbed about Danny's death. In fact, he realizes that he is the source of Danny's death and his words have tormented Danny to take an extreme step of committing suicide. The abominable thought of Danny's suicidal death disturbs him and distorts his peace of mind. Confoundedly, he stands still without making conclusions but he senses completely what permeates around him. Further, the obscure picture of amoeba is comprehended whenever Ian perforates to ponder over Danny's death and also bitterly unrelieved about the sin of inducing Lucy's death. Thus, Ian comments: "Oh, God this is the one last little dark dot I can't possibly absorb" (1991, p.94) Initially, Ian rethinks for his confession to his parents would give him a salvation but becomes alert and executes the notion of receiving salvation by washing the guilt of his sin through a surrogate father in him.

In the meantime, Ian dreams about the dead Lucy who has left her lovely children behind and vanished mercilessly. It also seemed to Ian that he has been bombarded with a lot of questions. Firstly, Lucy asks him whether it is fair on his part to have done injustice to her and Danny and has he achieved in ruining their lives by bringing a cleavage into their lives. Critically, Tyler retorts that Ian is a complete domestic man who understands his complications of parenthood to fulfill the needs of the children as he "feels stuck with

these querulous children night after night after night” (1991, p.91). At various other times, Daphne becomes intimate with Ian as he muses literally and perhaps symbolically. In other words, Ian hankers after his vision of transfiguring the ordinary people and their extraordinary lives in the domestic territory.

Suddenly, Ian dreams of Danny’s appearance as he has been thinking about Danny’s death and his suicide. As a matter of fact, Danny appears in his dream and expresses his gratitude towards Ian for baby-sitting and for which he has to pay but Ian feels quite relieved and finds salvation in being a maternal figure to his children. Interestingly, Ian identifies the closeness of a father figure to his teenage children and endearingly wins the hearts of the adopted children of his brother to remain as their favorite forever. On the one hand, in his youth, Ian suffers from narcissistic disorder and puts himself in feeling superior to his family. In due course of time, Ian hates baby-sitting to care for his brother’s children. On the other hand, Ian redeems from being responsible for his brother Danny’s and his wife Lucy’s death. Suddenly, Ian transfigures from his tendency of self-admiration to become a surrogate father. Whenever Ian develops intimate relationships with his brother’s children, he does not find the task to be hard as he reads and introspects their way of thoughts. In addition, he also puts on the pride that he has adapted to change when compared to other Stereotypical fathers.

Beyond the other mental complications, Tyler brings the Christian concept of salvation through Ian who meets Reverend Emmett to seek redemption. The paper discusses the concept of narcissistic traits in ordinary people to transfigure the domestic territory. Further, the paper brings out the discussion that by executing the exceptionally compassionate thoughts of bringing forth his brother’s children, Ian achieves by proving himself to be a saint with a strong ascertainment of salvation. At the outset, Reverend Emmett posing himself to be a father figure after the death of his brother Danny falls terribly sick and proposes to Ian to take over the responsibilities of the church after he is dead. Yet Ian refuses to share the burden of the church as he does not want to let his church job impinge on his homelife which is also hard to give up.

Thus, he emphasizes that there is nothing he can care for more than his children. Absolutely, he describes that on his path to attain salvation, he cannot remain as a pure soul to be the head of the church and also the circulating thoughts for the quest for salvation does not rest him in peace and so his thoughts reverberate persistently.

Instinctively, Durham, glorifies men while Ian instantly takes up the role of a homemaker, "Ian adapts himself to his new role and does not complain about it, He does not feel uncomfortable doing tasks that are usually done by females" (Durham, 1998, p. 148). In this regard, Ian is ever fatigued to feel disdainful about his absorption in domestic activities.

At a prayer meeting with Reverend Emmett, Ian confesses his sin by lowering himself in the main room of the church with his bowed heads and prays whole-heartedly to forgive him for the unforgivable sin he has committed. At the closing of the prayer meeting Emmett highlights that some prayer meetings are like a closet similar to clearing away the drabs and drabs. Immediately, Ian is entangled into a perplexed state. With the number of questions in his mind. Uncompromisingly, Ian's perplexed thoughts have embroiled him to brood over the only human life he has wasted, as a result, Reverend Emmett pointedly figures out that Ian is put in a state of pleasurable pain to activate his genuine intentions of protecting the children against evils without interventions.

Eventually, he searches for the quest for salvation and arrives at a decision that he ought to seek salvation through forgiveness of sin and which can be conceived in caring the children of his brother as his own though they have been seen as an obstacle on his way to his personal life. Nonetheless, he deciphers that they are the soul strength of his life to wash his guilt. Appropriately, he haunts on his perturbed thoughts: "You could never call it a penance to have to take care of these three. They were all that gave his life color and energy and ... well, life." (1991, p.189). Allen Tan in his article, "Four Meanings of Fatherhood", supplements that:

Most fathers certainly see the role of provider as a major one, but to the procreator, it can often be the only one he sees. Having sired a child, he has an interest in seeing the child mature and continue the genetic linkage through future generations. (Tan, 1994, p.30)

While the father becomes very much intimate with his children, he commences a new journey to monitor the child and deliberately accepts the critical ways in which his child thinks and executes. Most importantly, the three children become the healing power of sin in his life which Ian Bedloe extracts through gaining salvation. According to Joel Green in his description of the metaphor of healing of sin connotes that: "The concept of healing has an impressive elasticity that promotes its usefulness of salvation" (Green,

2003, p. 354) Henceforth, Ian gains the power of salvation which has a magnificent adaptability to advocate its value in a true sense. Truly, Ian resumes to a balanced state of mind through attainment of salvation in his narcissistic world of supremacy by surrendering himself to work for transfiguring his domestic territory. According to Joel Green, the concept of healing of sin is accomplished by the understanding of the human psyche and its confrontation with the narcissistic world. Besides, Ian is relieved from the entanglement of narcissism to absorb in his domestic territory of his blood relationships.

Explicitly, it is important for Ian to realize about caring the children's affairs and at the cost of paying much attention to them, Ian does not repent or regret for leading a bachelor life neither he regrets for not marrying a young woman as he fixes his concentration completely on monitoring his nieces and nephew during the weekends so that they will be completely be saddled by him till they become completely independent. More relevantly, Ian eschews companionship of his friends especially women who are selfish and cheap minded to spoil his reputation. By all means he hasn't even got the slightest inclination to give up his prime duties for the sake of recreational activities. Very frequently, he is reminded of creating his domestic life for the children who have well past the stage of depending on sitters.

As for illustration, other men in the family don't display or represent their roles as care providers along the way committed by Ian. To a large extent, both the brother, Danny and their father, Doug Bedloe contemplate the domestic activities as tasks carried out by women. In general, Danny negates the perspective of a wife as an office goer who works outside the family. Rather, he embeds a wife in his mind as a traditional home maker to monitor her children and other domestic activities. It should be noted that Doug maintains his masculinity to be dominant and superior compared to Ian, Doug also hesitates to execute his domestic activities even for the sake of his life partner. For the most part, this shows how Ian lives in a domestic environment or a time to cope with multiple challenges to transcend the limitations of an ordinary individual. To intensify further, Doug Bedloe, Ian's father, never ever encourages the roles of a man to take up the roles of a woman, Tyler underlines through Doug Bedloe as he converses and complicates: "Women were the ones who held the reins, it emerged women were close to things. Men stood off at one remove and were forced to accept women's reading of

whatever happened" (1991, p.30). From the beginning, Doug Bedloe has been pointing out the fact that men are not for domestic activities.

Beyond doubt, Doug Bedloe attempts to move far away from his duty in the domestic world. Whenever the challenges are provided and this provokes Ian to be annoyed or enraged about the manner exhibited by his father. Perhaps, Doug realizes and conveys his thoughts, "He felt as if Ian was the grown up and he the child. It had been years, maybe all the years of his adulthood, since he had relied so thankfully on someone else's knowledge of what to do". (1991, p.156). In Tyler's works, a reader would arrive at a conclusion that though she leaves an unsolved puzzle in the beginning but at the end of the novel, she solves the enigmatic puzzles where the other characters also communicate to fight for their rights. While Rita enters to communicate for her rights to get married, Ian leaves the reader in relief and satisfaction. The novel is narrated from a third person's perspective to allow each character to communicate for their rights. Tragically, the novel puts Ian's life in predicament as he faces the troubles and tribulations inwardly for being the cause of his brother's death.

Relatedly, he faces the new turmoil which he has never faced ever in his life. For many people from outside, his life is never extraordinary, but his troubles persuade him to stay apart as a rare individual. After his brother's death, the writer concentrates to mold the other characters including Agatha, who watches her mother's instant death during her childhood days and tries to put an end to the confounded thoughts prevalent in her family. In addition, Daphne gives up her possessiveness and begins to intervene with the affairs of Ian's personal life to thoughtfully provoke Ian to get united with Rita.

Remarkably, Ian becomes a saint in which Daphne claims that God has appeared before her to unite Ian with Rita in marriage. Therefore, Ian without exposing his sin before Danny's children becomes a saint. In her review of *Saint Maybe*, Jay Parini concludes about Ian that, "Inspired by a weird but engaging little protestant Splinter group called the Church of the Second Chance, he drops out of college after only one semester to help his parents care for the orphaned children. (Parini, 1991). However, the present paper discusses how Ian ruminates about himself and his association with the past sin, he enters the Church of second chance and considers it to be a blessing from God where he picks an opportunity to heal the everlasting guilt in his mind. At the end, he seeks the guidance of the religious people like Reverend Emmett and his crew who drag

him to the genuine path of righteousness. On account of voicing her ideas, Tyler examines and reveals the space occupied by men in the domestic world when Ian says towards the end of the novel, "People changed other people's lives every day of the year. There was no call to make such a fuss about it" (1991, p.300)

Conclusion

In the final analysis, appertaining to sin and salvation, Anne Tyler indicated the protagonist's past sins, his quest for salvation who surrenders himself to sacrifice his youth for the sake of redeeming from his guilt. Consequently, the patriarchal image or the fearsome image of the father have been transmogrified and gained a new momentum to reign supreme in the dominant territory to come into proximity with children with devotion and not as an authoritarian figure whose commands have been undeniably put into action by the family members including women and children.

Convincingly, the ordinary trait as an ordinary individual in Ian amidst the ordinary people of his family celebrate his sacrifice for mitigating his narcissistic traits. Consequently, Ian is not a threat to his family but instead instils love, affection and comradeship in the family to be an ideal father in the domestic environment. Increasingly, Ian Bedloe establishes the new dimension of masculinity by confronting sin and projects himself to be a man with perfection in the family by building confidence in his brother's children. In other words, things get settled and never bring him threats but he explicates himself to be a man of principles to commence his life with expectations to result in bringing transfiguration in domestic territory.

Evidently, Tyler incorporates a new journey to Ian construct his domestic world for healthy cultivation and growth. In brief, he signifies as a responsible male to impeccably produce a meticulous care to his brother's children. Towards the end, Tyler assertively portrays Ian as a free bird though not moved away from sense of commitments but takes up the rights with absolute freedom to lead an independent life of his own after putting an end to his unendurable past sins. Hence, he marries a woman of his wish to experience a new essence of life with his new family to foresee the close birth of the next posterity. Conclusively, Tyler's theme of the novel, *Saint Maybe* re-explores and redefines the sense of existence through Ian's acumen while he becomes a surrogate father to transfigure the children of his brother's assiduous care and attention.

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