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**SALVATION AND JOURNEY METAPHOR/MOTIF IN
Ernest J. GAINES'S A Lesson Before Dying**

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Research Paper submitted in partial fulfillment of the requirements for the degree of "Licence" in English Language Teaching.

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DECLARATION

I, Kitumaini Birindwa Patrick, do declare that the research paper entitled “Salvation and Journey Metaphor/Motif in *A Lesson Before Dying* by Ernest J. Gaines”, for the degree of “Licence” in English Language Teaching, is my original work and that it has not previously formed the basis for award of any degree/diploma/fellowship or any other title of any candidate or any university or college.

Signed and dated by the candidate

Kitumaini Birindwa Patrick

CERTIFICATE BY THE SUPERVISOR(S)

This is to certify that the research paper entitled “Salvation and Journey Metaphor/Motif in A Lesson Before Dying by Ernest J. Gaines” is an authentic record of independent research work done by KITUMAINI BIRINDWA Patrick under my supervision. It is also certified that the above work has not previously formed the basis for the award of any degree/diploma/fellowship or any other similar title of any candidate or any university or college.

Signed and dated by the supervisor and co-supervisor

Supervisor : **Ordinary professor TEMBUE ZEMBELE WA OLOLO Matthieu-Joseph**

Co- supervisor : **Assistant BYAMUNGU MUSAKA Urbain**

[III]

EPIGRAPH

“ For this the will of my Father, that every one who sees the son and believes in him should have eternal life ; and I will raise him up at the last day”. John 6 : 40

DEDICATION

With uncountable miracles and deep love to :

- ✓ Almighty God creator of earth and heaven, without his will this paper would never come into being ;
- ✓ My lovely and undaunted parents Jackson BIRINDWA and Julienne FURAHA ;
- ✓ My foster parents Jean de Dieu BYAMUNGU and his wife Faida NSIMIRE ;
- ✓ My homey parents Veranda NABINTU and Josephine NZIGIRE ;
- ✓ My aunt Bertha CIZA and her husband Delphin MARCIAL ;
- ✓ My future mother of my children ;
- ✓ My brothers and sisters ;
- ✓ My family and closed friends.

I dedicate this paper.

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[VI]

IN MEMORIAM

It would be

LIST OF ABBREVIATIONS AND ACRONYMS

A : Home with harmony

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ABSTRACT

The present paper

GENERAL INTRODUCTION

1. Background to the study

Literature is a very complex field which contains several aspects and every researcher is free to choose on which aspect s/he has to focus his/her study, that is why I have decided to focus my study on salvation and journey metaphor/motif in the narrative entitled *A lesson before dying* by Ernest James Gaines who is an American author. After having read this narrative, I decided to focus my study on salvation and journey metapho/motif that interested me during my reading of this narrative. I have selected salvation and journey metaphor/motif. As any other reader can notice, this theme of my choice is among those which can interest the reader during his reading of this novel. The theme of salvation and jouney metaphor/motif help to undestand how the author gives a clear outlook on the status of African Americans in the south after the second world War and before the civil Rights movement.

However, Grant is on a journey and struggles with the purpose to strive for both dignity and manhood that were neglected by the whites but also against racism that pervades everywhere in the black society. Grant and Jefferson form a close friendship during the six-month journey from conviction to execution. Grant wants to help Jefferson discover what it means to be a man, but in the process, Grant makes the same discovery himself as it is going to be seen in the following lines.

Although Reverend Ambrose provides a skewed perspective and Miss Emma's experiences provide a frustrating perspective, the injustices in the courtroom represent the reality faced by blacks during this era. These injustices are never resolved, and yet the calm confidence of Jefferson at the end demonstrates that this innocent man found salvation of his own. The testimony of those watching the execution state that he was the strongest man in that room which confirming that he really learned a lesson before he dies. Furthermore, salvation is a definite theme in *A Lesson Before Dying*. Grant is an agnostic school teacher in a church who struggles with the idea of salvation provided by a church that is tainted by human prejudice and greed, although that the church is clearly the center of the community and gives the black folks hope. Nevertheless, Grant feels that he is cornered by myriad forces, his aunt's incessant wants, pressure to conform to a fundamentalist religion that he does not believe, he recognizes that the blacks must lie to themselves to stay alive, which is a twist on

how earthly salvation can be gained. Ultimately, salvation in this novel comes from the courage of a black man who is willing to face death with his integrity intact. Jefferson is saved, not from the electric chair, but from the racial judgments levied against him by an unforgiving society that has positioned themselves as the judge and executioner in a case against Jefferson's convictions.

As far as my focus is centered on salvation and journey metaphor/motif, by having a second eye on salvation, it is indubitably that Grant so believes in God, he questions his faith throughout the novel and disagrees with Emma, Tante Lou, and Reverend Ambrose for being so concerned with Jefferson's soul. Grant finds it difficult to follow the tenets of Catholicism because he believes that Christianity promotes meekness and the acceptance of one's fate. Grant despises the condescension and outright hostility of white people like Henri Pichot to members of the black community; for this reason, Grant also struggles to accept Christianity, as he sees it as causing Black people to accept their terrible treatment. As Grant spends more time with Jefferson, he begins to see signs that his new student can change; this inspires him and makes him feel validated as a teacher who passed ups and downs with him during his hard time by starting from when he has been misaccused for murder and robbery up to his sentence to the electric chair. During the trial, Jefferson's defendant stated that he was not a man but a hog and surprisingly Jefferson showed them that the name of hog triggered Grant's journey on becoming a hero. Grant sacrifices his time to study with Jefferson, and prove to Jefferson how he is for the community. The narrative concludes that Grant regards Jefferson as an enormously brave man and he continues to question the virtues of Christianity, but nonetheless respects religion for its ability to inspire hope in its believers even though unfortunately he did not teach Jefferson how to gain his dignity lost during the trial while it would be part of Grant's great tasks before he dies.

2. Problem statement

The present work is about salvation and journey metaphor/motif in *A Lesson Before Dying* by Ernest J. Gaines. As the novel is full of challenges, I can directly see problems that need solutions in the narrative. The main problem according to my understanding in this novel is to teach Jefferson how to die like a man and for whose existence and may be color skin is nothing for white people. To do so, Grant was sent by his community to teach Jefferson a lesson before he dies after being dehumanized by white people due to his black skin and lack of education. Grant was then pointed by his community to teach Jefferson a lesson before he dies. He did all his best to teach Jefferson a lesson and a lesson suggested by his

community was not that he learned at university or teaching the children on the plantation but to teach him about life in order to get ready to death but this seem not to be possible for Grant since himself is not able to believe that there still another life after the one on earth. This problem found a solution through some motifs conducted by the whole black community and Grant himself for Jefferson's sake in the narrative. Grant was just asked by his community to teach Jefferson a lesson related to life, his value as a man and let him forgetting about his sentence to death and in order to help him forgetting about his hardship in the jail, he brought him a radio which will be helping him to forget about his sparetimes in a cell. For Grant to succeed, he planned a program of visits in the jail that he suggested could be sufficient to reach his community's needs.

Reverend Ambrose was sent to him too with the purpose of teaching him not a lesson as required by Grant but to let him know that he will die but after his death, they will have to meet in heaven. The reverend proceeded with the same technique as the professor did, he also plans days to be visiting Jefferson, going in his cell and talking to him by showing him how a person who believes in God will die by saying that his place is already reserved in heaven. The most serious problem rises when Grant's society hopes much in him as the only one educated black person in their community and though he was the one to save his society from the humility faced by them, unfortunately as he was working with white people, he couldn't remember about the rights of his community, he failed first of all to stand up and become the mouth of his community which was neglected by the whites. This is a serious problem to hope for nothing since his presence in the society could not help his community and that failure caused his community's disappointment. Grant and Jefferson managed to face as many as possible hard times with the purpose of finding solution to different problems that are being faced by the black community. Another problem lies within Grant himself, even though he struggles to manage in the racist white society, his primary struggle is within his own mind. Although he has taken on the monumental of making Jefferson a man, as the story unfolds, it becomes clear that Grant's fate was very poor to solve Jefferson's. Although physically free, Grant lives in a mental prison of his detachment from the whites' oppression and he finally not be able to be among witnesses during Jefferson's execution while he should not miss to assist his learner's success or failure as he was the one in charge of his charger from a hog into a man as required by the black community.

3. Research questions

On the basis of the above mentioned problem, the present research paper is based on the questions hereafter:

1. What lesson did Jefferson learn before he died?
2. What kind of challenges did the protagonist face during his journey?
3. How and when did Jefferson learn a lesson before he died?
4. How is salvation portrayed in Ernest J. Gaines' *ALBD*?

4. Hypotheses

To answer the above mentioned questions, I resorted the following assumptions here bellow:

1. According to white people, Jefferson is not educated and he has no right to be called a man but a hog simply because he is not educated and it is only animals that are considered not being aware of education. However, Jefferson agrees with both humiliation and all kind of ill-treatments by white people not because he is not strong but because he knows that he will be a man and a symbol to the entire black community. As the story progresses, Jefferson begins to develop his own thoughts and beliefs, he learns to escape his solitude through music, and he shows strength and courage in the days leading up to his execution. However, through Grant's courage and knowledge Jefferson is therefore viewed with mental and spiritual transformation from a person beaten down by the system, exhibiting apathy and anger, to a man with a sense of passion and purpose, exhibiting dignity and strength.

2. It has been observed in the narrative that Grant Wiggins is the protagonist character who faces as many as possible challenges from the beginning up to the end. Most of his life has been spent in Louisiana plantation where he used to work in a menial job like all the other people living on the plantation but who finally escape it and goes to college. However, Jefferson continues with the same practice until he is found guilty for the crime he did not commit and being wrongly accused of and sent in jail where he was condemned to death by electric chair. It is during this time that Grant's change started observing especially when he came back on the plantation, he sees how black people were dominated by the white ones and a sincere, sensitive, young black man of below-average intelligence was called by his lawyer a hog that did not please Grant even though he was considered to be superior to all other black people and begins to consider himself powerless in the white-dominated society.

Then, when Grant has realized that his community is mistreated by the whites and as he is now close to them, he has conducted different challenges especially those ones he faced with Jefferson because the latter bears the black community's image. As it is going to be seen, Grant is seen close to Jefferson from his detention up to his sentenced day by going through different challenges for instance living home, sometimes coming from school and meeting him in his cell until he reached him by teaching him a lesson before he dies as required by their community.

3. As Jefferson is no longer neglected by whites due to Grant's visits as a local teacher in his cell, though Grant was asked to go in, talk to Jefferson and help him to die like a man. Eventually, Jefferson begins to write a semi-literate diary which can prove that Jefferson is learning from Grant but also both of them are learning from each other about life in the process. Through Jefferson's diary, it is clearly shown that he really learned a lesson and he could not write something that he did not go through during his sparetimes of hard times in the cell. To Jefferson, writing is essential because through his nonverbal expression, he ultimately defines his humanity showing that he is not a hog but he is a human being with comfortable intelligence and hardship despite what whites thought about him.

4. This theme is portrayed in this novel in the sense that salvation is seen through Reverend Ambrose who becomes more concerned with Jefferson's belief after realising that Grant is not teaching him something about God. Thus, the Reverend becomes more concerned and interested in Jefferson's soul. He has planned visits by going to Jefferson's cell and teach him how to keep someone's faith by saying the truth to people and sometimes lying because he said that even lies can comfort people who are in troubles.

5. Objectives of the study

a. General objectives

The present study is intended to analyse the theme of salvation and Journey metaphor/motif throughout characters' actions and reactions in *A Lesson Before Dying* by Ernest J. Gaines. It will be seen later on how some people struggle to bring solution to a given problem through their overestimated decision of what they are expected to be, how they forget about their duties and how they react in another way different from what they have to be for the benefit of their families and for the whole community in general. However, this work is going to show how the protagonist characters reach their maturation at home of new sejourner

after passing through different tests and challenges in order to bring initial harmony that had been broken during their journey.

b. Specific objectives

Specifically, this paper aims at decoding the writer's message through characters' actions and reactions in the present narrative. It will therefore help readers to grasp clearly and easily the conveyed message as given by the author by showing how black people struggle to recover their dignity and human rights that have been broken by the whites. To start with salvation, the present work is going to discuss how salvation is viewed by blacks and how it is blindly considered through characters' actions and reactions from the beginning of the story up to its end. In the same perspective, the present study aims at analyzing the above stated theme but also the different challenges faced by the protagonist character in the work under study.

6. Research methodology

To collect the necessary data, I resorted to textual approach, intrinsic approach, extrinsic approach also known as documentary method, thematic approach, psychoanalytical approach, library approach and the paraphrase approach.

-Firstly, the textual approach consists in the consideration of the narrative as the main source. It also requires one to read and reread the whole novel until the needed information is got. It is this approach that helped me to reach the objectives of this study because it is much required by the researcher when dealing with literature.

- Secondly, I used intrinsic approach which is about the quotations drawn from the work of research, i.e. *A Lesson Before Dying*. It is also a method which requires that a researcher gets evidences, from a literary work itself before moving to any other source. In other words, this method was strongly applied in the way that the quotations or passages from the narrative under study may help much to illustrate the penned down text.

- The third is the extrinsic documentary method. This approach brought me reading some books, documents, lecture notes, memoirs, theses, articles...so that one has to read in order to get the convenients required related to the topic and it is therefore salvation and education in order to get relevant pieces of information and to enrich the present literary work.

- The fourth is the thematic approach. This approach intends to interpret a fictional work with the purpose of finding out its main ideas. Its usefulness is to help me understand how the different ways of salvation and education are portrayed in the present work.
- The fifth is socio-critical approach. This approach requires the researcher to be aware of the story's setting in order to better analyse characters' actions and reactions within their background.
- The sixth is the psychoanalytical approach which consists of analyzing characters' behavior in a literary work.
- The seventh approach I used was the library approach which consists of reading available documents that facilitated me to grasp the needed pieces of information related to the present work under study. In other terms, this approach led me to paraphrase and interpret in my own ways of different ideas from other scholars and writers who worked on the same aspects of course.
- Finally I used the internet tool by paraphrasing and interpreting ideas and pieces of information in my own ways of understanding different from other writers or scholars. Thanks to this technique which led me going to google and looking for other relevant ideas related to this study. After browsing, I mentioned the reference as the main source in order to avoid plagiarism.

7. Ethical considerations

The present study was conducted through the following strategies: Firstly, I made collection and analysis of data by reading and interpreting different sources that could give me necessary and helpful materials related to this work. The above mentioned strategies helped me to go farther through personal efforts and of course my competence in literature which helped me and contributed to the achievement of this work by reading some literary texts and getting the best in them. Some parts of the relevant work under study are quoted and interpreted or explained in the light of the novel and this will be well indicated in the bibliography of this work. Although the message is hidden in the narrative, I used my personal insights and interpretations in order to facilitate the readers to get clearly what the narrative is about. Finally, this work was conducted with respect to norms and academic writing styles as required by authorities.

8. Scope of the study

This paper is simply limited to salvation and journey metaphor/motif in *A lesson before dying* (1993). Because of time management, no one is able to deal with all the literary aspects, that is why my focus was limited on salvation and journey metaphor which are among the clearest as well as interested aspects in *A Lesson Before Dying*. My analysis and focus were mostly turned to this theme of salvation because it is among the most interesting ones that any other researcher could work on. I was much more interesting in this theme because first of all salvation is what any human being has to pass through and/or learn before he passes away on earth and that can help him/her rest in eternal peace. Secondly, I focused my research on journey metaphor by referring to how the protagonist character is facing different challenges by showing how human beings pass through different steps leading them to develop a given process of maturity when they spurn themselves through what they were not expected in. This analysis will help readers of the present paper to get out what it is about and what pushed the writer of it selecting the above mentioned theme but also how the author, through characters' different challenges are going around in the work under study.

9. Significance of the study

This research focused on salvation and journey metaphor in *A Lesson Before Dying*. It is of a paramount value since it will help any other readers who will wish to read any literary work to understand the different challenges the main character underwent through such as hardships and struggles to overcome his goal and as it is clearly shown in the novel, the most important challenges I putted much attention on is that of Grant who did his best to teach Jefferson a lesson before he dies since the later was considered as an uneducated and lack of intelligence indeed. The present work proposes other researchers to deal with literary aspects not yet dealt with as far as the novel itself is made up of a plenty of pitful events on which other researchers may focus their researches such as plot, setting, thematic study, rite of passage, diction and syntax, figurative language, etc.

10. Work subdivisions

The present research paper is focused on four chapters apart from the general introduction, the general conclusion and the bibliography. The first chapter consists of the review of literature on salvation and journey metaphor/motif and it aims at giving some definitions of key concepts as withdrawn by scholars and some critics as well as view points raised by

them. The second chapter is concentrated on different methods and techniques as well as some scholars' theories that were used to the achievement of this study. Those methods and techniques are the following: textual, intrinsic, extrinsic, thematic, socio-critical, pschoanalytical, library approaches and finally I used the internet tool to end with this point. The third chapter tackles salvation in *A Lesson Before Dying* by Ernest J. Gaines. It aims at giving the definition of salvation and types of salvation. The fourth chapter focuses on journey metaphor/motif in *A Lesson Before Dying* by Ernest J. Gaines.

CHAPTER ONE: REVIEW OF LITERATURE ON SALVATION AND JOURNEY METAPHOR/MOTIF

1.1. Introductory notes

The present chapter focuses on the review of literature on salvation and journey metaphor/motif in *A Lesson Before Dying* by Ernest James Gaines. This study reveals some strategies used to deal with the main idea or theme which is conveyed in the novel and it is therefore salvation. However, journey metaphor is an other key aspect which is going to be discussed in the present paper. As it will be seen later on, this chapter is going to define some key concepts and some critics as raised by some scholars. As mentioned earlier, this review of literature is subdivided in two main parts. Firstly, it is going to give the definition of some key concepts and secondly some critics raised by scholars.

1.2. Review of literature on salvation

Dealing with literature requires one with close reading of the narrative with carefulness and/or critical thinking in order to meet the author's message that s/he conveys in his/her piece of writing. According to Tembue Z. (2021), the primary aim of literature seen as the work of imagination or the human capacity for invention is to give pleasure, to entertain those who voluntarily attend to it. The greatest pleasure and satisfaction to be found in literature occurs where it brings us back to the realities of human situation, problems and relationships. However, by looking with a critical eye at the above argumentation as stated by Tembue, it reveals my attention with different actions and reactions between characters in the novel about salvation. It is worth to mention that the narrative under study is mostly dominated by salvation as it is going to be seen in the last chapter of this study.

1.2.1. Definition of key concepts

1.2.1.1. Salvation

Cambridge Advanced Learner's Dictionary 4th ed (2015:1361) defines salvation as a way of being saved from danger, disaster, loss, or harm. The same source adds by saying that in the Christian religion, salvation of a person or their spirit is the state of being saved from evil and its effects by the death of Jesus on the cross.

In the same perspective this term can be understood as the process of being restored or made new for the purpose of becoming saved, the process of being rid of the old poor quality conditions and becoming improved. The new testament states that the death and resurrection

of Christ therefore offer the possibility of salvation, meaning being saved from the consequences of sins.

According to https://www.georgeherbert.org.uk/archives/selected_work_33.html retrieved on September 19th, 2021 at 12 0'clock, George Herbert states in his poem Redemption that “ Belief in undeserved salvation through the death of the Christ”. In the form of a parable, he describes the old relationship with his lord (as in the old testament view of God as stern judge) and his desire for a new relationship (with a God mercy). Accordingly, the author adds by saying that the Christ who has to find his place in heaven, he finds himself in the midst of a staged noise of thieves and murders. Christ is being crucified as a common criminal. Through this analysis of Herbert, it is worth to mention that people who are sentenced to death are not necessarily sinners or murders but are those who are unjustly accused to have committed something bad and being punished while being innocent.

The concept of salvation is also dramatized in Arden shakespeare’s The Winer’s Tale (1962:66) where he states that salvation comes through the undeserved grace and mercy of God, and not through human actions. By this statement, Arden wants to show us that if you want to gain God’s mercy and grace, you have to endure by not counting how long you have been waiting for God’s grace and his redemption but you have to keep your faith towards him even though years are passing. According to the Cambridge Advanced Learner’s Dictionary & Thesaurus, Salvation is a way of being saved from danger, loss, or harm, etc. In christian religion, salvation of a person or their spirit is the state of being saved from evil and its effects by the death of Jesus on a cross.

Finally, the term salvation was developed by Jack McLean (1993) in a book entitled “paths of salvation” an Introduction to the study of Religion (204). In his analysis, salvation would seem to be qualified as one of the fundamental questions of religion, not only for the Judaic religions, but also for those of Indo-Asia as it is going to be seen later on. However, Jack Mc Lean’s study on the concept of salvation was divided in the following manner: (1) General elements in the concept of salvation, (2) Bahà’u’lláh as the Harbinger of universal salvation, (3) Individual salvation, (4) Universal salvation and (5) A brief summary of the concept of salvation in the sister religions of Judaism. In (1) the author says that the general definition of salvation contains a number of constructs. First of all, the belief in salvation reflects the view that the individual soul, community, or world at large has fallen into a sick, evil or deluded condition from which it appears powerless to rescue itself. During his analysis, two

views characterized it, one view is that the unconverted soul is sinful and acts according to the dictates of the forces of evil, usually symbolised as emanating from satan. In another view, it is the ignorance of the truth and a sin that brings humanity into a miserable state. In (2) he says that the Bahá'í Faith can be identified as a good religion of salvation. In (3) he says that the discussion of salvation could be initiated in two familiar poles, that of the individual soul and the world, or individual and universal salvation respectively. In (4) he says that Bahà'u'lláh's stated aim is not the salvation of an elitist group but that of the entire world whereby every soul on the planet will experience the bounty of knowing God's revelation. And finally in (5), Jack McLean says that the concept of salvation in the Abrahamic faiths has its counterpart in the religions of South Asia as liberation or release. According to https://bahai-library.com/mclean_concept_salvation, retrieved on September 19th, 2021 at 1:00PM says that the Bahá'í Faith views societal reconstruction as a consequence of personal salvation. For the Bahá'í, the process of salvation works in what may be described as a two-way circular process: the regenerated individual reacts on the world. As the world changes, it creates a more favourable spiritual environment to react on the individual, and so on.

In sum, the above literature through critics and definitions of "Salvation" ensures that the later means the state of being aware of the existence of Christ who died for us (sinners) in order to save us from our sins but also the hope of the afterlife that has to be waited for every christian by imitating the Christ's model i.e. to admit our commitment of becoming safe from sins and following the best way required by the almighty.

1.2.1.1.1. Types of salvation

There are five kinds of salvation as stated by George W. Noble (1909) and their analyses are discussed in the book of 750 Bible and Gospel studies. They are the following:

- ✓ A great salvation in Hebrews 2:3, where the Bible verse reports the following "how will we escape if we neglect such a great salvation? It was first communicated through the Lord and was confirmed to us by those who heard him".
- ✓ A present salvation in 2 Corinthians 6:2, where the Bible says "I heard you at the acceptable time, and in the day of salvation I helped you". Look, now is the acceptable time; look, now is the day of salvation!
- ✓ A common salvation in Jude 3, where it is said the following "Dear friends, although I have been eager to write to you about our common salvation, I now feel

compelled instead to write to encourage you to contend earnestly for the faith that was once for all entrusted to the saints”.

- ✓ A known salvation in Luke 1:77, where it is stated the following “To give his people knowledge of salvation through the forgiveness of their sins.
- ✓ An eternal salvation in Hebrews 5:9, where it is said the following “And by being perfected in this way, he became the source of eternal salvation to all who obey him”.

By looking at these types of salvation as stated by George W. Noble, it is worth to mention some additional information to what he discovered during his research. On the one hand, the author focused his research on the Bible realities because the term salvation is mostly based on the Bible and most of people who are inspired by Biblical realities and who always practice it and those people can be either pastors or priests and all other people who preach the gospel of Lord to other people.

1.3.Review of literature on journey metaphor

The present study is mainly focused on journey metaphor/motif theories. Its principal aim is to discuss different movements done by the protagonist and strategies used to find solution to problems faced by his community.

1.3.1. Definition of key concepts

1. 3.1.1. Journey

According to Cambridge Advanced Learners’ Dictionary 4th ed. (2015:345) journey is an act of travelling from one place to another, especially when they are far apart. This act of travelling from one place to another always takes long time and requires means of transportation such as ship, car, plane, rail and so on and so forth. During this safari due to long distance, characters always observe difficult circumstances but also some dangerous paths.

Longman Dictionary of Contemporary English (2012 :946) defines journey in a literary context as a long and often difficult process by which someone or something changes and develops. The journey exists when there is a starting point or departure to the destination. Journey is also a special form of motion that always involves the starting point, the path, the movement and destination which provides a rich knowledge of physical experience. When a traveller wants to start a journey, he usually needs to make a such preparation that will lead him from the starting place to the destination. Literally speaking, a journey is a way of

changing and improving during a given period of time. In real world, a journey is only understood as a physical movement of an individual while in fictional world, it is understood in two dimensions: the physical and the spiritual (psychological) journey as stated by Everitte Segoete (1991). However, the physical journey refers to a person's physical movement that can be conducted from one place to another while spiritual journey refers to the psychological activities of a person such as emotions, feelings, ideas, thoughts, etc.

To end with this point, journey serves as an effective metaphor because it can accurately portray many concepts from all walks of life without becoming vague. (Tembue, 2018: 64) quoted by Ntaboba Busane (2019).

A journey is, according to Lakoff (1987 :275), the prototypical exemple termed as “the source path image schema”. He argues by saying that image schemas are preconceptual structuring emerging from pervasive everyday experience. i.e. every time we move from anywhere, there is a place we start from, a place we end up at, a place in between and a direction.

Lakoff and Johnson (1989:60-61) delegate the pervasiveness of the journey metaphor as follows:

our way of understanding life as a journey uses our knowledge about journeys. All journeys involve travelers, paths travelled, places where we have been. Some journeys are purposeful and have destinations that set out for, while others may involve wandering without any destination in mind, consciously, a correspondence between a traveler and person living life, the road travelled and the “course” of lifetime, a starting point and a time of birth, etc.

By looking at the above definitions, we can automatically conclude that a journey is a very long process through which a traveller can travel from one place to another. However, Lakoff and Johnson say through their pervasiveness of journey metaphor that every journey requires a departure, a place where you leave and another where you are going. These authors say that not every journey necessarily has a destination because some can be organized with the purpose of wandering only and going nowhere (without any destination).

1.3.1.2. Motif

According to Hornby (2012 :963) a motif is a subject, an idea or phrase that is repeated and developed in a work of literature or music. It is also a recurring element which has one symbolic significance. A motif cannot be confused with a theme, since the former requires image, idea or symbol that develops and explains a theme while the latter is a central ideal of

a message. The word ‘‘motif’’ is an expend word that has been difined by different scholars according to everyone’s understanding of it. In this perspective, Sebaden. Zi. (1991 :18) quoted by Ntaboba Busane (2019) defines the word ‘‘motif’’ as a traditional order caring series of images which are found in many traditions of the world. It is a persistent image which is the smallest unit of a narrative but which can be used by a variety of other narratives.

To end with this point, dealing with ‘‘motif’’ is not always an easy task since the latter to fit in a work of art has to achieve its power but also its apparence in significant contexts, by the degree to which the individual instances work together towards a common end when it is symbolic and its appropriate regulation of the frequency and probability and by using the symbolic purposes at the appropriate purposes it serves.

1.3.1.2.1. Key points of journey motif

1. Home with harmony

This is the beginning and the story has not yet begun. At this point, people live in a total harmony and happiness, though without any conflicting situation, i.e. people live peacefully in their homeland without any trouble. The main character lives in peace with his serounding and he does not need any thing else to survive because everthing is in abundance such as water, food, milk, honey and whatever. At this stage, this home is symbolized with /A/ which means the situation in the community is still in total harmony i.e. harmony between the main character and his serounding is not yet tattered. It is when something goes wrong in the community that the unstable situation starts observing and this is the beginning of the conflict in the society.

2. Home with conflict

This happens when the main character’s harmony is broken within his surrounding. This always happens in the narrative when the main character who lives in harmony with his community is troubled either by himself or by his surrounding. To do so, he decides to shift this place he fallen into trouble to another one. At this point, the main character feels himself in a very bad mood and needs the quest to do so. The main character may go in touch with some subsidiary characters in order to help him finding a solution to the problem. It is even noticed that from /A1/ to /B/ the main character faces plenty of challenges.

3.The outward journey

The outward journey is also called outward movement. At this stage, the main character engages himself with some helpers in a serious travel. It is therefore some rites of passages phase where the main character's quality of endurance, strength and courage are being tested before reaching /B /which is the place of assessment of the traveler who is the main character. Though the main character has to go through different places during his journey before coming back with the solution to the problem that is being undergoing with his community. Through the above literature, the outward journey can be presented as such here bellow.

4.Place of foreign sojourn

The place of foreign sejour is symbolised by /B/. While being in this place, the main character faces so many setbacks which he manages to defeat in order to back home with honor. It is important to mention that when there is more than one journey, the places of foreign sejour are presented as follow: /B1/, /B2/, /B3/, etc. In this place, the main character faces so many setbacks which he manages to overcome with the aim to go back to his homeland with honor. At this level, the main character has to pay much attention because he has totally changed, he is no longer the same. However, this movement leading from /B/ to /A/ is therefore a period of delayed growth towards maturity that will enable him to handle the community's problem.

5. Backward journey

Backward journey is also called homeward journey. Homeward because the main character returns back home to resolve the community's problem and this journey goes from /B/ to /A2/. This the case in *A Lesson Before Dying* because during Jefferson's trial, he showed the white people that he was not a hog as they considered him, he went to that electric chair walking like a man that proves Grant Wiggins' success of having taught him a lesson before he dies. After Jefferson's death, Grant and other characters such as Reverend Ambrose, who also succeeded to have taught him something about God as he went to that chair without any shame because he learned from Reverend Ambrose that life does not end on earth but continues after someone's death on earth, he did not really worry about it. Both Grant and Reverend Ambrose went back home with much joy as their student showed that he really learned a lesson that ensured all the white people that black people are no longer hogs but

they are human beings as themselves. To end with this point, a white person went to Grant just to congratulate him by saying that he is a strong teacher because he was himself a witness of what was going on at the courthouse.

1.3.1.2.2. Kinds of motifs in literature

There are some usual motifs which are mostly used in literature. Tomson (2008) listed 10 literary motifs as quoted by Kikuru in (2009), then by Oscar in (2019). They are presented as follows:

1. The ubi sent motif

In this type, the main question that is answered is ‘where are they?’ This question gets its origine from the medieval lyrics. In these, a character complains about the passage of time and youth. This type of motif is expressed in the novel ‘*A Lesson Before Dying*’ when the teacher Antoine queried by asking ‘what do I know about life?’ This question was raised to Grant by his own teacher.

2. The carp Diem motif

This type of motif was established by the Greek philosopher Epicurus; as published by Robert Frost in 1938, he considered the carp Diem motif as the major principle of his philosophy. According to this motif, life is a play that must be played quickly. This means that people should profit the present moment because the future is awkward and unknown to everybody.

3. The romantic love motif

In this type of motif, the purpose is marriage. This type appears in *A Lesson Before Dying* when Grant fallen in love with Vivian and start forcing her to abandon her husband and shift with her to another place where she will no longer think about her children and her husband. It is a big shame to see teachers suffering with this kind of love while each one of them was married but they have decided to live this tricky love which makes them suffer. As a consequence, the partners come to marry themselves but live a passionate love of suffering for each other. This kind of motif is well dramatized in the play of Shakespeare ‘*Romeo and Juliet*’ and in the Nigerian movie ‘*My love*’ are good examples of the romantic love motif.

4. Platonic love motif

In the platonic love motif, the story that is built up celebrates love and beauty as being absolute. There is a love scale and series steps; as the lover was attached by the physical beauty of his/her partner, s/he comes to complaint the idea of beauty. It is love based on materials and sexual interests.

5. The beast and beauty motif

It portrays the love between a young girl and a monster. This story is about a young girl who is kidnapped by a monster and afterward they gradually love one another. The monster proposes to marry the young girl and she accepts to marry him. After the marriage, the monster turns into a beast and becomes the most handsome man ever seen. This story shows how the monster comes into the world of human beings to get married to a young girl and after their marriage the monster (beast) turns into a human being.

6. The Joseph and Potiphar's wife motif

It is a story of betrayal and love which is portrayed in this motif. Joseph refuses Potiphar's wife's sexual intercourse and the latter accuses him to her husband of trying to seduce her. (Genesis 37:1-36; 39:1-47:31)

7. The swallowing monster motif

In this motif, a creature kills and swallows people. People or the community is suffering from this bad habit. Apart from killing and swallowing people, animals and things are also killed and swallowed by this creature. This persists until a very young man defeats it and frees all the victims from the monster's womb. To illustrate this motif, Kirikou which is a cartoon movie is a well known example of it. Kirikou is considered as a hero in his village because he delivered them from a very powerful witch lady Karaba. (Michel Ocelot, 1998)

8. The father and son struggle for power motif

For this motif, the father/uncle/elder brother tries to keep his power over to succeed. He obviously fights for his own right by destroying all possible heirs. An example of this kind of motif is that of Okwonko in *The Bride Price* by Buchi Emecheta. Okwonkwo was very ambitious to get the power, a high title in his community so he considered his late brother's daughter to fulfil his dream by marrying her for a high bride price. He did not care about his brother's son who was the heir.

9. The journey motif

It is defined as a story of a positive journey-change of a person who first lives peaceful life, live with harmony in his home land. But around him something goes wrong in the family/community or himself. When he notices an unsuitable situation, he goes abroad his family/community to search for a solution. Then he starts a journey to a place of foreign sejour. When reaching this place, he starts facing challenges that will train and strengthen him in order to get mature and be called a man. After a long time of challenges, he finally decides to come back home with a solution to the problem that is/was in his community and that will have made him go to sojourn somewhere else.

10. The Cinderella motif

This motif is a pitiful one. It is a story of a very poor young girl who is beautiful but dirty, not because she is so but due to life situation. She is an orphan who has lost both of her parents and who starts living in a very bad condition of life. Mostly, it is her step mother that makes her suffer and treats her indifferently cruel through a barbaric behavior. She also suffers from being treated in a harsh way by her step brother(s) and sister(s). By chance and naturally, as the kind of these girls are likely polite, intelligent and kind, she endures all the ill-treatments and any insults. They hope that in their future they will be successful and wealthy because they are very optimistic but surprisingly when the prince, as they were living in the kingdom, decides to choose his princess, the choice was appointed to that orphan poor girl who lately becomes the princess after the failure of those other girls.

A very explicit example of this motif is that of 5th form textbook entitled 'The Magic Calabash', a text from *English for Africa by David Mills et al.* (1981). This story centres on Ayo, an orphan girl, who is despised and ill-treated by her step-mother and step-sister. Ayo was sent to the river (stream) to fetch water in the calabash. Unfortunately, while she was staring at a bright-red bird, the river carried away her calabash. When she came back home and told to her step-mother and sisters what happened to her and knowing that she would be killed if she went back home without the calabash, she managed to find another one through suffering. But when she went home with that calabash full of silver, gold and other precious materials, they started treating her with much consideration different from the later one as she made them a wealthy and respectful family they were not supposed to be in their life.

1.3.1.3. Quest

According to <https://literaryterms.net/quest/> retrieved on 21st September, 2021 at 7:00 PM. A quest is a journey that someone takes in order to achieve a goal or complete an important task. Accordingly, the term comes from the Medieval Latin “*questa*” meaning “search” or “inquiry”. Quests are always heroic in nature due to the fact that the protagonist goes on a dangerous mission against all odds to save a group of people or a society. Sometimes, the hero sets out on a quest to find a symbolic object or person and bring it or them back to his home.

In literature, the object of a quest requires great exertion on the part of the hero, who must overcome many obstacles, typically including much travel. Its object may also have supernatural properties, often leading the protagonist into other worlds and dimensions.

1.3.1.4. Metaphor

According to Mc. Comick (1968 :876), a metaphor is a figure of speech in which two words which belong to two different works or environments are compared without allusion to any word of comparison such as “like” or “as”. Metaphor refers to a figure of speech which makes an implicit, implied or hidden comparison between two unrelated things but sharing some common characteristics.

Cambridge Advanced Learner’s Dictionary 4th ed (2015:968) argues that metaphor is an expression, often found in literature, that describes a person or object by referring to something that is considered to have similar characteristics to that person or object. In other terms, it is a figure of speech that implies comparison between two unlike entities as distinguished from simile and explicit comparison signalled by the words like or as. In fact, metaphor is defined in linguistic view as an understanding conceptual domain in terms of another conceptual domain. Metaphor is most frequently used as a literary device in which a word or phrase which ordinary designates one article used to designate another, so that is to make an implicit comparison.

Similarly, metaphor and culture are said to be complex due to their linkage, i.e. they always go hand in hand because by looking at what we have studied at school in what we live, it is indubitably to say so. If we try to look at how close literature and culture are as far as literature is concerned, it is because literature is part of culture metaphors/motifs that only great poets, eloquent speakers and writers can be masters of metaphor. In order to set this

point more explicit, it has been argued that primarily metaphor and motif are to be put together in particular language and culture with the purpose to form a “complex” metaphor such as life is a journey and love is a journey in which they function as conceptual correspondances or “mapping” between the “source domain” of journey and “target domain” of life and love. In other words, talking about metaphor/motif, we have not to be limited in our analysis but taking into consideration a plenty of aspects because it is always a complex story.

When analyzing a given work of literature, the researcher has to analyze it deeply before he/she start working on it, that is why a person is asked to pay much attention in his/her understanding of a piece of writing.

These comments that make up metaphor/motif include the following:

1. Source
2. Experimental basis
3. Target/destination domain
4. Relationship between the source and the target
5. Neutral structures corresponding (1) and (2) in the brain
6. Metaphorical linguistic expressions
7. Mappings
8. Entertainments
9. Blends
10. Nonlinguistic realization
11. Cultural models

According to George LAKOFF and Mark JOHNSON (1980 :183) in their seminal study entitled “metaphors we live by”. Their conception has become known as the cognitive linguistic view of metaphors which are vital part of everyday speech and present numerous examples of metaphors and metaphorical ideas that are useful to research in linguistics. These prominent scholars (Lakoff and Johnson) in the same year, in their theory, have availed the following exemples to ease the understanding of metaphor as quoted by Ntaboba Busane (2019 :10) when they said that:

A. Metaphor consists of a course and target domain such that the source is a more physical and the target a more abstract kind of domain.

E.g: source domain: warmth

Target domains: affection, love and life

B. The choice of a particular target is motivated by an experiential basis, that is, some embodied experience.

E.g: love is a journey

The word metaphor originates from Greek language which means transfer or carry across. Metaphor is a way of describing something by referring to it as something different and suggesting that it has similar qualities to the thing.

For example, a man can come across to a woman and says “this is a rose/flour”. By referring to the use of figurative language in which a woman is compared to a rose/flour without using a word of comparison, it becomes automatically metaphor because both are beautiful and their beauty is elusive.

Richard Northquest identifies the following items as belonging to the metaphor context:

1. Imagery: is a descriptive language that creates vivid impression or word pictures for readers, these impressions, or images are developed through sensory language, which provide details related to sound, taste, sight, smell, touch and movement. In other words, imagery is the use of language to evoke a picture or a concrete sensation of a person, place, thing or experience.

2. Hyperbole: it is a way of describing something by saying that it is bigger, smaller, worse than it really is. In other words, it is an exaggeration in one’s expression. It is used to excite people’s feelings.

For example: I have a million things to do this year.

This example simply means I have many things to do this year.

3. Simile: it is an expression that describes something by comparing it to something else and using the word “as” or “like”. In other words, it is a contrasting of two seemingly unlike things to enhance the meaning of a situation or theme using like or as. It may also be heard that as a comparison, usually introduced by as or like, between two things that are generally

not alike. Similes are used to explain things, to express emotion and to make one's writing or spoken language more vivid and entertaining.

For example: I wondered lonely as a cloud.

4. Irony: it is the use of words that are the opposite of what you really mean often in order to be amusing.

For example: When she finally found a husband, she discovered that he was not her choice.

5. Rhetorical question: is the statement turned, for the sake of effect into a question to which no answer is expected. In other words, a question asked only to make a statement or to produce an effect rather than to get an answer. The very common rhetorical figure somehow shifts the speech into a dialogue so as to give the listener the false impression that he/she is taking part in a debate, and persuade him to accept the argument more readily.

For example: When are they going to do it? Then he looked at me. You know what I'm talking about, don't you? his eyes said. (ALBD p73)

Through this example, it is shown how Grant was asking Jefferson about the date of his execution. The fact that Jefferson simply looked at him is a sign of answering to his question because he did not want to tell him anything because Jefferson knows that Grant always collaborates with the white people and he must be aware of their schedule.

6. Personification: it is a device by which a speaker or writer gives non-human objects human characteristics.

For example: The chicks implored their mother to feed them with fresh corn.

1.3.1.5. Journey metaphor

To start with this point, journey metaphor is the main character's accomplishment from his motherland to his home of reign sojourn with the purpose to overcome his community/society's problem. However, the main character moves from his motherland with harmony, his original home with conflict to the place of sojourn. That is, journey metaphor is the accomplishment brought by the main character's strength and weaknesses through different challenges he undergoes with the sake of the solution that s/he may bring back home to restore the trodden harmony.

In literature, we often deal with two aspects of journey; it can be either physical or psychological/mental. On the one hand, Physical aspect means all the movements done by the main character, from one place to another and this is conducted through different trips conducted by him. On the other hand, psychological/mental aspect means different actions conducted by the main character from one idea to another. This one is usually conducted with the stream of consciousness which makes it different from the physical aspect. In fact, looking at these aspects of journey, it can be indubitably concluded that there is any mere difference between journey metaphor and journey motif since the two are conducted through different movements done by the main character from his original home to an unfamiliar one with the purpose to find out maturity and experience that will help him to get solution to the problem that he will bring back home.

Kunne's theory of journey metaphor (1985), quoted by Oscar Busane (2019 :20) develops the following points as far as journey metaphor is concerned:

1. The journey metaphor is a situation of test 'par excellence' in which the main character's strength and weaknesses are observed. It is, therefore a circle movement from the main character's home with conflict (A1) to the place of foreign sojourn, point or return (B) and back home again (A2). This movement is in fact interrupted by a number of challenges to which he must respond before he continues his/her journey.
2. The journey metaphor is built around an adventure outside the main character's original community to seek new ideas and new tools to revitalize the society. The central character continues to move from his/her origin to look for strategies to resolve the conflict.

In sum, according to Kunne (1985), Journey metaphor is the circle movement of the main character from his home to a given place (foreign sojourn) or his point of return and back home again. He added by saying that a point of departure is where a conflict starts and where he begins the circular movement which is expected to get its end because that is why the main character went to seek for a solution and returns back.

By the end, journey metaphor develops four (4) main steps: lack, quest, magical helper and tests which are followed with reward.

- ✓ Lack: according to (Longman Dictionary of Contemporary English), is the fact of not having something that you need or not having enough of it. In other words, the state of not having something more important to your need. This stage (lack) is observed in Ernest J. Gaines' *A Lesson Before Dying* through how people (black ones) are not feeling at ease in their own land. The whites who came to join them at their own plantation start ill-treating them at all the levels. However, there was observed a total racism and injustice at their plantation and any black person could hope to live peacefully on his/her own land because for the whites, the life of a black person has no value because the latter could die at any time like a hog. Jefferson is now sent to prison for a murder he did not commit which is the sign of showing the lack of justice in the black community.
- ✓ Quest: is a long process of searching for something most helpful such as knowledge or truth. This is a very difficult step because the main character faces so many challenges in the place of search. During this step, the force may come supernaturally to the character who is a magical helper. Thanks to the quest, the main character gets maturity through challenges that s/he undergoes in his/her search. The main character is always characterized with wisdom during this step.
- ✓ Magical helper: is a powerful helper who can enable an ordinary person to do things supposed to be impossible due to his/her help. The magical helper in *A Lesson Before Dying* is Sheriff Guidry who was mostly welcoming Grant at the courthouse, who did his best to allow him reaching Jefferson's cell every time he wishes going to visit him. Sheriff Guidry was the plantation's owner's brother-in-law and the responsible for overseeing Jefferson's execution.
- ✓ Test: in any work of art, a test is the situation in which both strength and weaknesses of the character are notified. The test always occurs in the narrative when the main character broaches the place of foreign sejour where two possible results are observed, either positive/success or negative/failure.
- ✓ Reward: is the result of an action, whether good or bad. The main character's maturity is observed after undergoing different hardships during his journey and it is through different strategies he uses that he is rewarded by the community. In other words, after undergoing every single test related to the quest, the main character becomes mature.

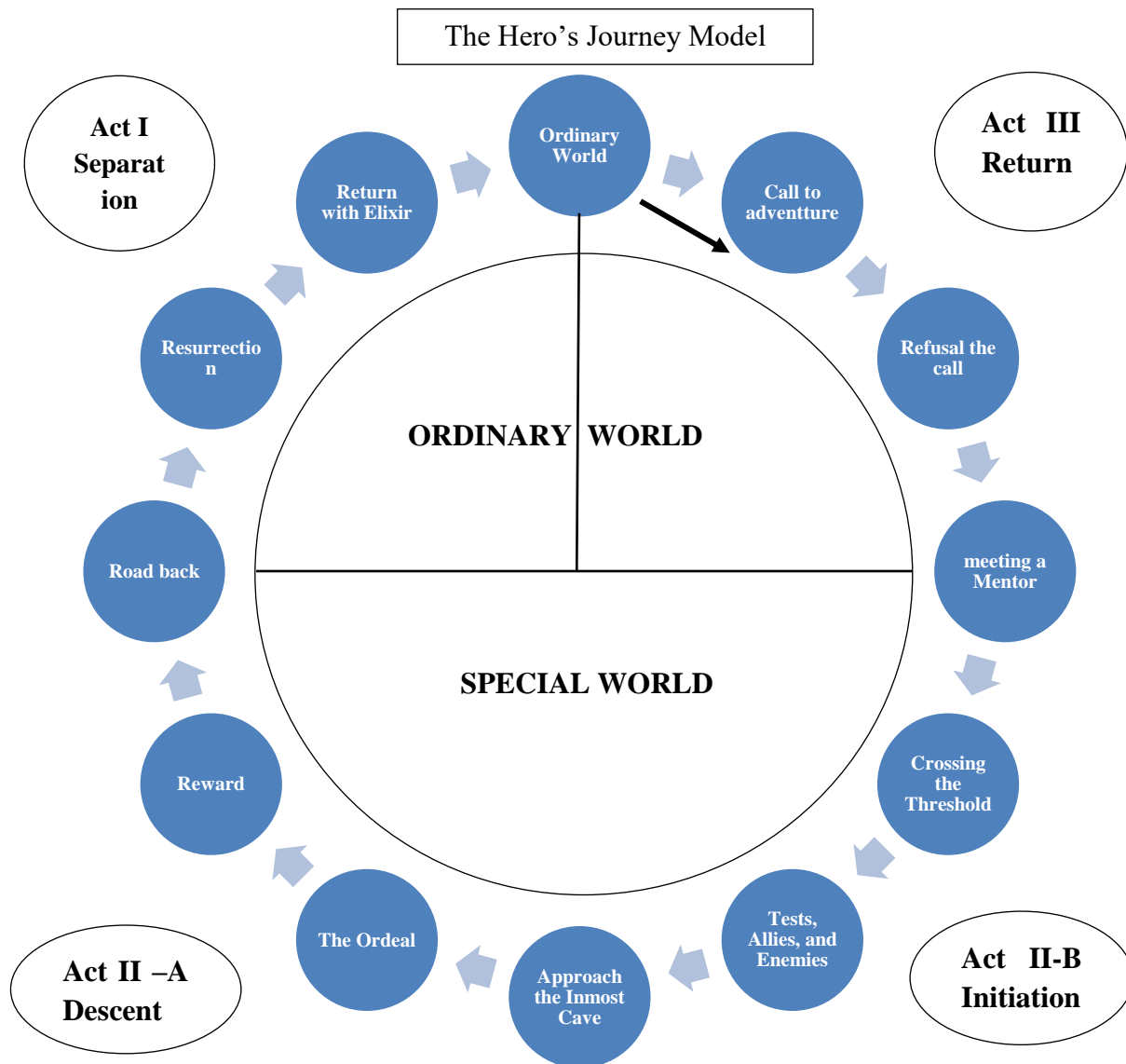
1.3.1.6. The Stages of the Hero's Journey

All stories consist of common structural elements of Stages found universally in myths, fairy tales, dreams, and movies. These twelve Stages compose the Hero's Journey. What follows is a simple overview of each Stage, illustrating basic characteristics and functions. Use it as a quick-reference guide as you explore the genre and movie analyses. Since it cannot provide all of Christopher Vogler's insights upon which it was based, I recommend you refer to his book, *The Writer's Journey*, for a much more thorough evaluation.

The paradigm that follows illustrates the "traditional" hero's journey as seen in the majority of stories. As you explore the film and genre analyses that follow, you will find that the Hero's Journey provides a flexible and adaptable model with the potential for an infinite variety of shapes and progressions of Stages. The Journey's Stages may be avoided, repeated, or shifted about depending upon the needs of the individual story.

✓ The Character ARC

The symbolism of the Journey's Stages (“Crossing the Threshold,” “Approach the Inmost Cave,” “Return with the Elixir”) can easily mislead us into seeing the paradigm as representing a purely physical journey. Indeed the Hero takes a physical, active part on the Journey to solve a problem or achieve a goal. But the hero's journey is as important an emotional or psychological journey as it is physical. A character's actions and decisions in response to the Journey's Stages can reveal the Character Arc, or phases of growth that a character experiences during the course of the story. The following illustrates the Character Arc using the icons representing the Journey's Stages for reference.



1. The Ordinary World

The Ordinary World allows us to get to know the Hero and identify with him before the Journey begins. Since the audience usually experiences the Journey through the Hero's eyes, we must be able to relate to him. The Ordinary World gives us the opportunity to identify with the Hero's drives, urges, and problems, while showing unique characteristics and flaws that make him three-dimensional. The Hero's Inner and Outer Problems may be established, although these can change depending upon the demands of the Journey. Dr. Richard Kimble's problems in his Ordinary World change drastically when he enters his Special World as a fugitive of justice.

However, every story involves a problem or Central Dramatic Question that disrupts the Ordinary World. The Hero must enter the Special World to solve the problem, answer the

dramatic question, and return balance. The Ordinary World allows the storyteller to contrast the Ordinary and Special worlds. The ordinary World is the Hero's home, the safe haven upon which the Special World and the Journey's outcome must be compared. Areas of contrast may include the Special World's physical and emotional characteristics, its rules and inhabitants, as well as the Hero's actions and growth while traveling through this Special World.

2. The Call to Adventure

The Call to Adventure sets the story rolling by disrupting the comfort of the Hero's Ordinary World, presenting a challenge or quest that must be undertaken. The Call throws the Ordinary World off balance, and establishes the stakes involved if the challenge is rejected. Often delivered by the Herald archetype, the Call to Adventure can take a multitude of forms, including : a message or announcement (*The African Queen*), a sudden storm (*Home Alone*), the arrival of the villain (*High Noon*), a death (*Jaws*, *Some Like it Hot*), an abduction (*Star Wars*), a man's dying words (*Citizen Kane*). The Hero may need a Succession of Calls before finally realizing that a challenge must be met, or that his only means of escape is the Special World. Many times the Hero needs to choose between two Conflicting Calls.

3. Refusal of the Call

A Hero Refuses the Journey because of fears and insecurities that have surfaced from the Call to Adventure. The Hero is not willing to make changes, preferring the safe haven of the Ordinary World. The Refusal of the Call becomes an essential stage that communicates the risks involved in the journey that lies ahead. Without risks and danger or the likelihood of failure, the audience will not be compelled to be a part of the Hero's journey. Although an eager or Willing Hero may skip the refusal stage, the Hero's allies or Threshold Guardians may still express the fears and risks involved (*Dances With Wolves*). In Horror and Thriller, the frightening and forbidding nature of the Special World can lead the Hero to be repeatedly "called" to the Adventure that he continues to refuse. Each call and refusal must escalate the stakes, until the Hero has no choice but to accept the call.

4. Meeting the Mentor

The Hero meets a Mentor to gain confidence, insight, advice, training, or magical gifts to overcome the initial fears and face the threshold of the adventure. A Hero may not wish to rush into a Special World blindly and, therefore, seeks the experience and wisdom of someone who has been there before. This Mentor has survived to provide the essential

lessons and training needed to better face the Journey's Tests and Ordeals. The Mentor may be a physical person, or an object such as a map, a logbook, or hieroglyphics. In Westerns and Detective stories, the Hero may hold an Inner Mentor, a strong code of honor or justice that guides him through the Journey.

5. Crossing the Threshold

Crossing the Threshold signifies that the Hero has finally committed to the Journey. He is prepared to cross the gateway that separates the Ordinary World from the Special World. The crossing may require more than accepting one's fears, a map, or a swift kick in the rear from a Mentor. The Hero must confront an event that forces him to commit to entering the Special World, from which there is no turning back. The Event will re-establish the Central Dramatic Question that propels the story forward. The Event will directly affect the Hero, raising the stakes and forcing some action.

Outside forces may push the Hero ahead, such as an abduction of someone close to the Hero (*The Searchers*). A Chase may push the Hero to the brink, presenting no choice but to commit (*Some Like It Hot*). The Hero's place in his Ordinary World may be usurped by a penguin (*The Wrong Trousers*), or the Hero may cross the threshold with guns blazing and whip cracking (*Raiders of the Lost Ark*). Internal forces may also push the Hero to accept his Special World. Conrad finally decides to see a therapist (*Ordinary People*). Belle sacrifices herself in exchange for her father's freedom (*Beauty and the Beast*). Alvy and Annie agree to go out on their first date (*Annie Hall*).

6. Tests, Allies, Enemies

Having crossed the Threshold, the Hero faces Tests, encounters Allies, confronts Enemies, and learns the rules of the Special World. This stage is important for Hero and audience alike. Whether entering the imaginary world of a future society or the emotional realm of romantic love, the test stage is our first look at the Special World and how its conditions and inhabitants contrast with the Hero's Ordinary World.

The Hero needs to find out who can be trusted. Allies are earned, a sidekick may join up, or an entire Hero team forged. Enemies and Villains are encountered. A Rival to the Hero's goal may reveal himself. The Hero must prepare himself for the greater ordeals yet to come and needs this Stage to test his skills and powers, or perhaps seek further training from the

Mentor. This initiation into the Special World also tests the Hero's commitment to the journey, and questions whether he can succeed.

7. Approach to the Inmost Cave

The Hero must make the preparations needed to Approach the Inmost Cave that leads to the Journey's heart, or central Ordeal. Maps may be reviewed, attacks planned, a reconnaissance launched, and possibly the Enemy's forces whittled down, before the Hero can face his greatest fear or the supreme danger lurking in the Special World. The confident Hero may bypass these preparations and make a bold Approach to the Inmost Cave.

The Hero has survived his descent into the Special World. He has earned his place and may need to take a break for a cigarette, a joke, or a romance, before facing the Ordeal. A Hero's team may have hit setbacks during the tests, and the Approach is necessary to reorganize the depleted ranks, remember the dead and wounded, and rekindle morale with a Hero's or Mentor's rally cry.

The Approach may signal a Ticking Clock or a heightening of the stakes. In Romantic Comedy, the Approach may force the lovers to question commitment ; one partner may express the need for marriage.

8. The Ordeal

The Hero engages in the Ordeal, the central life-or-death crisis, during which he faces his greatest fear, confronts this most difficult challenge, and experiences "death". His Journey teeters on the brink of failure. Indy and Marion are sealed in the Well of the Souls ; Annie and Alvy have broken up. And the audience watches in suspense wondering whether the Hero will survive. The Ordeal is the central, essential, and magical Stage of any Journey. Only through "death" can the Hero be reborn, experiencing a resurrection that grants greater powers or insight to see the Journey to the end.

The Hero may directly taste death, or witness the death of an Ally or Mentor or, even worse, directly cause that death. The Ordeal may pit Hero against Shadow or Villain, and the Hero's failure heightens the stakes and questions the Journey's success (*Die Hard*). The Hero may have the power to defeat a Villain in the Ordeal, only to have to face greater forces in the Journey's second half. In Romantic Comedies, death can mean the break-up of the relationship. In Romance, a Crisis of the heart can be a love scene the physical act of

love is a type of “death” or surrender. The Crisis of the Heart can also be a moment when a Shapeshifting lover suddenly reveals a dark side that attempts to destroy the Hero (*Casablanca*).

9. Reward

The Hero has survived death, overcome his greatest fear, slain the dragon, or weathered the crisis of the heart, and now earns the Reward that he sought. The Hero’s Reward comes in many forms : a magical sword, an elixir, greater knowledge or insight, reconciliation with a lover. Whatever the treasure, the Hero has earned the right to celebrate. Celebration not only allows the Hero to replenish his or her energy, but also gives the audience a moment to catch their breath before the Journey resumes to its climax and resolution.

The Hero may have earned the Reward outright, or the Hero may have seen no option but to steal it. The Hero may rationalize the Elixir theft, having paid for it with the Tests and Ordeals thus far. But the consequences of the theft must be confronted as the Shadow forces race to reclaim the Elixir that must not see the light of the Ordinary World.

10. The Road Back

The Hero must finally recommit to completing the journey and accept the Road Back to the Ordinary World. A Hero’s success in the Special World may make it difficult to return. Like Crossing the Threshold, The Road Back, needs an event that will push the Hero through the Threshold, back into the Ordinary World.

The Event should re-establish the Central Dramatic Question, pushing the Hero to action and heightening the stakes. Like any strong turning point, the action initiating the Road Back could change the direction of the story. The Hero may need a force to Chase her out of the Special World (*Thelma and Louise*). A Ticking Clock threatening destruction or death in the Ordinary World may be set in motion (*Home Alone*). The Villain may have recovered the Elixir and must be stopped (*Raiders of the Lost Ark*). The Event may be an internal decision that must be made by the Hero.

In Comedies, a Hero may be trying to juggle conflicting journeys, and one must finally be sacrificed (*Some Like It Hot*). In Romance and Action Adventure, the Road Back may be a moment when the Hero must choose between the journey of a higher cause versus the personal journey of the Heart (*Beauty and the Beast*).

11. The Resurrection

The Hero faces the Resurrection, his most dangerous meeting with death. This final life-and-death Ordeal shows that the Hero has maintained and can apply all that he has brought back to the Ordinary World. This Ordeal and Resurrection can represent a “cleansing” or purification that must occur now that the Hero has emerged from the land of the dead. The Hero is reborn or transformed with the attributes of his Ordinary self in addition to the lessons and insights from the characters that he has met along the road.

The Resurrection may be a physical Ordeal, or final showdown between Hero and Shadow ; however, the Ticking Clock of the Road Back has been set. This battle is for much more than the Hero’s life. Other lives, or an entire world may be at stake and the Hero must now prove that he has achieved Heroic status and willingly accept his sacrifice for the benefit of the Ordinary World. Other Allies may come to the last-minute rescue to lend assistance, but in the end the Hero must rise to the sacrifice at hand. He must deliver the blow that destroys the Death Star (*Star Wars*), or offer his hand and accept the “magic” Elixir of love (*Sleepless in Seattle*).

12. Return with the Elixir

The Return with the Elixir is the final Reward earned on the Hero’s journey. The Hero has been resurrected, purified and has earned the right to be accepted back into the Ordinary World and share the Elixir of the journey.

The true Hero returns with an Elixir to share with others or heal a wounded land. The Elixir can be a great treasure or magic potion. It could be love, wisdom, or simply the experience of surviving the Special World. Even the tragic end of a Hero’s journey can yield the best Elixir of all, granting the audience greater awareness of us and our world (*Citizen Kane*). The Hero may show the benefit of the Elixir, using it to heal a physical or emotional wound, or accomplish tasks that had been feared in the Ordinary World.

The Return signals a time when we distribute rewards and punishments, or celebrate the Journey’s end with revelry or marriage. The Elixir may bring closure to the Journey and restore balance to the Ordinary World. Possibly it poses questions and ambiguities that continue the Journey beyond the final “fade out”.

In most tales, the Return with the Elixir completes the cycle of this particular Journey. Story lines have been resolved, balance has been restored to the ordinary World, and the Hero may now embark on a new life, forever influenced by the journey traveled.

1.3.1.5. Archetypes : The Roles Characters Play

Archetypes describe the function or role a character plays in a story. Think of the Archetype as a mask a character wears in a particular scene. One character may serve primarily as the Mentor of a tale, wearing that single mask for the majority of the journey. But just as we play many roles in our lifetime, or even change masks in a given day, a story's characters have the potential to wear any of the archetypal masks depending upon the demands of the story. Obi Wan Kenobi is the Mentor throughout *Star Wars*, and yet he must wear the Hero's mask and sacrifice himself to Darth Vader in order to allow Luke to escape with the princess. In some stories, like the one told in *Casablanca*, a single Archetypal mask may be handed from one character to the next. Although Rick is the central character and can be considered our Hero, the Hero's mask is passed from Victor Lazlo to Ilsa before she gives it to Rick, who finally wears it to the journey's end.

What follows is an overview of the Archetypes that occur most frequently. The Archetypes and an action describing their primary function are :

1. Hero	“to serve and sacrifice”
2. Mentor	“to guide”
3. Threshold Guardian	“to test”
4. Herald	“to warn and challenge”
5. Shapeshifter	“to question and deceive”
6. Shadow	“to destroy”
7. Trickster	“to disrupt”

When placing these masks on your characters, ask yourself the following :

- What is the character's function on the Journey ?
- What is the character's goal ?
- What action should the character take to achieve that goal ?

The above elements can be detailed in the following way:

1. The Hero

“to serve and sacrifice”

The Hero is our protagonist, or central character, whose primary purpose is to separate from the ordinary World and sacrifice himself for the service of the Journey at hand-to answer the challenge, complete the quest and restore the Ordinary World’s balance. The Hero’s Journey may be a challenge of personal growth : to win a competition, to heal a wound, or to find love. Heroes may also need to answer Calls to Adventure where physical lives and even the fate of the world are at stake. These Heroes must learn to accept the sacrifice of life and limb for the service of others.

Since we experience the Journey through the eyes of the Hero, we must be able to relate to him or her on some level. The Hero must be driven by universal needs : to find love, to succeed, to right a wrong, to seek justice. These drives are connected to the Hero’s Inner and Outer Problems that need to be solved. The audience can relate to a Hero’s idiosyncrasies, quirks, vices and deepest fears, while wanting to emulate the hero’s admirable qualities.

The Hero doesn’t have to be all good. Some of our most endearing Heroes are actually Antiheroes, Outlaws and Loner Heroes who live by their own rules and consistently “buck the system.” The Hero usually grows and learns the most during the Journey. And although the hero may be reluctant and make excuses, and even have to react to events that surround him, by the Journey’s end he has become active, driven by his undying conviction to succeed.

2. Mentor

“to guide”

An essential Archetype, the Mentor provides motivation, insights and training to help the Hero overcome his doubts and fears and prepare for the Journey. Often the Mentor has traveled the road before and can provide needed guidance to a Hero who is reluctant to face the unknown. If the Hero proves his commitment, the Mentor may reward him with magical gifts (a weapon, clothing, piece of advice, or a key) that will help him on the Journey ahead. The Mentor might present a powerful magical gift to lure the Hero to accept the challenge. The Heroes of Western, as well as detective and noir Thrillers, may not have a physical Mentor, but instead may be guided by an Inner Mentor, a code of honor or justice that must be served.

3. Threshold Guardian

“to test”

Threshold Guardians protect the Special World and its secrets from the Hero, and provide essential tests to prove a Hero’s commitment and worth. The Hero must bypass these obstacles, and use any method available : ignoring, outwitting, overcoming, appeasing, or befriending.

Threshold Guardians may be characters, a locked door or secret vault, an animal, or a force of nature such as a tornado.

4. Herald

“to warn and challenge”

Herald characters issue challenges and announce the coming of significant change. They can make their appearance anytime during a Journey, but often appear at the beginning of the Journey to announce the Call to Adventure. A character may wear the Herald’s mask to make an announcement or judgment, report anew flash, or simply deliver a letter.

The Herald can reside within the Hero in the form of dreams and visions that push the Hero to change his lie. An external event, such as a declaration of war or a storm, can serve the Herald’s agenda. Whatever the form, the Herald is needed to present the challenge, and get the story rolling.

5. Shapeshifter

“to question and deceive”

The Shapeshifter mask misleads the hero by hiding a character’s intentions and loyalties. The Shapeshifter’s presence surfaces doubts and questions in the Hero’s mind, and can effectively infuse suspense. In romance and Romantic comedy, the Shapeshifter mask is often worn by the opposite sex.

6. The Shadow

“to destroy”

The Shadow can represent our darkest desires, our untapped resources, or even rejected qualities. It can also symbolize our greatest fears and phobias. To use *Star Wars* as an example, the Shadow is the Dark Side, personified by Darth Vader. Since the Shadow is a reflection of the Hero’s qualities, it may represent positive qualities that the Tragic or Loner Hero may have suppressed or rejected. Shadows may not be all bad, and may reveal admirable, even redeeming qualities.

The Hero’s enemies and villains often wear the Shadow mask. This physical force is determined to destroy the Hero and his cause. Or the Shadow may be an inner demon

lurking within ourselves that must be accepted or purged. In *Unforgiven*, Will Munny constantly tempts his Inner Shadow as a bloodthirsty gunslinger.

7. Trickster

“to disrupt”

The Marx Brothers are the embodiment of the Trickster. They relish the disruption of the status quo, turning the Ordinary World into chaos with their quick turns of phrase and physical antics. Although they may not change during the course of their Journeys, their world and its inhabitants are transformed by their antics. The Trickster uses laughter to make characters see the absurdity of the situation, and perhaps force a change.

The Trickster mask is often worn by the Sidekick in Westerns and the Mentor in Romantic Comedies (the best friend always offering comic advice to the lovelorn). In Action Adventure, the Hero may briefly don the Trickster mask to outwit or disarm a villain or enemy ; while in Comedy, the Hero may rely on this mask throughout the Journey. The Trickster’s voice can be the most sane and reliable in the confusion of the Journey, as we see with the Trickster Old Mose in *The Searchers*.

1.4. Concluding notes

This chapter has been focused on the review of literature on salvation and journey metaphor/motif in *A Lesson Before Dying*. On the one hand, I attempted to discuss the definition of some key concepts such as salvation itself and the types of salvation. On the other hand, I discussed journey metaphor where I stated by giving the definition of key concepts such as journey, motif and its key concepts but also the kinds of motif in literature, quest, metaphor, journey metaphor and finally I gave the stages in the hero’s journey. The following chapter is going to be focused on work methodology.

CHAPTER TWO: RESEARCH METHODOLOGY

2.1 Introductory notes

The first chapter discussed the review of literature on salvation and journey metaphor/motif. Some key concepts were discussed in order to facilitate the readers' understanding of the the present work.

Some critical points of view from scholars and dictionaries were also discussed in that chapter and their analyses were mostly focused on thematic study. This chapter develops some methods and techniques applied to the achievement of the present works they are textual, intrinsic, extrinsic, thematic, socio-critical, psychoanalytical, library and paraphrasing approaches and the latter led me using internet tool to conclude the present study as it is going to be seen in the following pages. I am going to say how relevant was each of these methods i.e. how did each help me to carry out the present work.

2.2. Definition of some key concepts

2.2.1. Technique

According to *Oxford Advanced Learner's Dictionary* (2006: 1920), a technique is a particular way of doing something, especially one through which you have to learn special skills. It has been defined by MASILYA (2009), quoted by Byamungu M.U (2019) as a particular method or art applied to some particular tasks.

2.2.2. Method

According to the *Universal Dictionary* (1988: 345), a method is a set of procedures and means that an individual undertakes in a rational way in order to reach a result, to find out or demonstrate truth in a given science.

Mukandikwa M (2009: 23) argues that a method is a way of proceeding or doing something in a systematic way. By looking at the above definitions, it is better to keep in mind that techniques and methods are always jointly used in a research study and the researcher has to know that techniques help to carry out and enlighten methods in research. That is why I mostly used some techniques to conduct my study by applying some methods.

2.2.3. Textual approach

The first approach that helped me to collect necessary data in the present work was textual approach. This approach helped researchers to consider the narrative under study as the main

source. It helped researchers to consider the narrative under study as the main source. It is considered as a method that helps someone study the different ideas and messages conveyed throughout characters' actions, reactions and interactions within the novel under study. It enabled me to go along with a close reading of the narrative until the needed information is found. It is considered as a method that helps someone study the different ideas and messages conveyed throughout characters' actions, reactions and interactions within the novel under study. This approach was very helpful to me since it enabled me going along with a close reading of the narrative until I found the needed information. This implies that themes emerge within the analysis of data in the novel.

2.2.4. Intrinsic approach

This was the second approach I used to carry out the present paper. Through this approach I quoted some passages from the narrative and I interpreted them in order to report what is said by the author in his narrative to the readers. According to Mukandikwa M (2009: 27), as quoted by NTAMBA (2012) says that, in the intrinsic method, the quotations are taken from the narrative under study; that is, the critic gets evidence from the literary work itself. However, he added by saying that TEMBUE Z.W (2012) stated the following for additional information to what Mukandikwa M said about this approach, he says the following:

A work of art is a world of its own. All the rules, political, economical, cultural we have to look at for good application must be only found in that world. We have to avoid justifying events in a work of art by realities which are not in the story of the work.

Thus, this method was mainly used in the third and fourth chapters of the present work. In these chapters, quotations were drawn in the narrative and interpreted by the researcher because they are mostly based on the analysis of the work under study. In other words, it is through this method that passages concerning the two chosen themes were well conducted and it also helped to illustrate the quoted text from the narrative.

2.2.5. Extrinsic approach

In the extrinsic approach, quotations are drawn from other sources. This method's usefulness is that it helped me to achieve this paper by quoting ideas from scholars to support my ideas. However, when dealing with this approach you need not only to be concentrated on the

novel itself but also you have to read scholars critics about your study and come up with them to the work under study because literature is a very complex field of study. As a result, to that, I had to be in touch with some talented academic authorities in literature in order to get more information about my study. In simple words, it is not easy for a researcher to achieve a scientific study without resorting to this method since it is not possible to conduct a scientific work without possessing all the necessary data of it in order to produce a quality work.

2.2.6. Thematic approach

This approach's usefulness is to help the researcher studying messages and ideas conveyed in the narrative under study. Through characters' actions, reactions and interactions the researcher can easily get out different themes conveyed in the narrative. Thus, after having read and got necessary data relating to the theme of salvation but also how the aspect of journey metaphor/motif is expressed by the author in the narrative, I happened to identify and analyze these two elements that lead me having one eye in the narrative itself and in the world in general by taking the novel under study as the main source as required by researchers even though a work of art is a world's mirror. That is to say every piece of writing always expresses a given society's realities. In addition to what has been mentioned, I took realities concerning salvation and journey metaphor/motif in *A Lesson Before Dying* by taking into account characters' actions, reactions and interactions without having a look at outside realities/events relating to these two aspects of my choice as they are portrayed by the author in the narrative. When dealing with this method, even the background of the story can contribute to the analysis process by examining themes within the data from the narrative under study. Then, the researcher is asked to identify explicit and implicit ideas as they are expressed by the writer in the narrative with a logical interpretation of the text under study. It is through this method that I happened to select all the themes that I came across while reading the novel, I grouped them into themes that can be turned into one major theme in order to reduce the length of the study and the time of my research and also having in mind that my concern is specially concentrated on salvation and journey metaphor. A part from themes identification and analysis, this method helped me to be aware of not only the two aspects of my choice but also being aware of other ideas expressed by the author in the narrative. In fact, it is better to mention that this method goes along with the six phases (becoming familiar with the data, generating initial codes, searching for themes, reviewing

themes, defining and naming themes) which are found in the review of literature to identify and analyze the themes of salvation and journey metaphor in ALBD.

2.2.7. Socio-critical approach

This approach consists of acknowledging the researcher to be aware of the story's background as stated by the author himself in the narrative, that is to say the researcher has to enter in the characters' society by having another eye in their actions and reactions in order to be perfectly analyzed within a critical analysis, the researcher has also to avoid analyzing characters as being in isolation but as being united within to one another and to their environment. When dealing with this method, the research is required to pay much attention while analysing the characters' traits in a narrative because if s/he does not go in the writer's logic, it is not possible to conduct his/her research satisfactorily.

According to TEMBUE Z (2019) as quoted by Byamungu M (2019), social critics believe that a work of art cannot exist if there is no society which produces it. It is better to mention that the writer is a social being who is influenced by both social and political prevailing ideas. By having a critical eye at this analysis, I can thus conclude by saying that it is not possible to come across to a character in a piece of writing and start describing him/her, it is only possible to describe a character by taking into account the author's descriptions in the novel what is therefore not usual in literature since the writer does not clearly show it to readers but through a further analysis, researchers happen to reach the author's mind. This method helped me to enter all the characters' mind in order to achieve satisfactorily the present paper, this technique led me to read with much attention page to page with the aim to relate the story in the fictional world as portrayed by the author in ALBD. This method was very helpful for me to conduct my research since it helped me to analyse each character's actions and reactions with a critical eye on salvation and journey metaphor/motif which are the focus of my study. Through this method, I went on analysing the story's setting as it is going to be seen in chapter four.

2.2.8. Psychoanalytical approach

This approach aims at studying characters' actions and reactions in a narrative. The researcher is asked to go deeper in characters' behaviour so that he/she may know why a character is reacting in such a way. Evans (1978) quoted by Munguakonkwa B. Janvier (2010) then by Byamungu M.U (2019) States the following:

Psychoanalysis is both an attempt at providing a fairly comprehensive theory of the mind. The approach involves seeking out clues as to the nature of conflicts. It is more concerned with what is going in the character's mind i.e the stream of consciousness.

The stated passage from Evans recommends researchers to be aware of what goes in characters' mind to push them react in one way or another. It is therefore important for a researcher to study all the characters' actions and reactions from the beginning of the story up to its end. In order to achieve successfully this study of characters, I used some techniques such as introspection, retrospection and stream of consciousness as stated by Evans. Finally, I entered characters' mind to be aware of what is exactly going on in their behaviours in order to know how to proceed with the theme of salvation and journey metaphor/motif in ALBD.

2.2.9. Library approach

This approach consists of reading some written documents such as lecture notes, theses, memoirs, books, articles, essays, dictionaries, etc. with the aim of collecting relevant data to the study. In fact, the cited researching tools were mostly read in the main library of TTC and they helped me much to achieve this paper. Through this method I happened to discover what some scholars have already done so far or said about a given subject so that I may not repeat what they have previously said. This approach was very useful to my study since it helped me to read a lot of documents relating to my research study and it is through this method that I discovered that reading is very important in research because it led me being aware of even new pieces of information which can be useful in other scientific researches. To sum up this point, this method was for a paramount usefulness by concluding that it helped me to reach the objective of my research because it embodies all the necessary required strategies to achieve any research. I proceeded by taking into account only relevant data to my study which have been interpreted and overviewed with a critical look before being inserted in my paper, thanks to my close and careful reading even though this method had taken much time during its process and the latterly mentioned method helped me to get sufficient data to enrich this paper.

2.2.10. Paraphrasing approach

To paraphrase means to write down what was said by someone else by using one's own words. This means that during my research after reading documents and selecting relevant data to my study, I happened to interpret them by using my own words in order to avoid plagiarism which is a scientific pandemonium. Thus, Paraphrasing is very required in research because every scientific work is always conducted by doing research and through research the researcher must have a look at some texts or documents which are being read by him and through his reading, s/he has to collect some data which are relevant to his work. However, only paraphrased text must to be included in his/her research. That is why I read as many as possible books, memoirs, articles and thesis with the aim to get relevant data to my study. In other words, any called scientific study must be conducted with this method unless it is not one.

2.2.11. Internet tool

This was another technique I used to carry out the present paper. Through internet research, I happened to visit some websites with the purpose of finding out relevant data to my research. Although the internet navigation took much time and money, it was very helpful to my research since it provided me with necessary data that contributed to the achievement of my study. As any scientific work can reach its objective without the use of this methodology, that is why I went deeper by reading some scholars' arguments concerning my research and the latter led me to paraphrase in order to avoid plagiarism. Similarly, every visited website's passage will be mentioned in the list of references by indicating the author or the site's address. In fact, this technique helped me much to achieve this paper.

2.3. Concluding notes

This chapter has discussed the research methodology as it is going to be structured here bellow. It has started with the definition of some key concepts whereby I discussed the difference between a technique and a method where I have shown that methods are more general than techniques as some reseachers happen to confuse them. In the collection of data and analysis, I used the following methods and techniques to carry out this paper, they are textual approach, intrinsic approach, extrinsic approach, thematic approach, socio-critical approach, psychoanalytical approach, library approach and paraphrasing approach. Besides, I used internet tool to collect other necessary data to my research whereby data collected from the internet could be paraphrased and interpreted in order to make them part of my

research in the present paper. Finally, every site that was visited will be mentioned in the list of references. The next chapter tackles both salvation and journey metaphor/motif in *A Lesson Before Dying* by Ernest J. Gaines.

CHAPTER THREE: SALVATION IN A LESSON BEFORE DYING

3.1. Introductory notes

The previous chapter dealt with research methodology and methods used in order to achieve the present work. This chapter focuses on salvation in *A Lesson Before Dying* by Ernest James Gaines. It aims at developing the selected theme i.e. salvation as portrayed in the narrative under study. On the one hand, it is going to deepen how salvation which is the state of being saved or protected from sins was stated by the author in the narrative. On the other hand, it is going to show how the researcher has tagged ideas in order to reveal readers how salvation is stated by the author through some strategies as it is going to be seen hereafter.

3.2. Salvation in *A Lesson Before Dying* by Ernest J. Gaines

Salvation is a definite theme in *A Lesson Before Dying* through Grant's obedience of what the reverend asked him to do and actually, he didn't lie to Jefferson concerning his own belief. Grant told Jefferson that he believes in God but admits that he is not convinced of an afterlife and spiritual salvation. Jefferson recognizes his moral obligation to take the cross for the whole community and to thank his grandmother by giving her hope of seeing him in heaven.

The narrative testifies:

Reverend Ambrose realizes that Grant was not able to reach Jefferson's soul by the fact that instead of teaching him something that will be helpful for him to understand both religion and hope as tools leading to salvation, Grant brought to Jefferson a radio which was considered by the reverend as a useless tool to teach him something about God. The reverend tells Grant that, in fact, Grant is to be considered as an uneducated fool and Ambrose the educated man even though he lacks an academic or formal education. While Grant thinks that he understands the truth, Ambrose does something far more sophisticated by telling lies to people in his sermons, in his conversations in front of all the members of his congregation, and even when he talks to Miss Emma about Jefferson. Ambrose tells all these lies because lies can have value in the community due to the fact that they can inspire hope and optimism by bringing peace and joy to people who are in pain. Reverend Ambrose fully believed that lies are a great weapon to relieve one's pains.

The narrative argues:

Do you know what a myth is, Jefferson? I asked him. A myth is an old lie that people believe in. White people believe that they're better than anyone else on earth and that's a myth. The last thing they ever want is to see a black man stand, and think, and show that common humanity that is in us all. It would destroy their myth. He calls me professor, but he doesn't mean it, He calls Reverend Ambrose, but he doesn't respect him. (ALBD:156)

For Grant, everything that should be talked to him without any proof was a lie. He thought that as the whites were showing their power over them and see them lower than them should be the same case for Reverend Ambrose who could preach people, telling them about God or to believe without any proof to support his saying. In fact, people who are in troubles cannot discover a lie and reality because even a lie can help to peg their suffering. Grant was only convinced with love that he shared with Vivian because for him, there should be no doubt for their love since the latter was concrete according to him and not believe that people who are in troubles can live peacefully one day. Grant supports the idea according to which salvation is a fruit from love and belief.

This evidence from the novel proves that:

I know you believe, she said. You don't want to, but I know you do. The only thing I believe in is loving you. (ALBD:85)

Grant comes to see how much hope and optimism can provide a strength that Grant himself does not have as he was even too afraid to attend Jefferson's execution but surprisingly Ambrose does go and reads to Jefferson the 23rd psalm in order to prove Grant that there is any impossibility for someone who believes. Jefferson's salvation will come from believing in the word of God even though he will die.

3.2.1. Christianity and belief lead to Salvation

Grant believed that religion and the belief in heaven was a kind of trick, designed by people in power to make the powerless people accept their suffering. He begins to see that heaven, even if it was not really true with its kind of spiritual truth that would bring people the strength to overcome their suffering. While he never admits believing in heaven himself, Grant's experiences with Jefferson and Ambrose have convinced him that hope and belief are not to be scoffed at by bringing people peace and hope with the aim to bring them towards the change.

Jefferson was a christian because he could not commit willingly a sin unless he ignores that it was not one. He knew taking something which could not belong to him was a sin, though he decided not to take anything which did not belong to him after remembering what his

parents told him never to take something which does not belong to him. Through the following passage, we can understand his good behaviour and this can also prove his christianity:

He saw the money in the cash register, under the little wire clamps. He knew taking money was wrong. His nannan told him never to steal. He didn't want to steal. But he didn't have a solitary dime in his pocket. And nobody was around, so who could say he stole it? Surely not one of the dead men. (ALBD p:8)

This quotation shows how Jefferson knew existence of both good and bad things. He knew that to take the money that did not belong to him was a sin and not taking it could keep someone's good quality of a human being i.e. someone who obeys what his parents or people tell him not ever to do in life is someone to be congratulated. In addition to what has been said later, there was nobody who could see him stealing the money and he did not have even a little money on him, he used his conscious of being saved from a sin since he strongly believed what his nannan forbid him to do.

After Jefferson had told Grant that he is asking him a lot of questions, Grand did not surrender, he just continues to ask him as more as other possible questions. It is after a long discussion with Jefferson that he agreed that he believes in God after discovering that it is God who brought Jefferson about being acting differently from how he was reacting later. The fact that Grant went by asking Jefferson many questions, it came a time when Jefferson did the same for him until Grant believed in God.

The more they believe the better life improves since this was Grant's first time to pronounce God's name. He has never seen it before just because he ignores whether God exists or not simply because he does not believe in any thing else apart from loving Vivian. It came a time in the church when christians were gathered in order to worship, Grant went on listerning to them and most of the time he could hear them pronouncing the name of God at the same time and in a very high tone. Then he was interrested and decided to go close to the church in order to listern clearly what was going on. Salvation is the matter of believing in God who made heaven and earth and who provides everything to men. Grant also believes that God is able to save Jefferson from his pains.

It is stated in this passage:

Y'all asking a lot, Mr. Wiggins, from a poor old nigger who never had nothing. You believe in God, Mr. Wiggins? Yes, Jefferson, I believe in God. How? I think it's God that makes people car for people, Jefferson. I think

it's God makes children play and people sing. I believe it's God that brings loved ones together. I believe it's God that makes trees bud and food grow out of the earth. (ALBD:181)

Through this passage, though Grant is a Christian but still not being convinced that salvation exists due to the fact that he did not believe in anything before but he finally happened to believe that with God everything is possible and it is therefore Jefferson who went on questioning him until he confirms that with God there is no impossibility. Jefferson was considering himself as someone with no value but he shows Grant that there is something that he can teach him indirectly and of course he succeeded by questioning him. In fact, through Jefferson's courage Grant happened to believe in God that he could never believe in before. Consequently, believing is not for whoever, because you have to accept something that you cannot see, that is why only a few people always believe. In addition to this, christianity is to seen as a tool leading to salvation since the later embodies both faith and hope towards belief and someone who believes can lately hope and put his faith in God.

3.2.2. Salvation can be achieved through frustration

Jefferson was very frustrated after having been condemned for a murder he did not commit simply because he was at the wrong place at wrong time. The fact that he could not even say a word to the whites, does not mean he did not know how to express himself to them or was not feeling hurt but it is only because he knew that all charges brought against him was part of life and any human being may go through. The mostly touched people about Jefferson's accusation were therefore Miss Emma, Tant Lou, Reverend Ambrose and Grant.

Miss Emma never stopped telling Grant to do his best to let him know that although he will be sentenced to death, he has to die like a man and not like a hog. Jefferson was aware of all what have been saying by the jury but he didn't want to say it, the community and him knew that it was not the end of life, that life could end on eath but someone will still be believing if he/she acted in an ordinary manner in the fact that, his life can be taken by people on earth but only the soul can still be held by God if you believe in him. The reverend did not stop telling him that no matter of what innocent he is but that cannot have viewed by human being who are against him, that he has to still keeping on his stand towards only God who is the only one person to highlight his righetous of being innocent. Jefferson could not be pleased with what the defense could say for him, which was suggested to defend his innoncence unfortunately the defense was against him and of course the jury noticed that he was a very kind man due to how they could not see in him even a single kind of knowledge

and that's why they did not care about humiliating him. Besides, all these onslaughts brought onto him, Grant becomes his mouth by telling them that he is a human being and only God knows about his innocence even though Grant himself does not believe that God can save someone from any tricky situation.

The narrative asserts about Miss Emma's frustration about Jefferson's life and manhood:

They called my boy a hog, Mr. Henri, Miss Emma said. I didn't raise any hog, and I don't want no hog to go to that chair. I want a man to go set in that chair, Mr. Henri. I am old, Henri, she went on. Jefferson go'n need me, but I'm too old to be going up there. My heart won't take it. I want you talk to the sheriff for me. I want somebody else take my place. (ALBD :17)

This shows at which extend Miss Emma was totally disturbed due to Jefferson's hard times in the cell. She could not feel at ease since White people set the date Jefferson will be sentenced. She wanted to get permission from Whites in order to tell Jefferson to be strong and be aware of his manhood since he is not a hog. He must die like a man but not like a hog as suggested by the whites. The fact of telling them about her age was to see whether they would have a single consideration of her age as well as respect but the answer to this question was still in vain.

Salvation is conveyed by the fact that Miss Emma was not only concentrated on manhood, and education of Jefferson but she also believed that Jefferson's soul was more important than other things and that was even repeated by Mr Henri when he told Miss Emma not to forget Jefferson's soul which is another important thing and that this should also be taught to him. Most of the time she could remind Mr Henri about all what she has done for his family in past years to make her suffer about his son's depreciation. Miss Emma considered Mr Henri as someone who could help her during her hard times thanks to what she had done for his family, things he could not do as being one of the staff sentencing Jefferson.

Miss Emma flouts the natural order of assumed white supremacy by declaring to Henri Pichot, as well as to Sheriff Guidy's wife that they have an obligation to Emma after her years of serving the family. Although they treat Miss Emma with a rather different manner which shows clearly that Emma is inferior to them that she is not worthy to be respected by the Whites. All that happened to Miss Emma because she knew the value of Jefferson and she could not be against any abaissement brought to her because she was

determined to accept all the conditions to be fulfilled in order to see Jefferson dying like a man.

The novel states the following:

The law got him, Mr Henri, Miss Emma said. And they go 'n kill him but let them to kill a man. Let the teacher go to him, Mr Henri. I done done a lot for this family over the years. I know what you've done for this family over the years, he told her. I know what they said he did, or have you forgotten that? That's not what I come up here for, Mr Henri, Miss Emma said to him. I'm not begging for his life no more; that's over. I just want see him die like a man. This family owe me that much, Mr Henri. And I want it. I want somebody do something for me one time 'fore I close my eyes. Somebody do something for me one time 'fore I close my eyes, Mr Henri. Please sir. (ALBD:18)

This passage proves that since Jefferson was arrested, she never gets asleep or feeling at ease. The fact that Miss Emma was repeating every time what she did for Pichot's family and the same people led her to be frustrated about Jefferson's condemnation to death can prove her love towards Jefferson because it is impossible to be frustrated of someone you do not love. Mr Henri instead of comforting her, he goes on telling her about old unpleasant information which could not allow Miss Emma to feel at ease. She was really upset for the love that she owes to Jefferson ever since she could think about his suffering in the jail, she was unable to endure that hardship circumstance in her life. In other words, salvation can be confirmed found through frustration due to how Miss Emma was no longer mindly stable because of Jefferson who will have to die like a hog, an expression which was puzzling her grand mother most of the time.

3.2.3. Salvation leads to faithfulness towards God

Eventually, Grant's lack of faith leads him behaving in cowardly ways. He is expected to help break the news that Jefferson will be executed on April 8, to Miss Emma, but he refuses. Reverend Ambrose who does have faith but does not have Grant's college education, has strength greater than Grant's. He is able to be by Miss Emma's side during all her difficult moments, and he is able to stay besides Jefferson's side during the execution, while Grant is unable to do either. To have faith in God is better than having a higher scientific degree because the later cannot save someone from any tricky situation regarding to God's sake, Grant's title for being called a professor has nothing to deal with Jefferson's soul but the reverend who never attended school was able to teach both Grant and Jefferson

about God. However, religious faith is not the only kind of faith that is important or useful in one's life. Having faith in another person can cause extraordinary things to happen.

The novel testifies:

I have many works to do, Reverend, you have yours, I said, without looking around at him. Mine is reading, writing and arithmetic, yours is saving souls. He don't need no more reading, writing and arithmetic. That's where you come in, Reverend. ...This is a mean world. But there is a better one. I wish to prepare him for that better world. But I need your help. I don't believe in that other world, Reverend. Don't believe in God? I believe in God. Every day of my life I believe in God. just not in that other world? (ALBD:173, 174)

Grant told the reverend that he has many works to do and that is why he does not have time to teach Jefferson about God. Saying that he is a professor but a professor who is limited to teaching only reading, writing and arithmetic instead of being able to teach the most important thing in Jefferson's life was something paradoxical. The reverend has told him that teaching those matters to him is useless, instead it is better to teach him about God in order to save his soul. Reverend considers reading, writing and arithmetic as being one world and it is a mean world but he wanted him to teach Jefferson about God which is then a better world.

This passage proves Grant's denying about what the reverend thinks of his belief:

I don't believe in that other world, Reverend. Don't I believe in God? I believe in God, Reverend, I said, looking beyond the rows of turned-up earth, toward the budding pecan trees across the road. I believe in God. Every day of my life I believe in God. (ALBD :174)

Through this passage, it is shown how Grant surprised the reverend by showing him that what he thinks he is or he was is no longer, and the one only one thing that the reverend can still doubting about is the fact that they were talking face to face but Grant could not look in the reverend's face and that could not ensure him what he was talking about was true.

The execution also makes Grant realize that his lack of faith is a handicap. He wonders if he has kept Jefferson from believing, in fact, he feels faith in Jefferson, and realizes that he has been wrong in considering a belief in the afterlife as foolish. He argues in his words that the act of believing is what is powerful, regardless of the true value of what is believed. He now sees how the idea of an afterlife frees the mind. He realizes that since he does not believe in anything, through Jefferson's belief, he can also learn from him and change his mind.

The following passage shows Grant's expectation of belief through Jefferson's efforts:

You think Mr Gropé went to heaven? You think Brother and Bear went to heaven? I don't know. Then what I'm going to pray for? For your nannan. Nannan don't need me to help her get to heaven. She'll make it if it's up there. She wants you there with her, where there's no pain and no sorrow. (ALBD :180)

Besides, Grant lacks faith in his students to accept their education and he lacks faith in himself as a teacher. He also lacks faith in an unjust society and in God who condones it. To Grant, who is an intellectual, the wrongness of the world is evidence against religious faith. He may not be able to believe because of his education and relative worldliness, but realizes that faith is very necessary for his community. He acknowledges that having spiritual faith is the first step in effecting social, economic, and political change that has grown weary awaiting.

The novel argues the following:

Don't tell me to believe that God can bless this country and that men are judged by his peers. They must believe, if only to free the mind, if not the body. (ALBD :199)

Moreover, Jefferson was baptized into the church to mean that he is a christian, but is uncertain about the truth of its claims through how he has grown up around people who were always questioning how God could love them while making them suffer so. In fact, putting his faith in people could not help him to change his life or to free one's mind.

Reverend Ambrose, Miss Emma, Tant Lou and Vivian exemplify what it means to live a life of faith. Grant himself comes to realize the power of faith during the day of the execution that the later is what liberates a person's mind and therefore gives them a fighting chance at other types of freedom.

Similarly, Grant develops a faith in Jefferson, if not in himself. He thinks on the morning of the execution that Jefferson will not let him down and however he goes like a man and this so touches Grant that he faces his students in tears. He did not have faith he could do anything for Jefferson, or that it was even worthwhile to try, but a faith slowly developed, and Jefferson fulfills Grant's hope beyond his expectations.

The following passage testifies it:

But then I'm lost, Jefferson, I said looking at him closely. At this moment I don't believe in anything like your nannan does, like Reverend Ambrose does, and like I want you to believe. I want you to believe so that one day maybe I will. (ALBD :180)

From this passage, Grant has shown Jefferson that he can even happen to believe by passing towards him. Although Grant was expecting that he could reach Jefferson's soul and did not believe neither in himself, he was finally surprised by Jefferson's progress which helped Grant to believe indeed. Finally, Grant tries to persuade him to believe in religion whether Jefferson's nannan did not believe that someone who is facing grevous circumstances, he can overleap a new life status that can either be good or bad for his soul.

3.2.4. Love and Thankfulness as tools leading to Salvation

Reverend Ambrose told Jefferson to give up his possessions, something which confuses Jefferson because he has so few possessions to give up. In fact, Grant says that Jefferson may not have possessions but he still has love to give. Jefferson says that everyone asks him to bear a cross, but no one ever bore his cross. This shows his love towards the whole cummunity for which he is suffering. Jefferson asks Grant if he believes in God for a thousand time and this time he says yes he does and Jefferson thank him for his answer. Then Jefferson says he wants to go to his death wordlessly, as Christ did.

Jefferson begins confirming that he has acquired something from both Grant and Reverend concerning how a human being should be well prepared to death. He testifies his love towards Grant by accusing him of not being able to look at him once being on that chair because he did not even want to be present during the execution because he did not want to see someone that he loves much dying in his presence, then Grant looks and sees him standing tall, not stooped. Even though Jefferson was no longer feeling at ease for accusing Grant to make him tired of asking too much questions, he obeys what Grant asked him to do in order to certify. This motion shows Jefferson's love towards Grant. He asks Grant how the execution will look like, Grant continues to avert his gaze from Jefferson but accepts a sweet potato when Jefferson offers it. This sweet potato symbolizes that despite Jefferson's poverty, this sweet potato is all that he can offer in order to show his reward and love towards the people around him. This popato stands for thanks.

The following passage shows Jefferson's love towards his godmother:

Reverend Ambrose say I have to give up what's down here. Say there ain't nothing down here on this earth for me no more. He meant possessions, Jefferson. Cars, money, clothes...things like that. You ever seen me with a car, Mr. Wiggins? No. Then what on earth I got to give up, Mr. Wiggins. You've never had any possessions to give up, Jefferson. But there is something greater than possessions and that is love. I know you love her and would do anything for her. Didn't you eat the gumbo when you weren't

hungry, just to please her? That's all we're asking for now, Jefferson do something to please her. Hasn't she done many things to please you, Jefferson? Cooked for you, washed for you, taken care of you when you were sick? She is sick now, Jefferson, and she is asking for only one thing in this world. Walk like a man. Meet her up there. (ALBD:180,181)

Through this piece of evidence, Grant wanted Jefferson to show his love towards his godmother who was suffering from his salvation. Grant was not tired of asking him to show his nannan just a kind of love before he dies, that is why Grant went on by showing him all what Jefferson was doing was not with his own will but just to please his nannan. Grant was reminding him all what he could do in order to please her and he just wanted him to do better than what he did before and he insisted on only one thing which is love and the later should help Jefferson to meet her in heaven.

3.3. Concluding notes

The present chapter focused on salvation in ALBD by Ernest J. Gaines. It has shown different strategies which can facilitate people to believe even though they do not like to do so. Among these strategies, I can point out the following that helped me to conduct this point successfully. The first strategy was that of Christianity and belief as tools leading to salvation, through this point I showed how these two linked elements helped some black people to believe and those people who managed to help others to find salvation are Miss Emma and Reverend Ambrose who did their best in order to help Grant believing because it has seen that he did not believe in anything before. The second strategy was that of how salvation can be achieved through frustration where I showed how Miss Emma was frustrated and due to her frustration, other black people were also touched by Emma's mood and they managed together in order to satisfy her need which was to let Jefferson knowing that he is not a hog but a human being. The third strategy was that of love and thankfulness as tools leading to salvation where I showed that these elements can also be helpful to the achievement of salvation through Grant's kind of love that he was showing Jefferson and for Jefferson showing that he loves his nannan, he gives Grant a potato to bring to her. Furthermore, the above shortly enumerated elements are said to be key points to this chapter. The following section deals with journey metaphor/motif in ALBD.

CHAPTER FOUR: JOURNEY METAPHOR/MOTIF IN A LESSON BEFORE DYING

4.1. Introductory notes

The previous chapter analyzed salvation in the novel. This chapter aims at studying different movements done by the main character in order to restore harmony that has lost in his community. As said earlier, journey metaphor/motif is a physical or psychological movement done by the main character from his home/original community to an unfamiliar one with the aim of finding out a solution to a given problem which is being faced by his/her community. Journey metaphor/motif always starts from home with harmony, where there is stability and it is represented by /A/ to home with conflict which is represented by /A1/. It is at this point that the main character decides to travel in order to search for a solution to the problem(s) faced by his/her community. The different setbacks faced by the main character during his/her sojourn are represented by /A2/, at this level the main character gets mature through different setbacks faced by him and it is due to his maturation that s/he will be able to find a solution to the community's problem(s). In *A Lesson Before Dying*, the main character Grant Wiggins starts his journey from his native land in Bayonne while being sent to University by his Aunt i.e. for the whole black community's benefit by the fact that his education and high social rank can be helpful to the black community i.e. by helping his community to be respected and considered by the white people who could see them as animals whose lives count for nothing.

4.2. Journey metaphor in *A Lesson Before Dying*

There is a journey metaphor/motif in *A Lesson Before Dying*. It focuses on the main character's movements in search for a solution to the problem which is faced by his community especially that of humiliation, injustice, dignity and racism. The main protagonist is Grant Wiggins who is asked by his community to help Jefferson who was jailed and sentenced to death for a crime he did not commit dying like a man and not like a hog as planned by the Wites. Then Grant is given the task of talking to him before he is executed as he was already appointed as a college-educated Black man after returning back from the university to the plantation school to teach children whose lives are not likely to be much better than Jefferson's. His journey started when he was sent to university by his Aunt, the whole community hoping that in his return, things will no longer fall apart as they used to be during back years. In other words, Grant and Jefferson must both take a spiritual, intellectual, and emotional journey to discover what role they are meant to play in life

especially to the black community. Throughout their journeys, they are accompanied by communities, large and small of people who either help or hinder them as they move toward their destination on the behalf of the black community in general. Their journeys have taken a very long time because the number of visits that have been paid by Grant in Jefferson's cell can provide us how long much their journeys have taken.

4.3. Home with harmony (A)

As said earlier, home with harmony is where the main character lives peacefully with other members of the community without conflict. It is a home or sanctuary where harmony and happiness prevail. This phase is developed in *A Lesson Before Dying* when Grant, Jefferson and all other black people start working on a sugar cane plantation owned by a white man called Mr Henri Pichot. It is also worth to mention that two other black women namely Miss Ema and Tant Lou were working in Henri Pichot's kitchen for decades. Until now any conflict raised so far because everything is balanced in all sides, the main character lives in a total harmony with all the people around him either white or black. As far as harmony still prevails, this home is like a paradise where only milk and honey are likely to be seen everywhere and conflicts are rarely observed.

The following passages shows how joyful black people were living in their place:

I had come into this kitchen many times as a small child, to bring in wood for the stove, to bring in a chicken I had caught and killed, eggs I had found in the grass, and figs, pears, and pecans I had gathered from the trees in the yard. Miss Emma was the cook up here then. She wore the white dress and white shoes and the kerchief around her head. She had been here long before I was born, probably when my mother and father were children. She had cooked for the old Pichots, the parents of Henri Pichot. She had cooked for Henri and his brother and sister, as well as for his nieces and nephews ; he did not have any children of his own. She cooked, she ran the house ; my aunt washed and ironed ; and I ran through the yard to get the things they needed to cook or cook with. As a child growing up on this plantation, I could not imagine this place, this house, existing without the two of them here. (ALBD : 16)

From this quotation, it is clearly shown how life was very joyful to black people due to how close they were living with the white people despite their different tasks and levels they have been exerting in Bayonne. At this level, people who were living on the plantation could not expect about being separated from the white people and due to their union some black people were in a close relationship with the White ones because the fact that people live in harmony, they have to share joy and pain to live better life and the later can be observed through people's health.

This harmony is described by Grand himself as one of the black people, though they were living on sugar cane trading, they were feeling at ease and wealthy.

The narrative asserts:

The store was empty, except for the old storekeeper, Alcee Gropé, who sat on a stool behind the counter. He spoke first. He asked Jefferson about his godmother. Jefferson told him his nannan was all right. Old Gropé nodded his head. You tell her for me I say hello," he told Jefferson. He looked at Brother and Bear. But he didn't like them. He didn't trust them. Jefferson could see that in his face. Do for you boys? he asked. A bottle of that Apple White, there, Mr. Gropé, Bear said. Old Gropé got the bottle off the shelf, but he did not set it on the counter. He could see that the boys had already been drinking, and he became suspicious. You boys got money? he asked. Brother and Bear spread out all the money they had in their pockets on top of the counter. Old Gropé counted it with his eyes. That's not enough," he said. Come on, now, Mr. Gropé, they pleaded with him. You know yougo'n get your money soon as grinding start. No, he said. Money is slack everywhere. You bring the money; you get your wine. He turned to put the bottle back on the shelf. One of the boys, the one called Bear, started around the counter. You, stop there, Gropé told him. Go back. Bear had been drinking, and his eyes were glossy, he walked unsteadily, grinning all the time as he continued around the counter. (ALBD: p8)

In the above passage, it is clearly shown how close whites and blacks were living in whichever matter. Both races were sharing whatever possible such as drinking beer, giving one another debts, etc without any discrimination. There was a very close collaboration between blacks and whites as it can be seen in the above quotation because a white man knows and cares about a black person's existence and health as it is mentioned how a white man especially Mr Gropé asked Jefferson about his nannan's health Miss Emma by telling Jefferson to greet her on his behalf.

It has to be pointed out through the above two passages how harmony was still around in the community but with a mere spotting of a conflict among people who were living together on the plantation. It is worth to mention that; it is only in the first chapter of the narrative precisely at the early beginning that a very little something of harmony which is not well positioned by the author because it is portrayed as a flashback by him.

This harmony is broken during the time that there is a misunderstanding between Mr Alcee Gropé and beer purchasers in his bar and as a result, Jefferson is falsely accused and given the death sentence for murdering a store owner simply because Jefferson was black.

4.4. Home with conflict

The main character notices that things fall apart in his community. The conflict started when a twenty-one-year-old uneducated black field worker is wrongfully accused and convicted of the robbery and murder of a white man, and sentenced to death by electrocution. In addition to that it is not the only black person who has to go through this tricky situation after being accused because of his skin but it is therefore the entire black community which is attacked. However, two unpleasant events are being undergone by the black community namely injustice and discrimination.

The narrative reports:

But let us say he was not. Let us for a moment say he was not. What justice would there be to take this life? Justice, gentlemen? Why, I would just as soon put a hog in the electric chair as this. I thank you, gentlemen, from the bottom of my heart, for your kind patience. I have no more to say, except this: We must live with our own conscience. Each and every one of us must live with his own conscience. The jury retired, and it returned a verdict after lunch: guilty of robbery and murder in the first degree. The judge commended the twelve white men for reaching a quick and just verdict. This was Friday. He would pass sentence on Monday. The judge told Jefferson that he had been found guilty of the charges brought against him, and that the judge saw no reason that he should not pay for the part he played in this horrible crime. Death by electrocution. The governor would set the date. (ALBD :10)

Grant feels anxious and gravely hurt by what is going on in his community with the whites who do not care about black persons' saying that there is nothing to deal with justice in the black community because all the Blacks are to be considered like hogs that is why they have to treat them the way they want because even the doom day of Jefferson was already fixed and anyone else has to change it or postpone it.

Grant was no longer on the plantation i.e. in his community because Jefferson was accused and arrested while he had already left to attend the college and maybe this was Grant's rescue of being arrested as well. As it is going to be seen and how the story started, he was not there when all that happened.

The narrator reports:

I WAS NOT THERE, yet I was there. No, I did not go to the trial, I did not hear the verdict, because I knew all the time what it would be. Still, I was there. I was there as much as anyone else was there. Even after he had gone to await the jurors' verdict, her eyes remained in that one direction. She heard nothing said in the courtroom. Not by the prosecutor, not by the defense attorney, not by my aunt. (Oh, yes, she did hear one word one word, for sure: hog) It was my aunt whose eyes followed the prosecutor as

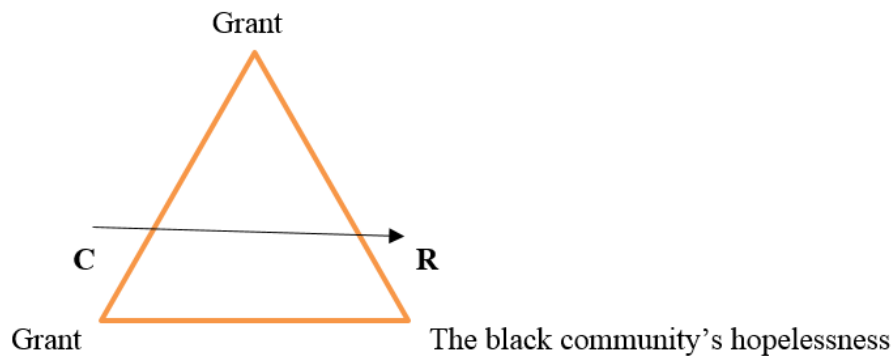
he moved from one side of the courtroom to the other, pounding his fist into the palm of his hand, pounding the table where his papers lay, pounding the rail that separated the jurors from the rest of the courtroom. It was my aunt who followed his every move, not his godmother. She was not even listening. She had gotten tired of listening. She knew, as we all knew, what the outcome would be. A white man had been killed during a robbery, and though two of the robbers had been killed on the spot, one had been captured, and he, too, would have to die. I don't want them to kill no hog," she said. I want a man to go to that chair, on his own two feet.(ALBD: 7,13)

Through the above evidence, the narrator confirms his absence on the plantation during the arrestation of his brother Jefferson for a crime he did not commit simply because of his skin color and lack of education. Grant was thinking about how better life his community was living and how harsh life they should be undergoing due to different problems they have been facing during his absence in the community because he was pretending how the trial would be as he knew how much black people were hated by white ones. Miss Emma, Jefferson's godmother was already started thinking about his son's death because it was already planned by the whites but the most troublesome word after hearing Jefferson's lawyer calling him a "hog", however this word hurt her so much and she begins telling Grant to do his best not to let him die like a hog but like a man.

You go'n see Mr. Henri with me and Emma, there. I had walked away, but now I came back and leaned over the table toward both of them. Tante Lou, Miss Emma, Jefferson is dead. It is only a matter of weeks, maybe a couple of months but he's already dead. The past twenty-one years, we've done all we could for Jefferson. He's dead now. And I can't raise the dead. All I can do is try to keep the others from ending up like this but he's gone from us. There's nothing I can do anymore, nothing any of us can do anymore. (ALBD :14)

From this passage, it is shown how Grand underestimates of going to Bayonne without the permission of Henri Pichot, but he did not agree with them because he knows that he is different from them due to his education and for Grant, reaching the place would not be difficult anyway and when he was back, he told them that it remains only a few days before he dies and he will not be able to raise him from dead as days were being shortened and they have to despair. As a result, Grand finds himself into trouble because the community hoped much in him and apart from him no one else should be able to transform Jefferson into a human being. Grant's journey (physical and mental) begins when he was given the mission of meeting Jefferson in the church.

In this regard, a conflict is traced in between Grant's conscious mind and his community. The triangle notation is hereby drawn to show this conflict:



This can be explained through how Grant is in conflict with himself. This conflict is due to how the entire black community hoped much in him but he finally tells them that there no way to save his brother because days are being counted and it will not be possible to reach the goal in a few remaining days though he must die the way already planned by the whites but he finds himself ridiculous.

4.5. Place of foreign sojourn

The place of foreign sojourn is the one where the hero/heroine finds means to resolve the problem which pushed him/her leaving home. According to Jordan and Thomas (1907:206), the place of foreign sojourn must be defined as the place where the main character not only perceives (i.e. objectives), but also recognizes the object of his research. It is also the place where the journey cycle or outward movement ends and the return movement begins to correct itself. The place of foreign sojourn is the place which is different from one's native land. In *A Lesson Before Dying*, Bayonne is the place of foreign sojourn. Bayonne is a nearby town in Louisiana where Grant decided to go and starts living and it is there that he started planning visits for Jefferson in order to teach him a lesson before he dies as he was given that task to his community. According to him, Bayonne is regarded as a best place for his adventure where he will not be under his community control in order to conduct well his adventure for Jefferson's sake. When he arrived there, he met a mulatto woman named Vivian with whom they were teaching black learners on the Plantation, his native land. Grant and Vivian organized not only teaching matters but also different visits and outings together without even caring about their commitment as teachers because although they were teaching in different grades, they used to talk about teaching matters, love matters but also most of the time were talking about Jefferson's case. As he struggles with his decision whether to stay or escape to another place, his aunt and Jefferson's godmother persuade him to visit Jefferson in his cell and impart his learning and pride to Jefferson before his death.

Grand got Vivian as a helper in Bayonne because most of his movements are characterized by her presence.

The narrative argues about Grant's decision to shift of Bayonne:

And where you think you going? Tante Lou asked me. To Bayonne, where I can breathe, I said. I can't breathe. (ALBD :14)

From this passage, it is shown how Grant decides to leave his quarter and going to start a new life to Bayonne because according to him, leaving his native land is the only strategy that can help him to feel better because all the people on the plantation were bothering him with different problems to which he is the only one person to find solutions, i.e. his decision to leave the quarter is just to help him to plan strategies that will help him to find solutions to different problems faced by his community.

After leaving the quarter, I drove down a graveled road for about two miles, then along a paved road beside the St. Charles River for another ten miles. There were houses and big live oak and pecan trees on either side of the road, but not as many on the riverbank side. There, instead of houses and trees, there were fishing wharves, boat docks, nightclubs, and restaurants for whites. There were one or two nightclubs for colored, but they were not very good. (ALBD :21)

When Grant arrived in Bayonne, he came across many things that he could not see on the Plantation, even though the journey was too long, he came to discover that a town embodies everything and many of them are not in his village even though some of the things were not appreciated by him as mentioned in the passage here bellow.

The narrative reports:

As I drove along the river, I thought about all the schoolwork that I should have been doing at home. But I knew that after being around Miss Emma and Henri Pichot the past hour, I would not have been able to concentrate on my work. I needed to be with someone. I needed to be with Vivian. Vivian Baptiste was a beautiful woman, and she knew it; but she didn't flaunt it, it was just there. She came up to me, and a couple of the other men at the bar nodded and spoke to her. One tipped his hat and called her Miss Lady. (ALBD :21,24)

I mentioned later, the main character can plan a journey with different purposes that is why Grant's journey was not only focused on searching for the solution to his community but also he wanted to be closer to Vivian, a pretty beautiful mulatto woman with whom he was teaching on the plantation that he invited for the first time to meet in a night club called Rainbow club located in Bayonne. Here Grant tries to say how much he was not able to do

other things apart from schoolwork because of Miss Emma and Henri Pichot as both of them were always close to him every time.

Vivian and Grant's adventure took a very long time in the narrative but this did not harm Grant's task given to him by the community of turning Jefferson into a man and it is worth to mention that Vivian was always on Grant's side of accomplishing that task apart from other awkward behaviors as teachers who had a commitment that was most of the time being repeated by Vivian.

The narrative asserts:

When was the last time I told you I loved you? A second ago. I should say it more often, I said. What is the matter, Grant? she asked me again. You want to leave from here tonight? I asked her. You want to go home and pack your clothes and get the children and leave from here tonight? She looked at me as though she was trying to figure out whether I was serious or not. No, she said. Why not? I asked her. Because the whole thing is just too crazy, she said. People do it all the time. Just pack up and leave. Some people can, but we can't, she said. We're teachers, and we have a commitment. You hit the nail on the head there, lady commitment. Commitment to what to live and die in this hellhole, when we can leave and live like other people? How much have you had to drink, Grant? A whole fucking barrel of commitment, I said, and raised my glass. Do you want me to leave, Grant? she asked. You know I don't like it when you talk like that. No, I don't want you to leave. Please don't leave me, I told her. She reached over and touched my hand, then she began to rub the knuckles with her fingers. I need to go someplace where I can feel I'm living, I said. I don't want to spend the rest of my life teaching school in a plantation church. I want to be with you, someplace where we could have a choice of things to do. I don't feel alive here. I'm not living here. I know we can do better someplace else. I'm still married," Vivian said. A separation is not a divorce. I can't go anywhere until all this is over with. That's not what's keeping you here. Even after the divorce, you'll still feel committed," I said. And you, Grant? I'm tired of feeling committed. Then why haven't you gone? Because of you. That's not true, Grant, and you know it, she said. We met only three years ago. I was still married pregnant with my second child. You told me then how much you always wanted to get away. And you did, once. You remember that? You went to California to visit your mother and father but you wouldn't stay. You couldn't stay. You had to come back. Why did you come back, Grant? Why? I want to go now, and I want you to go with me. I'm still married, Grant. After the divorce? She nodded. After the divorce I'll do whatever you want me to do as long as you're responsible for what you do. In other words, if I fail, I would have to blame myself the rest of my life for trying, is that it? I'll leave all that up to you, Grant, if you still want me after the divorce. I'll always want you, I said, and touched her hand. And if you don't know that by now, I don't know what you do know about me. (ALBD :24,25-26)

In addition to what I have already mentioned about Grant and Vivian's adventure, through the above quotations, it is shown how Grant and Vivian's different questions and answers starting by their love, their teaching career and Jefferson's case. Concerning their love, Vivian is not tired of reminding Grant about an important issue which is about her husband

with whom they were separated and she can still hope about their mending with her husband by telling Grand that although she had divorced with her husband, she is still married like himself. As Vivian could not lose her temper even though she could get drunk, she wonders whether it is not because of getting drunk that Grant is telling her about things that cannot make a picture of what they are and what he wants them to become.

4.5.1. First journey

The main character's first journey is done when he, Miss Emma and Aunt Lou, decide to go to Henri Pichot's home about asking a favor for Grant so that he can be allowed going to Jefferson every time necessary to teach him a lesson required not only by his godmother but also the whole black community. Things were rather dull at Pichot's place because the later was not responding to them in a responsible way because most of his answers and questions were addressed to them in a very bad way while Miss Emma hoped that things could go in a very good manner since she had been cooking for him decades ago unfortunately that was not the case. In fact, Pichot has told them that nothing can still be changed as the court has already decided but Miss Emma told him that what she needs most is to supply the sheriff to allow Grand going up to Jefferson's cell to teach him because she does not want him to die the way wanted by the whites but she wants him dying with dignity and honor at that chair. She added by saying that she could just be going there alone but she is too old and she does not have strength to be visiting him but she hopes much in the teacher. Finally, Mr Pichot did not give her the answer himself but he sent her to the sheriff, her brother-in-law who finally accepts that favor because of what she has done for Henri's family. So Mr Henri Pichot did not recognize what Miss Emma has done for him but only the sheriff did.

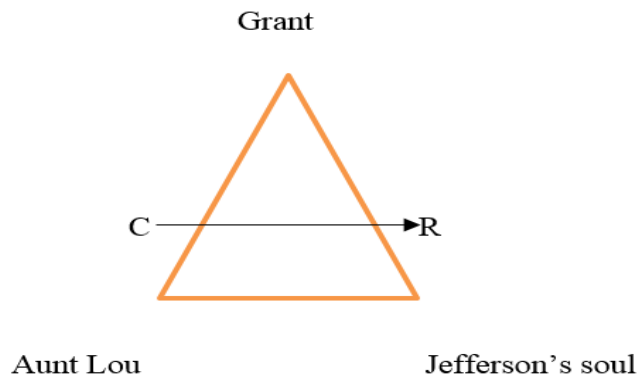
The narrative puts:

Mr. Henri, Mr. Louis. Miss Emma spoke to them. My aunt nodded. I didn't. I stood back near the door. What can I do for you, Emma? Pichot asked her. He seemed annoyed that he had been disturbed while he had company. I want ask you a favor, Mr. Henri, Miss Emma It's Jefferson, she said. Yes, I heard, he said. And waited. I want ask you a favor. I can't change what has been handed down by the court, he said. I spoke up before the trial; I can't say any more. Yes, sir, she said. But that's not what I come to ask you for. I come to ask you something else. Miss Emma looked tired. She was tired. They called my boy a hog, Mr. Henri, Miss Emma said. I didn't raise no hog, and I don't want no hog to go set in that chair. I want a man to go set in that chair, Mr. Henri. He looked at her, but he didn't say anything. He was waiting for his drink. I'm old, Mr. Henri, she went on. Jefferson go'n need me, but I'm too old to be going up there. My heart won't take it. I want you talk to the sheriff for me. I want somebody else take my place. That's up to you and Mr. Sam, isn't it? Pichot said, I need you speak for me, Mr. Henri, Miss Emma said. I want the teacher visit my boy. I want the

teacher make him know he's not a hog, he's a man. I want him know that 'fore he go to that chair, Mr. Henri. I done done a lot for this family and this place, Mr. Henri, she said. All I'm asking you talk to the sheriff for me. I done done a lot for this family over the years. I can't promise anything, he said, and sipped his drink. You can speak to your brother-in-law and say what? I want the teacher talk to my boy for me." He looked over her head at me, standing back by the door. I was too educated for Henri Pichot; he had no use for me at all anymore. But just as Miss Emma had given so much of herself to that family, so had my aunt. So Henri Pichot, who cared nothing in the world for me, tolerated me because of my aunt. (ALBD :17,18)

The above evidence proves Grant, Miss Emma and Aunt Lou's visit to Henri Pichot's home. As it is mentioned above, things did not go easily at Pichot's home because if Miss Emma did not show her weaknesses to Pichot, it is doubtful to have left the place with a positive outcome which pushed them to reach that place because their purpose was just to ask a favor for Grant to be visiting Jefferson and teaches him a lesson as Miss Emma could not be able because of her age which is already advanced.

This first journey has raised a conflict between Aunt Lou and Grant about Jefferson's soul. It can be represented as such:



In the way back home, this external conflict raised between Grant and his aunt who doubted about Jefferson's change as he was counting on the remaining days to transform Jefferson into a man. In addition, although Pichot gave them opportunity for him to be visiting Jefferson through the sheriff's order and as Pichot took them company, he raised a very important question about his soul rather than teaching him a lesson, Miss Emma said that she can also be concerned about his soul so that Pichot can be aware of her seriousness about Jefferson's change. In contrast, Aunt Lou said that this matter can be well conducted by the pastor, Reverend Ambrose. Through this discussion, it is clearly observed that Emma was mostly frustration about Jefferson's soul that she wanted to be saved before he dies. This issue took them a long discussion until they reached home.

The passage below testifies:

And what do you plan to do? he asked me. I shook my head. I have no idea. He stared at me, and I realized that I had not answered him in the proper manner. Sir, I added. "You think you can change him from a hog to a man in the little time he's got left? I have no idea sir, I said. "But you're willing to try if I can get Mr. Sam to let you go up there? That's what she wants, sir. But you didn't put her up to this? No, sir, I did not, I said. He was finished talking to me. Now he wanted me to look away. I lowered my eyes. When I raised my head, I saw his eyes on her again. I would forget all this if I were you, he said. Let Mose visit him, and keep it at that. Reverend Mose will visit him, Miss Emma said. But no, sir, I won't keep it at that. At this point, I would be more concerned about his soul if I were you, Henri said. Yes, sir, I'm concerned for his soul, Mr. Henri, Miss Emma said. I'm concerned for his soul. But I want him be a man, too, when he goes to that chair. (ALBD :18,19)

This evidence testifies how Aunt Lou tested Grant's capacity of doing things. Lou's idea was to check how Grant will proceed while teaching Jefferson a lesson before he dies in a few remaining days. At the same time Henri Pichot came up with a new proposal of telling them that his soul should be better than teaching him a lesson and as a result Miss Emma told him that he will be concerned with his soul and a contradiction came at Lou's side saying that his soul will be concerned with Reverend Ambrose, that is how a misunderstanding between Aunt Lou and Grant started on the way coming from Pichot's house.

4.5.2. Second journey

This physical movement started when Grant left his teaching place and go to take Miss Emma to Bayonne. When Grant arrived at Miss Emma's place, he met Aunt Lou with Miss Emma but the Aunt did not feel going up there with them. Grant hoped that before they live, both Tante Lou and Miss Emma had been talking about how they want things to go in Jefferson's cell. Aunt Lou had given to Miss Emma things to bring him cloths and Emma cooked some food for Jefferson, this was her first time to visit Jefferson since he was arrested. In the way going to Bayonne, none among the two talked to another, they were driving in silence as Miss Emma was only concentrated on thinking about Jefferson's situation and Grant was simply driving in a very high speed. Everyone was psychologically taken by Jefferson's hard case when they arrived at the courthouse, they entered the sheriff's office and Miss Emma tells immediately to him that she comes to see Jefferson and as the sheriff was already informed about what she told her at Pichot's house, he did not reject her proposal. Miss Emma started asking the young deputy(Paul) about Jefferson's situation and as the deputy seems to be educated he has responded to all her questions appropriately.

The narrative puts:

The courthouse, like most of the public buildings in town, was made of red brick. Built around the turn of the century, it looked like a small castle you might see in the countryside somewhere in Europe. It took Miss Emma a while to get out of the car, so by the time we came into the sheriff's office, the clock on the wall there said five after two. Two deputies, dressed in gray chinos, and a colored prisoner, in green coveralls with the letter "p" on the back, were in the office. The deputy behind the desk was giving the prisoner instructions. The younger deputy, who stood beside the desk, looked at us. I come to see Jefferson, Miss Emma said. The young deputy nodded to the deputy who was giving orders to the prisoner. I come to see my boy, Jefferson, Miss Emma told the deputy behind the desk. What you got there? he asked her. Just some food, some clean clothes for him, Miss Emma said. Paul, the older man said. The deputy who stood beside the desk came toward us. How's he been? Miss Emma asked the deputy in charge. Quiet, the deputy said. Yes, sir, Miss Emma said. The deputy grinned. Jefferson's been quiet, Paul, the young deputy, told Miss Emma. Thank you, sir, Miss Emma said to him. (ALBD :54,55)

From the above evidence, it is worth to mention that when Grant and Miss Emma arrived at the courthouse in Bayonne, it was Miss Emma's first time to reach the courthouse and she enjoyed the place because the kind of buildings she met there, she thought of a small countryside that can only be found in Europe and that took her some minutes. There were two deputies among which they have began questioning the young deputy and he was the one in Jefferson's charge that they met at Pichot's house, the deputy talked about Jefferson's situation including his behaviour in his cell and the deputy gave them relevant informations because he was too kind and he even looked more educated than the others.

After being informed about Jefferson's situation, they decide to go visiting Jefferson in his cell as already ordered by the chief deputy Paul, the one in Jefferson's charge with whom they continued the way until they reached Jefferson's cell.

The narrative puts:

We followed him down a long, dark corridor, passing offices with open doors, and bathrooms for white ladies and white men. At the end of the corridor we had to go up a set of stairs. The stairs were made of steel. There were six steps, then a landing, a sharp turn, and another six steps. Then we went through a heavy steel door to the area where the prisoners were quartered. The white prisoners were also on this floor, but in a separate section. I counted eight cells for black prisoners, with two bunks to each cell. Half of the cells were empty, the others had one or two prisoners. They reached their hands out between the bars and asked for cigarettes or money. Miss Emma stopped to talk to them. She told them she didn't have any money, but she had brought some food for Jefferson, and if there was anything left she would give it to them. They asked me for money, and I gave them the change I had. There was an empty cell between Jefferson and the rest of the prisoners. He was at the end of the cellblock and was lying on his bunk when we came up. The deputy unlocked the door for us, and Miss Emma and I went in. The deputy told us that he would have

to lock us in, and that he would return within an hour. Miss Emma thanked him, and he locked the door and left. Jefferson still lay on his bunk, staring up at the ceiling. He didn't look at us once. (ALBD :56,57)

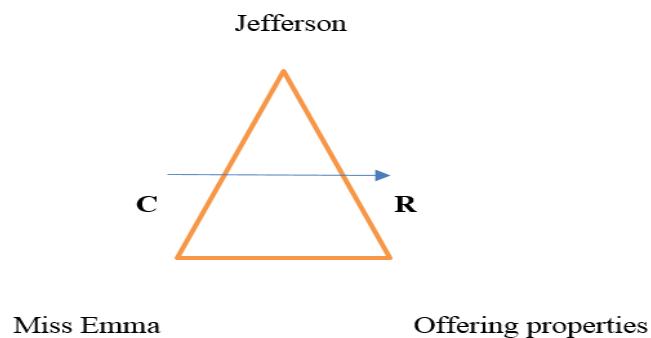
Before reaching Jefferson's cell, they could first of all look at how racism was dominated at the courthouse because everything was separated such as cells and toilettes. When they reached Jefferson's cell, the deputy locked them inside and gave them an hour before coming to take them off from the cell.

The following passage shows how things have gone during Miss Emma's first visit in Jefferson's jail:

How you feel, Jefferson? Miss Emma asked him. He didn't answer, and kept his eyes on the ceiling. You been all right? she asked him. He lay there looking up at the ceiling. His hair had grown out since the trial, but I am sure he had not combed it once. I told myself that I would bring him a comb next time I came. I brought Professor Wiggins, Miss Emma said. I brought you some fried chicken, some good old yams, and I brought you some tea cakes too. You want me to go, and you just talk to Professor Wiggins? He still didn't answer. She looked up at me. She was ready to cry. And I wished I were somewhere else. Hand me that basket, Grant, she said. Ain't you go'n try some of it? It don't matter, I heard him say. What don't matter? He didn't answer. What don't matter, Jefferson? Nothing don't matter, he said. It matter to me, Jefferson, she said. You matter to me. He looked up at the ceiling, not seeing it. Jefferson? Chicken, dirt, it don't matter, he said. "Yeah, it do, Jefferson. Yeah, it do. Dirt? All the same, he said. "It don't matter. My chicken? she said. I'm tasting it right now. She took a small bite. You always liked my chicken. Every Sunday. He was quiet. You like a yam? she asked him. He didn't answer her. You want a tea cake? You don't have to eat no chicken if you don't want. You don't have to eat no old yam neither. But I know how much you like my tea cakes. I didn't bring no clabber, but Jefferson? When they go'n do it? Tomorrow? Do what, Jefferson? He was quiet, looking up at the ceiling but not seeing it. What, Jefferson? You know what I'm talking about, don't you? his eyes said. You know, don't you? his eyes said again. I looked back at him. My eyes would not dare answer him. But his eyes knew that my eyes knew. You with 'em? he asked me. With who? I said. His eyes mocked me. You the one? he asked me. The one for what I said. His big brown eyes with reddish whites mocked me. Go'n jeck that switch? he said, looking at me. What switch? Miss Emma said. He was looking at me, not at her. His eyes told me that I knew what switch he was talking about. That's Professor Wiggins, your teacher what switch? she asked. He turned his head and began staring up at the ceiling again. The deputy came back and stood just outside the cell. Miss Emma still sat on the bunk. But now Jefferson had turned his back to her and was facing the gray concrete wall. Miss Emma passed her hand over his hair again, then she pushed herself up from the bunk. I'm leaving, Jefferson, she said. I'll come back soon. The deputy opened the cell door to let us out. Can I leave the food? Miss Emma asked him. Sure, the deputy said. If he don't eat it all, can you give it to the rest of them children? Sure, the deputy said. He locked the cell door. I'm leaving, Jefferson, Miss Emma said, looking back into the cell. He faced the gray concrete wall and didn't answer her. Oh, Lord Jesus, she cried. Oh, Lord Jesus, stand by, stand by. The deputy and I exchanged glances. With his eyes and a nod, he told me to put my arms around her. Which I did. (ALBD :57,58,59-60)

It is shown in the above passage that Jefferson does not care about anything. Miss Emma came with the purpose of making him happy with all what she had bought him unfortunately he does not care about anything. All what Miss Emma could bring for him was simply to test his love towards her because Jefferson loved her so much and he was even able to do the impossibility in order to make her happy but at this time Jefferson does not care about anything and the only thing which is in his mind is to wait for the date announced by the whites. However, the only one answer that he was giving to all the questions asked to him was “It don’t matter” and this answer did not allow his godmother feeling good. In sum, things were not good as suggested by Miss Emma.

There was a conflictual situation between Miss Emma and Jefferson about the denial of her properties. This conflict can be presented as follow:



The above representation shows the conflict between Jefferson and Miss Emma about different properties that she brought for him with the purpose of stimulating him and showing her love towards him unfortunately.

4.5.3. The third journey

This journey is characterized with two movements of the main character in *A Lesson Before Dying*. The first one started when Grant, the main character went to take Miss Emma to Bayonne in order to see Jefferson’s advancement in his cell. This movement is the one conducted by Grant and Miss Emma while the second is the one piping with Grant himself. In their way going to Bayonne, they had walked in the same way as the one they did the last time they went to visit Jefferson. Although Emma said last time that she is too old and she will no longer go to visit Jefferson, her affection towards him pushed her to do so. When they arrived at Bayonne; Grant, Miss Emma and the deputy in Jefferson’s charge walked straight Jefferson’s cell. As usual, Miss Emma brought him some food and she knew exactly

his preferred kind of food. In short, things went pretty the same as they have gone during their previous visit. In fact, no change brought so far concerning Jefferson's personality because the same behavior is being repeated by him as it was observed during their last time they went to see him.

The text reports:

OUR NEXT TWO VISITS went pretty much as the first one did. I picked up Miss Emma at her house at around one-thirty my aunt was always there with her and after she had settled down into the back seat of the car, we drove in silence all the way into Bayonne. The deputy walked a step ahead of us, with Miss Emma directly behind him, and me beside her. At the end of the corridor we would climb the steps to the first landing, where the deputy would wait a minute to allow Miss Emma to catch her breath, then we would continue on up to the next floor and through the heavy steel door to the cellblock. The prisoners would hear us coming, and they would stand at the cell doors with their hands stuck out between the bars. As she had done the first time, Miss Emma promised that they could have the food Jefferson did not eat. As I had done the first time, I gave them the change I had in my pockets, which was always less than a dollar. Then we would move down the line to the last cell. Jefferson always lay on the bunk, either looking at the ceiling or facing the wall. Each time, the deputy opened the door and locked us in. Jefferson had no more to talk about the second or third time than he did the first, and after we had spent an hour with him, we were let out. Each time, Miss Emma left the cell crying, and both times she told the young deputy to give the food to the other children. (ALBD :61)

It is worth mentioning that nothing changed at all during this visit and their previous one because things were done in the same way.

The second movement of this journey is the one done by only Grant as already mentioned above. As usual Miss Emma could wait for Grant's arrival and drive together to Bayonne unfortunately this time she did not do so. This time Emma was not ready to go to Bayonne because she told Grant that she is feeling tired of going to Bayonne without any positive outcome. It is worth to mention that Miss Emma was about to forget that good things always take time as she forgot that Jefferson's change or Grant's success could not come easily or in short time. At this level, Emma seems to get tired before she achieves her goal. However, Grant regreted why he had left his learners for Jefferson's benefit but Miss Emma does not care about that i.e. Miss Emma's reaction wounded Grant so much. If Emma could stop by here saying that she is tired, Grant's courage of visiting him could also be lowered because sometimes he was forced by her to go visiting Jefferson and that was not only her own benefit or Grant's but the benefit of the whole black community that was owmly waiting for Jefferson's success through Grant's courage.

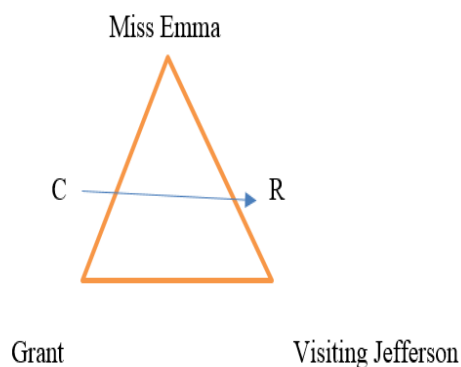
The text adds:

On Friday, our fourth visit, I left Irene Cole in charge of the school and instructed her to let the children go at three. I had to go down to my aunt's house to get my car, then I drove back up the quarter to Miss Emma's. Usually she was waiting for me, but not today. I sat out there in the car a good five minutes, but no Miss Emma. I didn't want to blow the horn; I thought that might show impatience and disrespect. But still no Miss Emma. I had given up my class to take her to Bayonne, and she was not ready, and I wanted them all to know about it. Finally, the door did open. My aunt came out on the porch and pushed the door shut behind her. She stood there watching me. Something wrong with you? she asked me. I wanted to ask that same question about Miss Emma, but I held my tongue. Don't you know if she was able she would be out here? Then why didn't she tell me she wasn't going? I could be teaching my class. After sitting out there another couple of minutes, I put patience and respect aside. I pressed on the horn hard and long enough for everybody in the quarter to hear it. I had given up my class to take her to Bayonne, and she was not ready, and I wanted them all to know about it. Then why didn't she tell me she wasn't going? I could be teaching my class. (ALBD :61,62)

Through the above text, it is said that Miss Emma refutes Grant's proposal of going to visit Jefferson not because she is suffering but because she imagines about the two already done visits but nothing changed so far. She was already planned with Aunt Lou that when Grant will come to take her to Bayonne, she will not go there as it seems a waste of time but she told Grant to get ready to go visiting Jefferson alone. This shows Grant's attitude that he was somehow forced by his community because he does not believe in himself that he can achieve a great deal as a professor or the only educated Black person.

However, there arose a conflict between Grant and Miss Emma about paying Jefferson a visit in his cell.

That conflict is drawn as the following:



As Grant remained with some hours to teach at school but left them because of visiting Jefferson with Miss Emma, he is surprisingly told by her that she is no longer going there something that disappointed Grant. Miss Emma told Grant's Aunt to prepare some food that will be brought by Grant to Jefferson.

After being disappointed about Emma's refusal of not visiting Jefferson, Grant did not get tired. As it was already planned by Miss Emma not to go there with him, she ordered Grant's Aunt to give Grant that food in order to bring it to Jefferson. By the way, Miss Emma began reminding them what she was been saying at Pichot's house during their first journey that she is old and her heart will not take it, she wants just somebody else to take her place, i.e. her age does not allow her again to be going there and it is better for her to look for someone else. Grant felt like being humiliated by firstly being sent to look for some firehood and secondly given the food to bring to the jail without giving him some of it. As a result, he felt very angry due to what he thinks he is and what is being considering he is by his community and what he thinks he is for them due to his academic level which causes him to be much respected by the whites while being a black person.

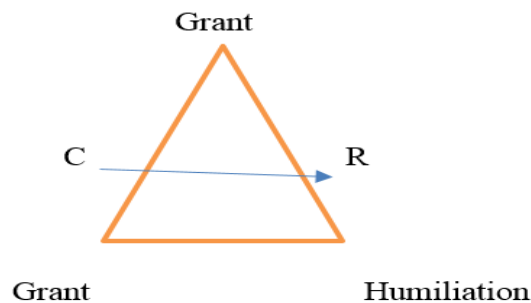
The narrative reports:

There was smoke in the room, and I must have cleared my throat or something, because my aunt used that moment to speak. That food waiting. I didn't know where the food was waiting for me; I didn't look for it. I just stood back looking at them. He don't have to go, Miss Emma said. She coughed again, reminding me that she was still on her deathbed. Not if it go'n be a burden. My aunt looked back at me. I said that food waiting. Miss Emma's dying. But you can go with me, I said. I don't have on my good dress, my aunt said. I can wait, I said. No you won't, she said. Don't force him, Miss Emma said. When I'm able to get on my feet God willing I'll get somebody else to take me up there. I don't want to be a burden on nobody. As I stood there listening to her, I realized that this had been planned from the beginning. All that other stuff I went through was to lead up to this day. Going up to Pichot's house, meeting the sheriff, the three visits to the jail with her all that was nothing but preparation for today. Didn't she say it that first night at Pichot's? I'm old. My heart won't take it. I want somebody else to take my place. Didn't she say it? Sure she did. Because it was planned even then. But she had had help. My aunt. I just want Miss Emma to get better, I said. He don't have to go, Miss Emma said. He's going, my aunt said. If it's a burden, Miss Emma said. Maybe I'll go halfway, I said. Maybe I'll dump the food out there in the river. Fishes don't get much to eat in winter. Maybe they like fried chicken. You better get that food and get out of here if you know what's good for you, my aunt said. I went back into the kitchen and snatched the bag off the table. There was enough food in it to feed everybody in the jail. Everything you sent me to school for, you're stripping me of it, I told my aunt. They were looking at the fire, and I stood behind them with the bag of food. The humiliation I had to go through, going into that man's kitchen. The hours I had to wait while they ate and drank and socialized before they would even see me. Now going up to that jail. To watch them put their dirty hands on that food. To search my body each time as if I'm some kind of common criminal. Maybe today they'll want to look into my mouth, or my nostrils, or make me strip. Anything to humiliate me. All the things you wanted me to escape by going to school. Years ago, Professor Antoine told me that if I stayed here, they were going to break me down to the nigger I was born to be. But he didn't tell me that my aunt would help them do it. She got up slowly, heavily, and went to Miss Emma, who had begun to shake her head and cry. Miss Emma sincerely did not want me to go now, but my aunt had not changed her mind

for a moment. I'm sorry, Mr. Grant, I'm helping them white people to humiliate you. I'm so sorry. And I wished they had somebody else we could turn to. But they ain't nobody else. (ALBD :62,63,64)

This time Grant is put at many tests by his members until he says himself that all the things that he escaped when going to school are being brought back to him by remembering even what his teacher (Professor Antoine) told him that if he stayed in his community, nothing will be changed to his life and Grant confirms that he was right. By starting where he was sent to look for firehood, lighting up the fire, given the food to bring to Jefferson without even testing on it, all these elements did not allow him feeling at ease. Then, Grant's mind went harsh and harsh until he started questioning himself about the food that has had been given to bring to the jail, starting thinking about the prisoners who will eat it until he says that it is better to throw it away in the river so that fishes may eat it instead of bringing it to Jefferson and other prisoners in jail and as a result to that burden, he sees himself ridiculous. Grant feels a very serious loneliness trouble.

This conflict can be represented as follows:



This can be explained by having a look at Grant's academic level, being called professor by the white people, owing a high rank respect in his community but being lowered by his Aunt and Miss Emma at a very high degree. In other words, this situation can allow the white people who owe him much respect to humiliate him.

This was Grant's first time to reach the sheriff (Mr Guidry) in his office while carrying a bag of food in his hand and asking him what he carries in his hand, he responded him that he brings Jefferson some food given to him by his nannan and this did not cause him forgetting about what Grant was. Now the sheriff began questioning him by asking that was his very first time he came to see him alone, if he still hope of changing something in his head, etc. When they have finished talking with the sheriff, Grant and the deputy went in Jefferson's cell and the deputy left them for an hour as usual. Then, Grant started talking to him by

telling him that Miss Emma had a bad cold that is why she did not come with him but she gave him some food to bring to him unfortunately, Jefferson was telling him that in case there is no corns he is not going to eat because only corns can be eaten by hogs. Now Grant starts telling him that there no need of bringing him a corn and he is not an animal. He continues questioning him in order to test his mind but in vain. Most of Jefferson's answers were relating to animal features while Grant's purpose is to let him forget about such a bad identity given to him by the white people.

The narrative asserts:

Your nannan can sure cook, I said. That's for youmans, he said. You're a human being, Jefferson, I said. I'm a old hog, he said. Youmans don't stay in no stall like this. I'm a old hog they fattening up to kill. That would hurt your nannan if she heard you say that. You want me to tell her you said that? Old hog don't care what people say. She cares, I said. And I do too, Jefferson. Y'all youmans, he said. You're a human being too, Jefferson. I'm a old hog, he said, more to himself than to me. Just a old hog they fattening up to kill for Christmas. You're a human being, Jefferson. You're a man. He kept his eyes on me as he got up from the bunk. I'm go'n show you how a old hog eat, he said. He knelt down on the floor and put his head inside the bag and started eating, without using his hands. He even sounded like a hog. I stood back watching him, while I continued to eat the biscuit and piece of chicken. That's how a old hog eat, he said, raising his head and grinning at me. He got up from his knees and went back to his bunk. That's how a old hog eat. All right, I said. But when I go back, I'm going to tell her that you and I sat on the bunk and ate, and you said how good the food was. I won't tell her what you did. She is already sick, and that would kill her. So I'm going to lie. I'm going to tell her how much you liked the food. Especially the pralines. He said nothing. He just grinned at me. Are you trying to hurt me, Jefferson? I asked him. Are you trying to make me feel guilty for your being here? You don't want me to come back here anymore? His expression didn't change as though someone had chiseled that painful, cynical grin on his face. That man out there doesn't want me up here either, I told him. He said I will never be able to make you understand anything. He said I'm just wasting my time coming up here now. But your nannan doesn't think so. She wants me to come up here. She wants us to talk. What do you want? You want me to stay away and let him win? The white man? You want him to win? His expression remained the same cynical, defiant, painful. (ALBD :67,68)

Grant and Jefferson's challenge took a very long time because they were given an hour as usual by the deputy but this time they spend an hour and a half. By looking at the above text, how Grand proceeded by asking Jefferson different questions, though it is indubitably to say that Grant is not a strong teacher. He did all his best that he could do in order to reach Jefferson's mind but in vain. In addition to that, Grant as a qualified teacher uses different techniques and methods until he decides even to motivate him by telling him that he will let his nannan know how much he liked the food especially the pralines that he likes the most. In fact, nothing was changing in him but at least they have exchanged unlike their previous visit with Miss Emma.

4.5.4. The fourth journey

This journey is made up with disappointment because as usual, after Grant's visit at the jail he always goes to Miss Emma in order to let her know about how things had gone in Jefferson's cell. Grant started thinking about some big lies that he will tell to Miss Emma in order to stimulate her about how pretty good things went at Bayonne as he decides not going back to the plantation and give Miss Emma the report about how things went at Bayonne or how he exchanged with Jefferson in his cell.

The narrative argues:

I KNEW MISS EMMA expected me to come back and tell her all about Jefferson, but I had not thought of a good lie yet. I couldn't go there and tell her what had really happened; that would have hurt too much. I couldn't go there and say that we had had a good talk; she probably wouldn't have believed it, not after the way he had acted when we were there together. I needed time to think, to think of something. Not a big lie, just a little lie or a number of little lies, but a lie it had to be. Maybe I could tell her he was concerned about her health. She would like that. Maybe I could tell her he had begun to use the brush and comb I had bought for him. Or maybe I could say that the deputy had told me what a good prisoner he was, and that the sheriff himself had said he was a good boy. I needed time, time to get my lies straight. And the best place for that was at the Rainbow. I got into my car and drove back of town. (ALBD :70)

It is surprisingly this time to say about how Grant left the prison and instead of going to Miss Emma's place and tells her about how things have gone at the courthouse, Grant decides to fulfill a given rendez-vous with Vivian with whom they have meet in the Rainbow club. Grant's vagrancy becomes fruitful when he started listening to some people who were talking about other people's experiences and achievements especially a given fighter called Jackie Robinson who worn some strong other fighters and whose victory usually came from his hard-working and began questioning himself about Jefferson's case which seemed being relevant to that one of the that story and who has to win the white people despite their strength. When Vivian arrived, they start talking about their love because it was the only interesting thing they used to talk about including Jefferson's case but she did not let him forgetting about the story that he had been listening to.

The narrative reports:

Listening to them, I could remember back to the time before Jackie came to the major leagues, when it was Joe Louis that everyone talked about. Yes, I could remember, I could remember when he was the only one. Especially the big fight with Schmeling, that German. I could still remember how depressed everyone was after Joe had lost the first fight with Schmeling. For weeks it was like that. To be caught laughing for any reason seemed

like a sin. This was a period of mourning. What else in the world was there to be proud of, if Joe had lost? Even the preacher got into it. Let us wait. Let us wait, children. David will meet Goliath again. And everyone told everyone else: They go 'n meet again. Just wait. (ALBD :71)

When Grand had left Jefferson's cell, he did not feel going back home to give Miss Emma the report about Jefferson's mood, although he decided to go resting in a place where he could forget about everything that he underwent at the courthouse unfortunately which seem not easy to forget. While being listening to an Irishman's fight, Grant felt like laughing while the situation in which he was could not really allow him to do so because he wondered that if he could do so, people with whom he was in the bar could think that he was in a good mood and he tried to strengthen him by imagining how relevant that story could match Jefferson's case.

After having read a given story, Grant happens not to understand what it was about but it is due to some years later that he understands it when comparing it to life experience and this story was more helpful for him to understand what is a hero because according to him, looking at the actions containing in that story it is undoubtful for Jefferson to be called a hero because the situation in which he is, it is not whoever who can resist to it and through his resistance it is quite normal to be called as such.

The narrative adds:

Now, while I stood there listening to the old men in their praise of Jackie Robinson, I remembered something else. The little Irishman. I was at the university then. The little Irishman was giving a series of lectures at white universities, but some way or another, our university got him to visit us. How? Only God knows. But we were all gathered in the auditorium and there stood this little white man with the thick accent, talking to us about Irish literature. He spoke of Yeats, O'Casey, Joyce names I had never heard before. I sat there listening, listening, trying to remember everything he said. And a name he repeated over and over was Parnell. And he told us how some Irishmen would weep this day at the mention of the name Parnell. Parnell. Parnell. Then he spoke of James Joyce. He told about Joyce's family, his religion, his education, his writing. He spoke of a book called Dubliners and a story in the book titled "Ivy Day in the Committee Room." Regardless of race, regardless of class, that story was universal, he said. For days after the lecture, I tried to find that book. But it was not in our library and not in any of the bookstores. I went to Mr. Anderson, my literature teacher, and asked him if he knew how I could get a copy. He said he would see what he could do. A week later, he kept me after class and handed me a collection of stories. It was not Joyce's Dubliners but an anthology of short stories, with "Ivy Day in the Committee Room" included as one of them. Mr. Anderson had gotten a professor at the white university to check the book out of his library for him. He's a pretty decent fellow, Mr. Anderson said about the white professor. Some of them are, you know. And always remember that. Now take care of that book. You can keep it a week. And it had better come back to me in the same condition in which it left. You do understand me, don't you, Wiggins? I read the story and reread the story, but I still could not

find the universality that the little Irishman had spoken of. All I saw in the story was some Irishmen meeting in a room and talking politics. What had that to do with America, especially with my people? It was not until years later that I saw what he meant. I had gone to bars, to barbershops; I had stood on street corners, and I had gone to many suppers there in the quarter. But I had never really listened to what was being said. Then I began to listen, to listen closely to how they talked about their heroes, how they talked about the dead and about how great the dead had once been. I heard it everywhere. The old men down at the end of the bar were still talking about Jackie Robinson. But I was not thinking about Jackie now, or Joe Louis, or the little Irishman; I was thinking about that cold, depressing cell uptown. (ALBD :72)

In this quote, Grant explains his reaction to the Joyce story, “Ivy Day in the committee Room.” It is worth to mention that the emphasis on “the dead” in this story is curious, since Jackie Robinson and Joe Louis are both alive at this point in the novel (although the concept is a motif in *Dubliners*). While Grant is almost certainly alluding the importance of heroes more generally, the inconsistency here is itself notable, since it reveals the distance of Robinson and Louis from the everyday experiences of the black people in the quarter. Though their successes are important because they provide hope, they are no more alive to average people than historical heroes like Frederick Douglass or Not Turner, because their integration of sports has very little effect on daily life. In other words, this story highlights Grant’s intelligence regardless to some actions which does not fit his quality of being called professor. That is why it is worth to mention his progression about salvation. Grant who could not believe about some people who died and come back to life, some people who were suffering or facing different tricky situations or being ill-treated with other people to regain their right or showing the contrary to their oppressors, he starts developing his way of understanding that the change is possible albeit the situation even though it may take long process of being intent.

In fact, Grant did not believe in himself to be called a hero, he says that he does not deserve to be called as such because he is not sure that he is exerting successfully a job which has to be fulfilled by a hero and he told Jefferson that he is the one deserving such a criterion as it going to be seen in the following lines hereafter.

The narrative argues:

Do you know what a hero is, Jefferson? A hero is someone who does something for other people. He does something that other men don't and can't do. He is different from other men. He is above other men. No matter who those other men are, the hero, no matter who he is, is above them. I lowered my voice again until we had passed the table. I could never be a hero. I teach, but I don't like teaching. I teach because it is the only thing that an educated black man can do in the South today. I don't like it; I hate it.

I don't even like living here. I want to run away. I want to live for myself and for my woman and for nobody else. That is not a hero. A hero does for others. He would do anything for people he loves, because he knows it would make their lives better. I am not that kind of person, but I want you to be. You could give something to her, to me, to those children in the quarter. You could give them something that I never could. They expect it from me, but not from you. The white people out there are saying that you don't have it that you're a hog, not a man. But I know they are wrong. You have the potentials. We all have, no matter who we are. Those out there are no better than we are, Jefferson. They are worse. That's why they are always looking for a scapegoat, someone else to blame. I want you to show them the difference between what they think you are and what you can be. To them, you're nothing but another nigger, no dignity, no heart, no love for your people. You can prove them wrong. You can do more than I can ever do. (ALBD:p157)

Through the above obviousness, it is clearly shown that Grant has conducted well his duty to change Jefferson into a man as awarded by his community. Grant is a very intelligent man; he knows how to proceed in order to intake Jefferson who is totally regarding by the white people as being nothing for them. Grant stated showing him things that can firstly drive out Jefferson's fear by bringing him at the top of what he cannot even think to become one day in his life. Nonetheless, Grant went by explaining to him the meaning of life and he shift on telling him what is a hero that he is suggested to already be. He told him that a hero is someone who accepts to suffer for the sake of other people and that is why he is different from other people in the community. Grant told him that though he is a teacher and he is considered to be the most important person in the community he is not a hero and he added by saying that he does not even see any interest in his teaching because he has been imposed by the white people the kind of materials to be taught and he is not even proud of his job. He told Jefferson to do his best to show the white people the contrary of what they think he is, for Grant, it is very important for Jefferson not to show his weaknesses to the white people but startle them with what they cannot think he is able to do. However, Grant told him again to show his love towards all the people nearby him in order to pay back what they did for him. Grant is known by his community to be the most important person simply because he is called professor, but even himself does not believe that he is a professor since he does not see any change in himself apart from Jefferson's. In short, Grant was convinced with Jefferson's strength and intelligence throughout his bravery and kindness that he was showing to not only Grant as his teacher but also to the white people, Grant was convinced with Jefferson until he confirms that Jefferson's strength is over his.

However, Grant's mind was already taken by Vivian and he said that she is the only one person to give him pleasure and let him forget about different hardships that are bothering his mind. He was afraid about Jefferson's execution and he did not want it to take place in

his presence, that is why he suggested Vivian to look for somewhere that they can find refuge until that day passes.

The narrator witnesses:

I didn't want to think about that cell uptown; I didn't even want to think about Miss Emma and the lies I had to tell her. I wanted to think about more pleasant things. I thought about Vivian. Now, there was not a more pleasant thing in the world to think about. Today was Friday, wasn't it? And wouldn't it be nice if the two of us could go somewhere and spend the entire weekend? Wouldn't that be nice? I would be able to forget the whole thing, the whole thing for at least a couple of days. (ALBD :72)

To end with this journey, Grant is a very powerful intelligent man but his shyness does not allow him to fit all the criteria of being called a hero because a hero is someone who accepts to die for other people's sake. However, Grant starts offering Jefferson a moral definition of manhood and humanity by showing the characteristics of a hero.

The novel puts:

And my mind went back to that cell uptown, then to another cell, somewhere in Florida. After reading about the execution there, I had dreamed about it over and over and over. As vividly as if I were there, I had seen that cell, heard that boy crying while being dragged to that chair, Please, Joe Louis, help me. Please help me. Help me. And after he had been strapped in the chair, the man who wrote the story could still hear him cry, Mr. Joe Louis, help me. Mr. Joe Louis, help me. (ALBD :72)

Grant begins dreaming Jefferson's execution after having read some stories relating to his situation in jail. It is mentioned in the above passage that he did not dream exactly neither the same place nor the same person but it is indubitable to match his dream and what is going on in his community. However, instead of dreaming about how things have gone in Bayonne, he dreamed about a given cell somewhere in Florida and apart from dreaming his Aunt, he sees another person's name called Mr. Joe Louis to sympathize with him.

4.5.5. The fifth journey

This is another journey dramatized in *A Lesson Before Dying* exclusively the main character. This journey was conducted by three characters in the narrative otherwise Miss Emma, Aunt Lou and Reverend Ambrose. After the main character's previous visit, it has been seen that he did not go back home in order to recount what happened in Bayonne but when he returned from there, he wanted just to think about some lies to tell the people on the plantation when he will be back as already mentioned in the previous journey. This journey is conducted by three black people otherwise Miss Emma, Tant Lou and Reverend Ambrose.

This was the pastor's first visit in Jefferson's cell since he was arrested. Jefferson has already started talking to people that he could not be able to do before, when they arrived at the courthouse they met the sheriff who went to talk to him by telling him that he has got some visitors and if he wishes so they may meet him either in his cell or in the dayroom because he is no longer retained as before. As usual, Miss Emma had brought him some food and what she presented him before they started talking.

The narrator discourses:

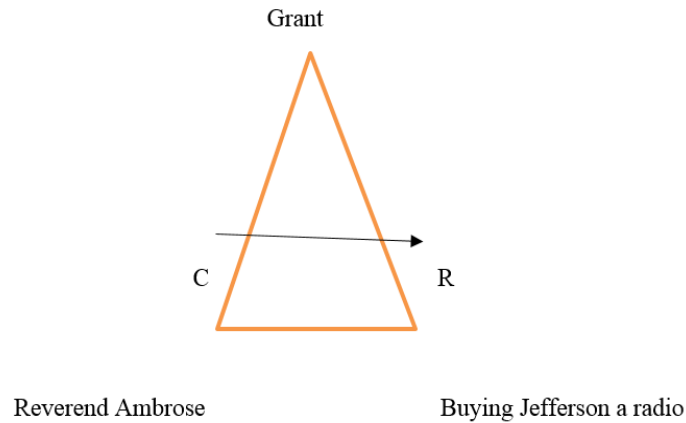
AS HE HAD PROMISED, the sheriff went to Jefferson and asked him if he would like to meet his visitors in the dayroom instead of his cell. When Miss Emma and my aunt and Reverend Ambrose went to the courthouse, they were led to the dayroom by the young deputy, Paul. The large room contained three tables, made of steel, with benches attached on either side, also of steel. There were no other visitors in the dayroom, and Miss Emma selected the center table. Paul told them that he would be back in a few minutes. My aunt and Reverend Ambrose agreed that it looked nice and that it was much better than the cell. (ALBD :111)

Moreover, when Grant heard about how respectful they were welcomed because since he reaches the courthouse he had never had such a respect of even giving him a chair but as he was promised by the sheriff last time about meeting with Jefferson in a different place apart from his cell, it has been fulfilled during other black persons' visit who admired the room. After Miss Emma, Aunt Lou and Reverend Ambrose's visit, Grant also reaches the courthouse to see Jefferson and brings him a radio as he promised him but he has told him that old people do not like music but according to them all the musics excluding church ones is a sin. Two days later, the same people namely Miss Emma, Aunt Lou and Reverend Ambrose came back to the courthouse, they were welcomed and given sits as it was done the last time by the sheriff. The sheriff goes to his cell and asks him if he can bring them in his cell but he did not answer him because he was listening to the radio, then the sheriff left and went to the dayroom and told Miss Emma what happened and when Miss Emma heard about a radio he asked the sheriff how he got it and he told her that it is Grant who brought it to him.

Grant and Jefferson unexpectedly form a close friendship as the two men both come to comprehend the importance of resistance and defying conformity. As they understand compassion, human struggles and existential revelations through their newfound brotherhood, Grant also forms a bond with the white Deputy Paul Bonin. However, in early February, it is announced that Jefferson will be executed soon, on April 8. Around then, Reverend Ambrose becomes concerned that Grant, an agnostic, is not teaching Jefferson about God and thus begins to visit him regularly to reverse Grant's spiritual impartments.

Then, the conflict reaches its climax when Grant buys Jefferson a radio, which the seniors in the black community, or “quarter” see as sinful.

This conflict is represented as follows:



It is worth to say it in other words that there is a conflict between Reverend Ambrose and Grant because of buying Jefferson a radio which is supposed to be a sin in a black community.

After a while, the sheriff left a space for them to talk. Now, Jefferson's change is being observed little by little because Grant confirms of reaching him in an ordinary way that he never reached him before because it is his first time he meets him without a bad look or accusing him for a given reason due to his being in the cell.

The following passage reveals:

Last Friday, I continued, was the first time, the very first time, that Jefferson looked at me without hate, without accusing me of putting him in that cell. Last Friday was the first time he ever asked me a question or answered me without accusing me for his condition. I don't know if you all know what I'm talking about. It seems you don't. But I found a way to reach him for the first time. Now, he needs that radio, and he wants it. He wants something of his own before he dies. He wants a gallon of ice cream for his last supper did he tell you that? Did he tell you he never had enough ice cream? Did he tell you that he never had a radio of his own before? Did he tell you any of this? He wants those things before he dies. He has only a month to live. And all I'm trying to do is make it as comfortable as I can for him. And after that radio and that ice cream, how 'bout his soul, mister? my aunt asked me. I don't know a thing about the soul, I said. Yes you do, she said. She tightened her mouth. She wanted to cry. And she wanted to slap me. Not only for this moment, but for all those years that I had refused to go to her church. Yes, you do, she said, shaking her head. Cause I raised you better. And you sent me to him, Tante Lou, I said. And I'm only trying to reach him the best way I can. Turning him 'gainst God? Tante Lou, that radio has nothing to do with turning Jefferson against God, I said. That radio is there to help him not think about death. He's locked up in that cage like an animal and what else

can he think about but that last day and that last hour? That radio makes it less painful. Now, if you all want that radio out of there, you just go on and take it from him. But I won't go back up there anymore. (ALBD :150)

Grant went to the courthouse in order to testify himself about the change observed in Jefferson after having heard from people who lastly went to visit him. Grant reaches the place and he is welcomed not in the cell but in the room as it has done for his community members, then the sheriff brings him Jefferson and they start talking. Actually, their talk concerns about showing Jefferson the importance and traits that characterize human beings by telling him that only human beings are able to hold those characteristics. After Grant has explained to him what is a hero, what is a myth, what is the importance of the radio he brought him, he then thinks about another bright idea of bringing him a little notebook and a pencil so that he may be writing down his thoughts and different hardships facing by him in his cell.

The narrator argues:

When I showed him the notebook and pencil I brought you, he grinned. Do you know why? He believes it was just a waste of time and money. What can a hog do with a pencil and paper? But you can be better. Because we need you to be and want you to be. Me, your godmother, the children, and all the rest of them in the quarter. Do you understand what I'm saying to you, Jefferson? Do you? (ALBD :158)

For Grant, there was no hope for the white people to see a black person improving something different from his nature of being a hog, that is why when Grant showed that notebook and pencil he brings to Jefferson he thought about a waste of time because of course there is any importance of an animal to write or being able to do so but Grant knew that Jefferson is a human being and through him the entire community can be saved from what the whites think they are. In other words, these cognitions promote a significant shift in Jefferson's mentality. Being a cruel, rude, and even an arrogant man at the beginning, Jefferson experiences a radical transformation triggered by Grant's ideas of heroism and sacrifice. He realizes the fact that his dignified death will not only satisfy Miss Emma's desire but it can also impact the whole community and thus empower African-Americans.

The narrator argues: *The last thing they (White racists) ever want is to see a Black man stand, think, and show that common humanity that is in us all. (ALBD :157)*

Then Miss Emma, Reverend Ambrose, Aunt Lou returned to the quarter and Grant goes back to the Rainbow club there he wished to see Vivian and tells her about how things have been going during his visits of Jefferson at Bayonne. At the Rainbow Club, Grant comes across to two mulatto bricklayers who were talking about may be their business or other

private matters. He goes on listening to them until he hears saying words in their speech such as “nigger, should have been done long ago” without any close attention to them. Grant ordered drinks while his mind was mostly taken by Jefferson’s situation and his beloved Vivian. He goes on listening to them and for awhile Vivian reaches him in the Rainbow Club where they started talking about Jefferson by telling her that he has reached him because he has seen some changes in him and they have to enjoy with her as a kind of celebrating the victory.

The text declares:

I could hear the mulatto bricklayers talking over in the corner. I was in a very good mood at least I thought I was and at first I wasn't paying much attention to what they were saying. I could hear them well enough, but I had no idea that they were speaking for my benefit. I had ordered a bourbon and water from Claiborne, and I was sipping it slowly and thinking about Vivian and about Jefferson. Things had not been going too well for Vivian and me in bed, and I knew it was because of Jefferson, my worrying about him. Between him and school, I was drained of my energy. Vivian knew that too, and she was ready to accept it. Much more than I was. She knew how it had been before, and she knew how it would be again and she told me not to worry about it. But that was not enough for me. I did worry. I didn't think anything in the world was worth us not being able to make it well in bed. Nothing. And that was one of the reasons I had come back here to see her, to tell her that I had finally reached him and that I would be more relaxed now, and that it was going to be all right between her and me from now on. (ALBD :159)

Through the above passage, it is seen how Grant decided not to go back home with others simply because of seeing Vivian and tells her how much he has already reached Jefferson and as a reward, Vivian and him must celebrate his victory. Instead of celebrating, he went into trouble with the two mulatto bricklayers whom, their speech was centered on Jefferson’s execution something which did not please Grant, then the quarrel begins between Grant and the two bricklayers. It was in fact a very serious and violent fight which takes a very long time in the Rainbow Club under the assistance of Claiborne, a woman was was serving drinks in the bar. Then, the fight was the two men against Claiborne and Grant but it has finished with only the two men against Grant himself and who was finally beaten by them. Grant balanced his strength and their’s but he concludes that they were much stronger than himself and there was any possibility to win them.

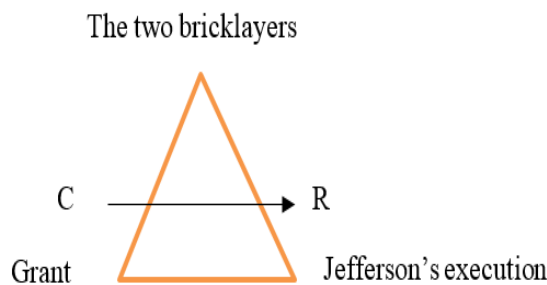
The text asserts:

The tall one was up, and he was trying to move in on me, and when I saw that Claiborne had grabbed fat boy, I moved away from the wall with my guard up. Claiborne was wrestling with the fat one, but hollering at us. The tall one kept coming in on me. Then he swung, and I moved, and he went into the wall. His back was to me, but I didn't hit him. Not that I'm a gentleman

fighter; I didn't hit him because he was between the wall and the table, and if I had moved in close enough to hit him, I would not have had room to move around. He came off that wall, and he swung at me again not with fist first, but with both arms at once, just as Frankenstein had done it in the movies. He missed. But I could feel the force of his swing, even his body heat, and I knew that if nobody stopped this thing, I was in for a fight. He was taller and heavier and stronger than I, and he had three or four generations of bricklaying genes in him, while I had only cane cutting in mine. (ALBD :162)

Through the above evidence, it is shown how Grant was helped by Claiborne to win those men but in vain. It is even impossible for Grant and her to win them due to their characters that seem to be far away from Grant and Clairborne's. The conflict was between Grant who was helped by Claireborne and those two bricklayers because of Jefferson's execution because they state loudly that Jefferson should have been executed long ago, though Grant tries to constrain himself, but after a few minutes he loses control. Then he walks and tells them to be quiet but immediately a fight breaks out, during which Grant is unconsciously knocked.

This conflict can be drawing as the following:



As said earlier, this fight was very horrible because the two men had strength ever seen. The fight continues until some other people such as Thelma and Goddammit who was thought by Grant of being Clairborne's husband came to help Grant and Clairborne in order to win those bricklayers but in vain. Things were not easy but Grant resisted of course until he loses his mind and felt wounded as never before. Furthermore, most of time Clairborne could tell Grant to bring in his beloved Vivian and his learners in order to help him, he could hear everything but no way to reply as he was extremely done with the fight because it was his first time to feel such a pain in his body. One of the two gentlemen who could have the experience of three of four generations of bricklaying should necessarily show his strength over Grant who had only a very little experience of cane cutting.

Grant expresses his pain through the following text:

Thelma Claiborne and several others were in the barroom now, and Thelma had a broom. I felt the broom on my back, then I saw it flash in front of me as she swung it at the bricklayer. Then it was hitting something else maybe the other bricklayer, maybe her husband because I heard Claiborne saying, Goddammit, go find Vivian. Put that goddamn thing down, woman, and do like I say. I could hear all this, but I wasn't about to turn my head, because the tall bricklayer was still on his feet. He was insane now, like a wounded animal in pain, and nothing could stop him. I kept moving back, maneuvering, so that I could land a good punch when he came in. I felt something heavy and soft behind me, and as I glanced around at Thelma, with that damned broom, the bricklayer hit me solidly on the arm, and down I went. I had never felt so much pain before, and I knew that there was no way I was going to get up, that I was going to die there. I was on my knees, and I was sure that the next feeling (my last) would be a shoe under my chin or in my side. I was waiting for it to happen; the way a condemned man must wait that last hundredth of a second for the guillotine to fall. But it never did, because Thelma, with her broom, got between us. He was too much of a gentleman to knock her out of the way, or maybe he realized that such a thing would bar him from the place forever. Whatever it was, it gave me time to get to my feet. Boxing is over, I said, and I grabbed a chair and threw it at him. He grabbed it and threw it back at me. I grabbed another one. Above all the noise those chairs were making, I could hear Claiborne: Go find that woman... schoolhouse...children play in yard... (ALBD: 163)

The above passage shows how things were going in the Rainbow Club where there came a collection of people to help Grant maneuvering to earn the fight against those bricklayers but in vain. Unfortunately, despite their collection of people coming here and there, those two men showed their strength over them. They were very strong. It is only when Grant started hearing Vivian's voice that he forced to stand up because those gentlemen runned away while he was already on his knees after having lost control, this shows how much he loves Vivian because although Grant was no longer in his real mood, has does his best in order to talk to her.

The narrator adds:

That was the last thing I heard. After that it was dark. Completely dark. One moment, as I remember it, the bricklayer and I were circling each other with chairs. The next moment, absolute darkness. The darkness came at the exact moment as a blow to the side of my head. I could hear a voice before I knew who was talking or where I was. Then I began to think I knew the voice, but I was not absolutely sure. Then I began to think I knew where I was but I was not sure about that either. Then I began definitely to identify the voice though still not sure where I was. Then I was able to see and feel, and I knew the voice. Because she was down on the floor with me and holding my head in her lap. (ALBD :163)

Finally, things were not going well at the Rainbow Club as it is seen above because from the beginning of the fight up to the end nothing went good on Grant's side but only harsh situations and all that because of Jefferson's execution which was being negatively discussed by those mulatto bricklayers.

4.5.6. The sixth journey

This was Grant's last visit before the arrival of the execution. After Grant has given him the notebook and pencil so that he may be writing down his thoughts, he realizes that he really used it and used also much eraser a lot. In his writing regardless to the arrangement of the text, i.e. no punctuation marks, nothing was capitalized or in other terms everything was written in disorder but meaningful due to the situation in which he is undergoing.

Here is the sample of what Grant could figure out in his writing:

I dreamt it again last night. They was taking me somewhere. I wasn't crying. I wasn't begging. I was just going, going with them. Then I woke up. I couldn't go back to sleep. I didn't want go back to sleep. I didn't want dream no more. There was a lot of erasing, then he wrote: If I ain't nothing but a hog, how come they just don't knock me in the head like a hog? Starb me like a hog? More erasing, then: Man walk on two foots; hogs on four hoof. (ALBD :180)

Through the above evidence, it is worth to mention how Jefferson is just confirming of having learned a lesson before he dies, he knows quite well that he must die but he does not anymore show to the white people his weakness but he wants just to die like a man, a man who walks on four feet rather than a hog they supposed he is that walks on two feet.

Grant and Jefferson startd talking and Grant asked him if he had talked to the Reverend the last time he came to visist him and Jefferson said he did and started asking Grant about things relating to someone's salvation by starting from some people who had passed away if they went to heaven so that he may reach them, unfortunately Grant still not believing in anything. However, through Jefferson's questions to Grant, he finally believes because after having reached his mind, then Grant is no longer his teacher but Jefferson becomes his teacher too. Grant asks him to give back his possessions to people who have done much to his life especially his nannan who did not want him to die like a hog but he goes on saying that he has nothing to give to them(her) and as a result to that Grant tells him that his love to them(her) is better than anything else.

The narrative puts:

Did you talk to Reverend Ambrose when he came to visit you? I asked Jefferson. Some. You ought to talk to him. It's good for your nannan. She wants you to talk to him. He told me to pray. Do you? No. It would be good for your nannan. He looked at me. His eyes were large and sad and reddened. You think I'm going to heaven? he asked. I don't know. You think Mr. Gropé went to heaven? You think Brother and Bear went to heaven? I don't know. Then what I'm go'n pray for? For your nannan. Nannan don't need me to help her get to heaven. She'll make it if it's up there. She wants

you there with her, where there's no pain and no sorrow. He grinned at me, a brief cynical grin. You pray, Mr. Wiggins? No, Jefferson, I don't. He grunted. But then I'm lost, Jefferson, I said, looking at him closely. At this moment I don't believe in anything. Like your nannan does, like Reverend Ambrose does, and like I want you to believe. I want you to believe so that one day maybe I will. In heaven, Mr. Wiggins? If it helps others down here on earth, Jefferson. Reverend Ambrose say I have to give up what's down here. Say there ain't nothing down here on this earth for me no more. He meant possessions, Jefferson. Cars, money, clothes things like that. You ever seen me with a car, Mr. Wiggins? No. With more than a dollar in my pocket? No. More than two pair shoes, Mr. Wiggins? One for Sunday, one for working in? No, Jefferson. Then what on earth I got to give up, Mr. Wiggins? You've never had any possessions to give up, Jefferson. But there is something greater than possessions and that is love. I know you love her and would do anything for her. Didn't you eat the gumbo when you weren't hungry, just to please her? That's all we're asking for now, Jefferson do something to please her. What about me, Mr. Wiggins? What people done done to please me? Hasn't she done many things to please you, Jefferson? Cooked for you, washed for you, taken care of you when you were sick? She is sick now, Jefferson, and she is asking for only one thing in this world. Walk like a man. Meet her up there. Y'all asking a lot, Mr. Wiggins, from a poor old nigger who never had nothing. She would do it for you. She go to that chair for me, Mr. Wiggins? You? Anybody? He waited for me to answer him. I wouldn't. No, Mr. Wiggins, I got to go myself. Just me, Mr. Wiggins. Reverend Ambrose say God'd be there if I axe Him. You think He be there if I axe Him, Mr. Wiggins? That's what they say, Jefferson. You believe in God, Mr. Wiggins? Yes, Jefferson, I believe in God. How? I think it's God that makes people care for people, Jefferson. I think it's God makes children play and people sing. I believe it's God that brings loved ones together. I believe it's God that makes trees bud and food grow out of the earth. (ALBD: 181,182)

As it can be seen above in the quoted text, at this level not only Grant is teaching Jefferson but Jefferson is also teaching Grant, this is to show that Jefferson has completely changed and so has Grant. As their discussion took a long time until Jefferson tells Grant that he is bored with his questions, though it has been confirmed that even the impossibility is to be congratulated for someone who may be able to do something for someone who did unexpected things in his/her life, this is one of Jefferson's impossibilities done for his nannan's sake.

Furthermore, Jefferson is already well prepared for death because his questions and answers with Grant can prove that. He is still remembering what the Reverend told him that it is normal that life may end on eath but continuing living somewhere else (heaven) and he starts questioning Grant who did not have nothing to reply to his questions. On the one hand, Jefferson becomes the dominant figure in teaching Grant while Grant should dominate him in whichever matters as he was the one trusted by the community to transform him into a man.

The narrative asserts:

You need anything, Jefferson? No, I don't need nothing, Mr. Wiggins. Reverend Ambrose say I don't need nothing down here no more. I'll get you that sharpener, I said. I ain't got nothing more to say, Mr. Wiggins. I'm sure you have. I hope the time just hurry up and get here. Cut out all this waiting. I wish I knew what to do, Jefferson. I'm the one got to do everything, Mr. Wiggins. I'm the one. He got up, Jefferson turned his back to the window and looked at me. Me, Mr. Wiggins. Me. Me to take the cross. Your cross, nannan's cross, my own cross. Me, Mr. Wiggins. This old stumbling nigger. Y'all axe a lot, Mr. Wiggins. Thought I was doing what the Lord had put me on this earth to do. He went to the window and turned to look at me. Now all y'all want me to be better than ever'body else. How, Mr. Wiggins? You tell me. I don't know, Jefferson. What I got left, Mr. Wiggins two weeks? I think it's something like that if nothing happens. Nothing go'n happen, Mr. Wiggins. And it ain't 'something like 'tha't. That's all I got on this here earth. I got to face that, Mr. Wiggins. It's all right for y'all to say 'something like that.' For me, it's 'that' 'that,' that's all. And like Reverend Ambrose say, then I'll have to give up this old earth. But ain't that where I'm going, Mr. Wiggins, back in the earth? My head down, I didn't answer him. You can look at me, Mr. Wiggins; I don't mind. I raised my head, and I saw him standing there under the window, big and tall, and not stooped as he had been in chains. I'm go'n do my best, Mr. Wiggins. That's all I can promise. My best. You're more a man than I am, Jefferson. Cause I'm go'n die soon? That make me a man, Mr. Wiggins? My eyes were closed before this moment, Jefferson. My eyes have been closed all my life. Yes, we all need you. Every last one of us. He studied me awhile, then he turned his back and looked up at the window. So pretty out there, he said. So pretty. I ain't never seen it so pretty. I looked at him standing there big and tall, his broad back toward me. What it go'n be like, Mr. Wiggins? I thought I knew what he was talking about, but I didn't answer him. He turned around to face me. What it go'n feel like, Mr. Wiggins? I shook my head. I felt my eyes burning. I hope it ain't long. It's not long, Jefferson, I said. How you know, Mr. Wiggins? I read it. I was not looking at him. I was looking at the wall. It had been in the newspaper. The first jolt, if everything is right, immediately knocked a person unconscious. He came back and sat down on the bunk. I'm all right, Mr. Wiggins. I nodded without looking at him. Care for a 'tato, Mr. Wiggins? he said, opening the paper bag. (ALBD :185)

This passage shows how much Jefferson is already mature by showing Grant that he is ready to bear not only Miss Emma's cross or Grant's but the whole black community's cross. He tells Grant that he is no longer in need of anything else apart from executing what he was put on earth by God as being told by Reverend Ambrose that life can end on earth but there is another life somewhere else and which is better than this one on earth. Grant was totally astonished and even lost about Jefferson's actions and reaction regardless to what he was before. Finally Grant confirms Jefferson's strength by saying that he is more a man than himself. Then, Grant starts reading Jefferson's diary in which he has written down every single hardship he went through by starting from his arrestation up to the execution to which he is going to be sat on the electric chair as it has been planned by the white people.

As said earlier at the beginning and precisely concerning Jefferson's arrestation, the date and the day were both fixed already and no one should change what the white man has planned. The execution is now in process and Jefferson is just ready to face death in a good way like

he has been instructed by his community and precisely through Reverend Ambrose. Grant is still at the Rainbow Club with Vivian just waiting for Jefferson's execution because Grant has told him that he cannot be able to see him dying in his presence, but this is the case for other people on the plantation who were gathered at Miss Emma's house with the same purpose of waiting for Jefferson's execution. Not only black people were concerned by Jefferson's execution but also some white people like the minister who wanted just to be with God while taking another person's life away. Now, the chair on which Jefferson have to sit is already at the courthouse and only some remaining hours separate him from being sat on it but also the coffin and the mortician of Bayonne, this is to confirm that his death is coming soon.

The narrative asserts:

The minister did not sleep at all that night, and at daybreak he got up and knelt beside his bed to say his prayers, then he went to the kitchen to warm water for his bath. His wife, Mrs. Becky, came into the kitchen to fix him a bowl of mush for his breakfast. When the minister finished his bath, he sat down at the table to eat. He had a cup of coffee before he ate his food. He ate very slowly as he sat at the table thinking about what he had to do today. After he finished his breakfast, he went into the bedroom to get his Bible, then he came back into the kitchen and sat down at the table again. He had chosen the Twenty-third Psalm to read at the jail; he made that choice soon after the sheriff had given him permission to be one of the witnesses. Now he was reading his Bible and praying that God would give him the strength that he knew he needed. He had never witnessed anything like this before, and he knew he needed God every moment that he would be there. He knew that Harry Williams was going to be there too, and he told himself he would stand or sit as close to Harry as he could. He also reminded himself that he would meet LaCox soon after it was over. LaCox was the colored mortician of Bayonne, and he would have the coffin ready. (ALBD :192)

Through this passage, it is shown how to prepare someone's death is not a piece of cake but it requires some steps to follow but also endurance.

However, not only the minister was well prepared and getting ready for Jefferson's execution but also the sheriff as it can be seen here below:

The sheriff also drank a glass of milk and a cup of strong coffee. Usually the sheriff ate his breakfast at eight o'clock and arrived at the jail at nine, but he wanted to get there no later than seven thirty today because that chair was supposed to arrive by eight. The sheriff's wife sat across the table from him, drinking coffee; it was too early in the morning for her to eat anything. As the sheriff ate, he talked to his wife, but he avoided looking her directly in the face most of the time. (ALBD :192)

In other words, the sheriff who should prepare the place for the chair at the courthouse was asked to arrive there early morning because it was supposed to arrive by eight and he has to

leave space for both the chair and the witnesses. This shows how Jefferson's execution was well prepared and it was no longer prepared like that of a hog the Whites was thinking about but an execution of a great and respected person.

Although Jefferson has to die but his death was somehow respectable because it was being prepared in the same way as Jesus Christ's who died and crucified between two thieves.

The text argues:

Someone asked was it always between twelve and three, and another man said yes, it always was. And someone else said the Lord died between twelve and three on a Friday. A woman said yes, and so did two thieves, one on either side of Him. Fee heard the woman saying that she definitely was not going to be here during that time. (ALBD :194)

Despite that Jefferson has to die, but his death is honorary due to the fact that his death is being compared to the same way and the time through which the Christ died.

Possibly, Jefferson confirms a white man to be a friend of his while being in his cell. The young Deputy called Paul is therefore very kind and respectful to Jefferson during all his time in his cell, i.e. the fact that this white man was the one in charge of Jefferson, it does not allow him to ill-treat Jefferson despite orders that he was given by the chief deputy. It is due to mr Paul, that Grant's success is being witnessed by the White people.

The narrative argues:

Jefferson continued to look at Paul, a long, deep look, and the deputy felt that there was something else he wanted to say. Murphy and the other deputy were still waiting. Well, Paul said, and started to walk away. Paul? Jefferson said quietly. And his eyes were speaking, even more than his mouth. The deputy looked back at him. Murphy and Claude did too. You go'n be there, Paul? Jefferson asked, his eyes asked. Paul nodded. Yes, Jefferson. I'll be there. (ALBD :196)

Paul and Jefferson's relationship started long ago until his last breath in his cell.

Grant involves his learners in Jefferson's execution, though he wanted just him dying with dignity because he wanted Jefferson's death, be a death of a great and respected person that is why he was creating a space for Jefferson's case in the classroom with the belief that his learners view their values as being part of the Black society. He wanted them to be aware of Jefferson's programme so that their prayer be helpful to his execution.

The narrator confirms it: *For every minute that you don't spend on your knees between twelve o'clock and until I hear from that courthouse, you will spend twice that time on your knees after three. (ALBD :197)*

Grant continues to involve even his learners in Jefferson's execussion by telling them that if they don't obey the instruction of redeeming his death, they have to be double punished.

Now Grant begins questioning his own belief about what they have been talking with Jefferson all the days they passed together. He is more concentrated on how Jefferson was asking him if he believes and Grant was telling him that he does not believe in anything apart from loving Vivian, he also adds by saying that he has just believed because to resist against all these white people is not for whoever and he is thinking that if Jefferson is not himself he might be with Reverend Ambrose who taught him to believe. Then he starts confessing in front of Jefferson while being alone, i.e. under Jefferson's absence.

The narrator reveals:

But who was with him? Who is with you, Jefferson? Is He with you, Jefferson? He is with Reverend Ambrose, because Reverend Ambrose believes. Do you believe, Jefferson? Have I done anything to make you not believe? If I have, please forgive me for being a fool. For at this moment, what else is there? I know now that that old man is much braver than I. I am not with you at this moment because because I would not have been able to stand. I would not have been able to walk with you those last few steps. I would have embarrassed you. But the old man will not. He will be strong. He is going to use their God to give him strength. You just watch, Jefferson. You just watch. He is brave, braver than I, braver than any of them except you, I hope. My faith is in you, Jefferson. (ALBD :199)

By looking at the above text, it is fine to mention that certainly Grant has taught Jefferson a lesson before he dies but still misgiving about his faith. Grant begins witnessing Jefferson's bravery by saying that she extremely doubts about himself of being stronger than him and he concludes by saying that from now he puts his faith in him.

After Jefferson's death, only Reverend Ambrose on the side of the back people was there to witness how things were going on at the courthouse. It is only through a given white man called Paul, a best friend of not only Jefferson but also the entire black society that the other black people are being informed about the matter in the quarter because Grant has reached the courthouse while the execussion was already over.

The narrator witnesses:

Paul and I started walking down the quarter. We were both quiet. I waited for him to begin. It went as well as it could have gone. He spoke slowly as we walked abreast, he looking up ahead, I down at the ground. There was no trouble. He was a little shaky but no trouble. Paul was quiet a moment, then suddenly he stopped walking. After going another step, I stopped, too, and looked back at him. He was the strongest man in that crowded room, Grant Wiggins, Paul said, staring at me and speaking louder than was necessary.

He was, he was. I'm not saying this to make you feel good, I'm not saying this to ease your pain. Ask that preacher, ask Harry Williams. He was the strongest man there. We all stood jammed together, no more than six, eight feet away from that chair. We all had each other to lean on. When Vincent asked him if he had any last words, he looked at the preacher and said, Tell Nannan I walked. And straight he walked, Grant Wiggins. Straight he walked. I'm a witness. Straight he walked. Paul stopped talking. He was breathing heavily. He was looking at me but seeing Jefferson in that chair. We started walking again. We were passing by Miss Emma's house, but Paul didn't know this. He had never been in the quarter before. After they put the death cloth over his face, I couldn't watch anymore. I looked down at the floor, Paul was saying. His voice was quieter, less intense now. I heard the two jolts, but I wouldn't look up. I'll never forget the sound of that generator as long as I live on this earth. (ALBD :202)

The above quotation shows how much both Jefferson and Paul were close friends since his arrestation. Paul's behavior can also provide us with a clear-cut relationship with Jefferson despite Paul's duty of taking care of Jefferson as a prisoner, someone who was hated by all the white people who was considering him as a hog. Jefferson of course defended that he really learned a lesson because when the executioner asked him if he had any last word to say, he looked to Reverend Ambrose and told him to tell his nannan that he walked and he did it at the same time. Paul was telling Grant that things were not easy at the courthouse and he does not think to forget about that day as far as he still alive. In addition, this was Paul's first time to arrive on the plantation.

The transformation that saw in Jefferson while walking straight that chair could immediately think about Grant's accomplished task because Paul knew that Grant is a teacher and it is possible to think that whichever transformation that can be shown in him, it is because of Grant's efforts.

The narrative puts:

You're one great teacher, Grant Wiggins, he said. I'm not great. I'm not even a teacher. Why do you say that? You have to believe to be a teacher, I said, looking at the rows of new cane. To the right of where we were standing were the tall pecan trees in the cemetery. There would be another grave there within a day or two. I saw the transformation, Grant Wiggins, Paul said. I didn't do it. Who, then? Maybe he did it himself. He never could have done that. I saw the transformation. I'm a witness to that. Then maybe it was God, I said. Paul continued to look at me. He did not like the way I had used the name of God. He came from good stock. He believed. But he didn't say anything. (ALBD :202)

The above passage confirms Grant's experience that reached Jefferson's progress while being in jail because Paul insists by saying that he is a witness to Grant's success of reaching Jefferson unfortunately Grant does not believe in himself saying that maybe it is Jefferson himself who made efforts himself or it is through God's help he might have done it.

Finally, Paul beg Grant to be his friend while saying to him goodbye and he tells him not to forget telling the whole black community that he was the bravest man and he is ready to witness it.

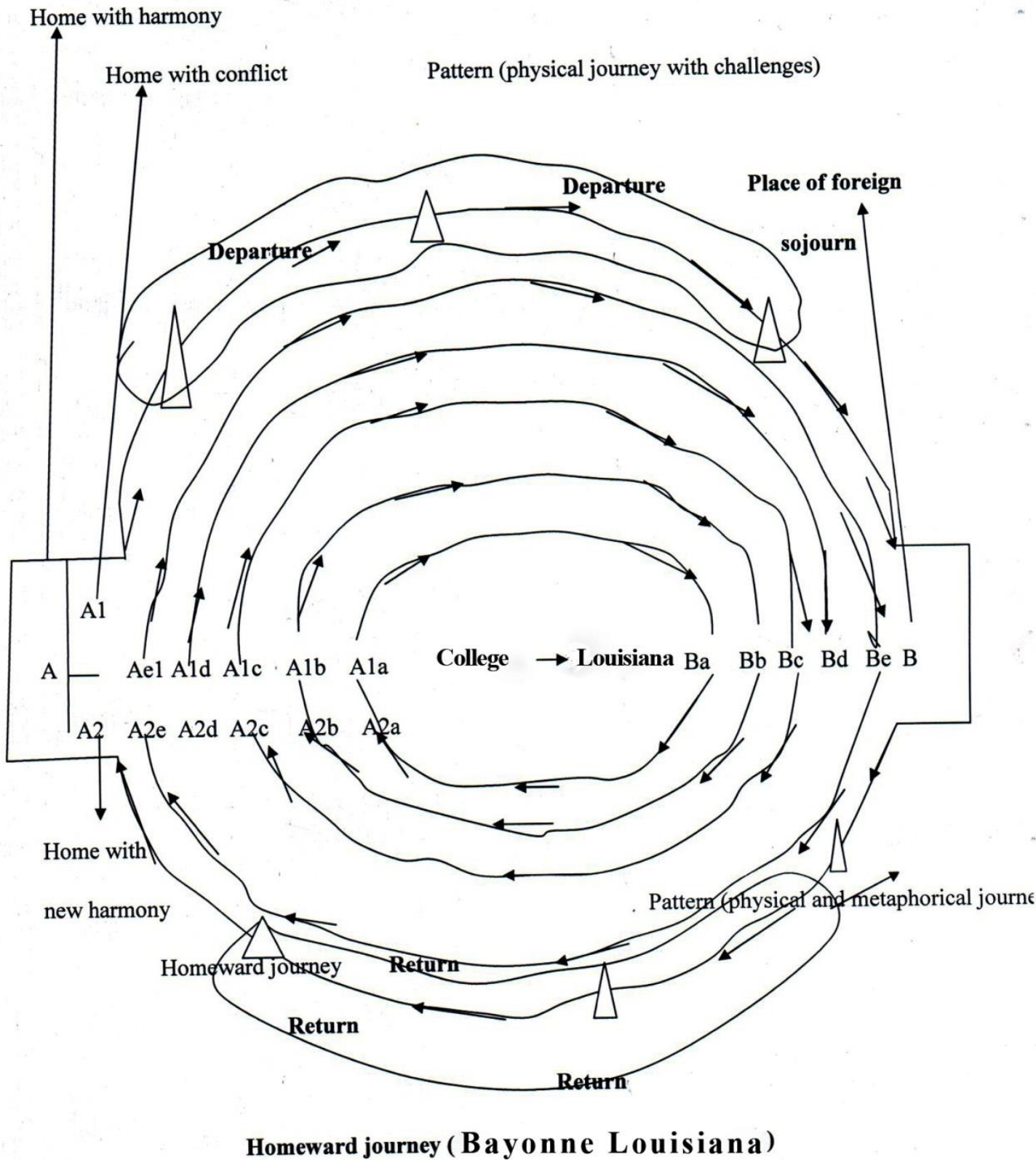
The story ends by the following passage:

Allow me to be your friend, Grant Wiggins. I don't ever want to forget this day. I don't ever want to forget him. I took his hand. He held mine with both of his. I don't know what you're going to say when you go back in there. But tell them he was the bravest man in that room today. I'm a witness, Grant Wiggins. Tell them so. Maybe one day you will come back and tell them so. It would be an honor. (ALBD :204)

It is mentioned in the above quotation how the story ends with a very positive solution to the problem that was been faced by the two communities (black and whites) but the two are just linked because a white man can just witness a black man's strength and he just wants to be close friends forever while in former days they could not share anything due to their skin.

4.6. Chart of journeys

Outward journey (from the college to Bayonne)



4.7. Concluding notes

This chapter is about journey metaphor/motif in *A Lesson Before Dying*. It has described different journeys and challenges faced by the main character Grant Wiggins and his facilitators that they went through in each single journey with the purpose to teach Jefferson a lesson before he dies as required by the entire black community. After having read the novel several times, I came across six journeys which are developed in the narrative under study which can be briefly presented as follows: the first journey concerned Grant, Miss Emma and Aunt Lou, the second journey is the one concerned with the main character Grant and Jefferson's nanna Miss Emma. The third journey is the one characterized by two movements of the main character, on the one hand it concerns Grant and Miss Emma and on the other hand it concerns with Grant himself. The fourth journey was conducted by Grant and Miss Emma. The fifth journey is the one conducted by Miss Emma, Aunt Lou and Reverend Ambrose. The sixth and last journey was piping by Grant himself until the execution.

Interpretation of the chart:

- **The journey A1a** →

GENERAL CONCLUSION

The present study explored both Salvation and journey metaphor/motif in Ernest J. Gaines' *A Lesson Before Dying*. The dissertation has achieved four chapters apart from the general introduction, the general conclusion and the bibliography.

The general introduction, I briefly presented what the study is about. It presented a brief background to the study, the problem statement, research questions and their provisional answers, the objectives, the research methodology used, the ethical consideration, the scope, the significance and finally the work subdivisions.

The first chapter focused on the review of literature on salvation and journey metaphor. On the one hand, I discussed the term salvation and I also gave the definition of some key concepts related to it. On the other hand, I discussed journey metaphor where I gave the definition of some key concepts that were used in the study.

The second chapter dealt with work methodology. This aimed at presenting the different methods and techniques used to collect and analyze the data. For data collection, I used the textual, intrinsic, extrinsic, thematic, socio-critical, psychoanalytical approaches, library method, paraphrasing technique and finally the internet tool.

The third chapter dealt with salvation in *A Lesson Before Dying*. During this section, I discussed salvation in the light of the novel and I also gave some strategies leading to salvation such as: Christianity and belief as tools leading to salvation, salvation can be achieved through frustration, and finally love and thankfulness as tools leading to salvation.

The last chapter has discussed the journey metaphor/motif in Ernest J. Gaines' *A Lesson Before Dying*. This chapter has portrayed the central character's journey. The journey motif has discussed the main character's movements when searching for (a) solution(s) to the problem faced by his/her society in which s/he lives. In this novel, the central character is Grant Wiggins, the only educated black person whose journeys are motivated by his search for solution to the problems faced by the black community but also to his own belief. Along his journey, he struggled to teach Jefferson, a young black man who was jailed and humiliated by the White people because of his black skin and lack of education a lesson before he dies. He struggled to teach Jefferson a lesson as required by his community and who finally succeed because Jefferson did not die like a hog but like a human being.

The questions that generated this study were to know (1) what lesson did Jefferson learn before he died; (2) what kind of challenges did the protagonist face during his journey (3) how and when did Jefferson learn a lesson before he died; (4) how is salvation portrayed in Ernest J. Gaines' *A Lesson Before Dying*.

By looking at the results of the analyses, it has been shown how the Afro-Americans were dominated and ill-treated by the Whites in the south of America during the second World War. The hypotheses according to (1) the White people, Jefferson is not educated and he has no right to be called a man but a hog that must die like other animals. However, Jefferson agrees with both humiliation and all kind of ill-treatments in order to save to the entire black community, (2) Grant Wiggins is the main character who faces as many as possible challenges in the narrative. When Grant has realized that his community is mistreated by the whites, he begins conducting different challenges especially those ones he faced with Jefferson because the later bears the black community's cross. Grant finally succeed due to his bravery by teaching Jefferson a lesson before he dies as required by his community, (3) Jefferson is no longer neglected by whites due to Grant's visits in his cell who plans visits in order to go and teach him how to die like a man. Eventually, Jefferson begins to write a semi-literate diary which can prove that he is learning from Grant but also both of them are learning from each other about life in the process, and (4) salvation is seen through reverend Ambrose who becomes more concerned with Jefferson's belief after realising that Grant is not teaching him something about God. Thus, the reverend becomes more concerned and interested in Jefferson's soul. He has planned visits by going to Jefferson's cell and teach him how to keep someone's faith by saying the truth to people and sometimes lying to them because he said that even lies can comfort people who are in troubles.

As any literary work, this paper was limited to only two literary aspects, namely salvation and journey metaphor/motif in *A Lesson Before Dying* to leave the space to other researchers who would like to conduct their research in the same novel in one or the other aspects not yet delt with since literature is a very complex field of study. This paper is not pretended to be neither exhaustive nor perfect since the later is a product of a human being. That is why suggestions, remarks and observations are welcome to fill the gaps.

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