

Neo-humanism and the Modern World: A Philosophical Perspective through the Lens of Philip Roth's Everyman

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Abstract

Everyman by Philip Roth is a realistic work that covers the life of an unnamed Jewish American from childhood to adulthood in a bildungsroman style, slowly revealing mundaneness in every element of life and potentially being related to "Everyman" who exists in the world. An individual's self-centered focus and an abundance of ideas that examine his very existence and the proportion of significance he has had in the lives of those around him relate to the exciting phases of life that parallel the universal narrative of marriage, divorce, betrayal, sex, regret, emptiness, introspection, anxiety, ageing illness, and death. Everyman by Philip Roth makes many allusions to the memories and experiences of immigrants. It speaks to people who live lives torn between the past and the present, between freedom and religion, and between finding transcendence through humanism rather than via faith in God. It also talks on the ideological conflicts that have developed between dads and sons as a result of contemporary upheavals. The potential conclusion of the study is that modern humanism is founded on this through negation in the creation and consumption of texts, on the notion that human civilization is not monolithic but rather multifaceted and dynamic, meaning that understanding it requires a long gaze through immense time and the novel perspectives of modernity.

Keywords: Humanism, philosophy, ageing, mortality, neo-humanism

1. Introduction

A school of philosophy known as neo-humanism emphasises the worth of every human being and asks for the spread of love and compassion beyond racial and geographic boundaries. It emphasises the development of a universalistic perspective that goes beyond the issues of individuals and groups (Carrigan & Porpora, 2021). Philip Roth's novel Everyman explores issues including mortality, ageing, and finding one's purpose in life. The narrative follows the main character as he muses over his imminent demise and evaluates the choices he has made in life. The book emphasises the fleeting nature of life as well as the importance of interpersonal relationships, empathy, and compassion. A fundamental principle for textual comprehension and exegesis in the development of European and, more generally, Western ideas of literature is humanism. But outside of the literary and cultural contexts to which we typically refer, humanism now has a number of diverse implications in regard to people, education, and culture (Klopper & Aikenhead, 2022).

1.1 Neo-Humanism Stages

A comprehensive philosophical system called neo-humanism aims to promote both individual and society growth. The foundation of this philosophy is the idea of universalism. It asserts that universalism is the development of humanism. It claims there is no intention to group anything. Neohumanism progresses through three stages. Neo-foundational humanism's step is spiritual practise meant to advance the practitioner's physical, mental, and spiritual health. Spiritual practise indirectly affects society since it includes social service as a core component. The second phase of neo-humanism is based on spiritual ideas (or essence). It largely has an impact on individuals and society as a whole in the spiritual and mental worlds. Neo-humanism argues that applying reason and upholding the ideal of social equality, especially when combined with a proto-spiritualistic mindset, will strengthen not only people's imaginations but also humanity's collective thoughts to the point where humanity as a whole is able to withstand the destruction brought on by sentiment and socio-sentiment as well as the ruthless exploitation of those sentiments. The third and last stage of neo-humanism is the spiritual aim. According to neo-humanism, a person's existence comes to a close when their soul merges with the "Cosmic Existential Nucleus." This

ultimate status, in the view of neo-humanism, ensures not just the survival of the human race but also that of the plant and animal kingdoms (Debnath, 2017).

The traditional understanding of humanism is associated with a certain historical era, the 14th and 15th centuries, and with the stimulation-induced resurrection of the classics. The accomplishment of philology allowed the classics to be rediscovered using the new methodology and approaches rather than being viewed solely as moral lessons. Move from the historical conception of humanism to the concept of humanism as an idea that values the individual and his creative and literary output and believes that history and progress are manifestations of spiritual freedom. Between the 19th and 20th centuries, works generally questioned the positive significance of human reason, progress, and history, severely undermining this later concept of humanism. If we can't abandon literature and art, this becomes increasingly crucial to reconsider humanism's place in a larger dialogic literary field by identifying fresh points of the critical intersection between history and philosophy and philosophy (Zovko & Dillon, 2018).

2. Everyman

Everyman by Philip Roth, which explores shifting ideas and introduces an unnamed hero whose life could resemble that of the average American everyman, is a typical American book. When the main character and his familial milieu are taken into consideration, this imaginative funerary portrait melts into the characteristics of the exclusively American literature. Everyman is the third book by Roth to win the 2007 Pen/Faulkner Prize for fiction (2006). This book explores how people fit into society, as well as issues of loneliness, mortality, and death. Death is a reality that everyone must deal with at some point in their lives. In a range of literary works, the reality of death and our fear of it are universal topics (Çobanoğlu, 2022). The unnamed Everyman's story is narrated from the viewpoint of an all-knowing narrator. Roth's third book, *Everyman* (2006), won the 2007 Pen/Faulkner Prize for fiction. The relationship between a person and society, as well as death, mortality, loneliness, and familial love, are all topics covered in this book. An all-powerful narrator describes Unnamed Everyman's agony.

The signature comedy that makes every one of Philip Roth's books stand out is absent from Everyman, his 31st book. It is philosophical in nature, and the subject matter is strange because it considers ailments and mortality. The primary motif in this book is the debacle. This story starts with the hero's burial and then takes the reader back to his lovely but lost youth. It also talks about his sensuous lifestyle and marital fidelity. Like all other Rothian books, Everyman combines masculine porno fantasy with mental and physical collapse. Roth derived the inspiration for this title from the morality dramas Everyman from of the fifteenth century. Death contacts the story's protagonist after he unexpectedly crosses paths with him while on the road. Roth had known from his time as a child that religion was a deception, and he regarded all religions as repugnant. He found their juvenile and useless superstition folderol repugnant, and he really cannot stand how absolutely immature individuals were (Roth, p. 51; McDonald & Roden, 2016).

The novel's plot begins at the protagonist's burial in a cemetery. The readers are given knowledge about the life of the nameless Everyman who was determined to live it in the years following sexual freedom there in the late 1960s and early 1970s through the soliloquies of grieving in the graveyard. The hero divorced each of his wives to put an end to his three marriages. His first marriage's two sons loathed the anonymous Everyman for abandoning their mother. Additionally, the main character wed a Danish model who was 24 years old instead of his second wife Phoebe, who was one of the most beautiful females he had ever seen. Nancy, Phoebe's daughter, adored her father and remained at his side until his passing. The main character quickly divorces his third wife after having a brief affair with the nurse Maureen who cared for him while he was ill.

Nancy, Phoebe's daughter, adored her father and remained at his side until his passing. The main character quickly divorces his third wife after having a brief affair with the nurse Maureen who cared for him while he was ill. This interesting book opens in a graveyard where everyone is listening to the man's family members, especially his wealthy older brother Howie, who has a happy family life, recount the man's life. In contrast to the maker's judgement displayed in the 15th-century theatre Everyman, which warns the public that mortality and the grave invite everyone thus everyone must face the judgement, the protagonist in this play appears to be asking the audience to judge him. Additionally, the book's protagonist has appeared to serve as a constant reminder to readers of the author's ill health.

The starkly conflicting religious beliefs of an elderly man who has spent the majority of his life dating ladies half his age are effectively expressed in this paragraph. He has children and sons from numerous women. The sons are hesitant to forgive the hero for leaving their mother when they were young, despite the daughter's devotion for her father. It was possible to determine the physical, sexual, and mental tragedy of the hero as well as the difficulties he faced during his final period through the testimony of his sons and his second wife.

Tolstoy's *The Death of Ivan Ilyich*, Sartre's *Nausea*, and Mann's *Death in Venice* are the three texts that Roth used as inspiration for Everyman. The contemplation of mortality, the limits of a mortal human, as well as old age is the key themes in this book. The word "debacle" therefore serves as its main motif. The failure is even further demonstrated by the protagonist, who tries to cheer himself up by calling his daughter:

Yet what he'd learned was nothing when measured against the inevitable onslaught that is the end of life. Had he been aware of the mortal suffering of every man and woman he happened to have known during all his years of professional life, of each one's painful story of regret and loss and stoicism, of fear and panic and isolation and dread, had he learned of every last thing they had parted with that had once been vitally theirs and of how, systematically, they were being destroyed, he would have had to stay on the phone through the day and into the night, making another hundred calls at least. Old age isn't a battle; old age is a massacre (Roth, 2006, p.155).

The storey begins in a New Jersey cemetery when Everyman, the main character of Roth's book, is discovered by the kin he abandoned and buried decades earlier. His two sons, Randy and Lonny, were actually their mother's children and were middle-aged men from his problematic first marriage. They were able to understand little of him that was good and a lot of what was abhorrent as a result. The tangle in family ties is depicted on just the first page. Just on the coffin, his boys spat dirt out of rage. His daughter, the sole heir, paid her final respects, and she did so in grief. His older brother Howie was another member of the family that felt sorry for the hero. The 77-year-old guy reported that the man had loneliness as well as health issues in his later years. Although we phoned each other when we could, Dad isolated himself from me toward the end of his life for reasons that were never made clear (Roth, p.6).

In the decade that followed World War Two, the father of the hero owned a modest jewellery shop in Elizabeth, New Jersey. He was so generous that he extended credit to neighbourhood immigrants who came to buy wedding bands. Howie remarks at the burial, "Everyman is a symbol of the past. "There was the Depression, there was the War, but there was also the Weddings, there were our Salesgirls, there were trips to Newark with hundreds of dollars' worth of diamonds stashed away in the pockets of our mackinaws," (Roth, p.10).

Little boy protagonist in Roth was never more than a short distance from home. In his father's jewellery store, he frequently provided help to the young salesgirls. Prior to realising, he was content with his life, he enjoyed being around girls (Montoneri & Franks, 2021).

The protagonist of Roth's storey was a successful advertising company executive who rose to his position via talent and hard work. While in power, he had numerous marriages and adulterous encounters. His last years are the main focus of the narrative. He became accustomed to going to the hospital and being alone, which added to the book's depressing tone. Disaster hit on a physical as well as a psychological level. Divorce from marriages and other relationships leads to loneliness, poor health, and ultimately death. When the protagonist visits the cemetery where he would be buried and inquires with the gravedigger about the practicalities of burial, the breakdown becomes actually avoidable. To emphasise the tragedy of the hero's mistakes, the loss of connections and love, and finally his demise, Roth painstakingly composed his lines (Sauter, 2018).

Every man keeps marrying, then leaving, women for pleasure. His union was a total failure. He stopped loving his first wife and left her as well as abandoning his two sons. After that, he got married again and had a daughter. Her father gave her the name Nancy because he only wanted one girl to admire her till his passing. He also got rid of his second wife so he could wed a young Danish model. All of Everyman's marriages ended in divorce, and the time and effort he devoted to putting them out of his mind had an effect on his health. His relationships and health were getting worse (Izadpanah, 2020).

Roth is a Jew, a people that have experienced a lot of suffering. He resembled his ancestors exactly in every way as the protagonist of this storey committed crime after crime and became a museum of wrongdoings. The main character in Roth is made to pay a high price because of his disregard for his religion, which views adultery as wicked. It was a terrible and abhorrent catastrophe. He was left to live out the remainder of his days as an orphan with no one to care for him save his only daughter Nancy, the only one who had ever pardoned him for all of his adulterous affairs and adultery.

The struggle the hero engaged in as he lay dying in the hospital is comparable to the slaughter of his hard-nosed ancestors in the desert. In contrast to the forerunners, who suffered a catastrophe because they sinned in opposition to their God in every conceivable way, the modern Everyman died as a result of a carnal deed. Additionally, because of his fragile and weak disposition, he lost every member of his family. The instability in love, relationships, and health are essentially revealed in Roth's Everyman, which ends with loneliness, a protracted illness, death, and burial.

The Everyman in Roth's Everyman appears to be regretting the loss of Phoebe, whom he mistreated and left despite her trust in him, much like the Everyman in the mediaeval play laments his lack of trust. Despite the fact that she was ready to pardon Everyman for his hidden liaison with his secretary, he chose to break her heart and wed her secretariat instead, believing that this would be the, "easiest way to cover up the crime" (Roth, p.124)

In general, humanism in the modern world is hard to describe. It defines the period of the classics' resurgence, the independence of literary comprehension from matters of faith, as well as the spiritualistic example that sees in it the unfolding of man's desire and development as a "intellectual individual." On the other hand, it is connected to the beginnings, boundaries, and temporal origins of European literature. When used in this way, the term is often interpreted positively as an affirmation of humankind, its creative and literary production, and history's role as a "educator of humanity." Anti-humanism is thus defined, and is further defined in light of the greatest tragedies and historical catastrophes of the 20th century, which fundamentally altered conceptions of human integrity, man, and reason (particularly the Kantian one) and highlighted the need for new interpretations of human nature (associated with language, way of speaking, body, willingness, nature, beauty, etc.).

Everyman by Philip Roth makes numerous allusions to immigrant memories and experiences. It covers the lives of people torn between the past and the present, between freedom and religion, and between seeking transcendence through humanism rather than via belief in God. It also discusses the disagreements between dads and sons and how modern revolution affected their ideas. This writing is about the human in the face of suffering, history, duality, and ultimately transcendence. It also discusses one's own suffering and the conflict between accepting and rejecting God. It is comparable to Romantic poetry as opposed to Classical poetry since it is impetuous, confident, arrogant, and irrational. It demonstrates the challenges of immigration, the safe but isolating middle-class existence that follows, and finally the unique challenges of cultural acceptance: integration and the resuscitation of tradition (Vethasigamani, 2019).

They serve as a powerful example of the internal and external division of Jewish identity. Jewish community identity is changing, but it is also being influenced by American culture and history. Assimilation or divergence is the guiding principle for Jewish Americans. Particularly in the way his characters are portrayed, Philip Roth differs from the Jewish American authors previously mentioned. One can discover several instances of Jews who have been wronged by other Jews throughout Roth's books, to paraphrase Derek Rubin. Both Roth's characters play stereotypes and then subvert them (Simonetti, 2021). This is one of the author's latest endeavours. "Writing in and responding to today's fractured world in which many individuals are simultaneously at home in multiple settings and yet not completely rooted in any," (Roth, p.312).

Humanism, morality, and connection are all covered in Roth's books. Additionally, he makes an effort to portray Jews both home and abroad realistically. He concentrates on the struggle of the Jewish people against oppression. The assimilation process, which enabled Jewish people to advance, is one of the most significant themes in this literature. Young Jewish intellectuals who are focused on their jobs are another theme in Roth's work. Roth provides examples of the societal issues facing the world.

The catastrophe is a crucial component of Roth's works. Nearly every one of the major characters commits crimes, and as a result, suffers from paranormal ailments, mental breakdowns, or is violently killed. Being the descendant of Moses and Aaron, who gave the Israelites the Ten Commandments and the principle of punishment for transgressors—an eye for an eye and a tooth for a tooth—Roth, the modern and postmodern vates, administers rules and decisions without the aid of preaching like a Rabbi on a pulpit. No one escapes punishment, not even Roth's own megaphone and main protagonist Philip. By admitting his wrongdoings, Roth grows into a renowned prophet, much like King David, who repented of his guilt after seizing Bathsheba illegally. Philip Roth is notable because of how his literary works, which are based on modernist and postmodern anarchy, are written. His protagonists represent the fervently held humanist impulse. Being Jewish and an American Jew are in continual conflict for them. The symptoms of post-traumatic stress are projected onto his characters.

2.1 Promoting Compassion and Empathy

The protagonist's experiences could serve as an example for readers on how to develop empathy and compassion for others. By emphasising the value of human connection and the significance of treating others with compassion and respect, the story can encourage readers to develop a larger, more inclusive worldview that transcends individual and group concerns.

Contrary to the mediaeval morality play that gives this book its name, in which God's mercy ultimately leads Everyman to salvation through prayer and eternal life as well as the power that comes from his few good works, Roth offers his Everyman little in the way of solace or a parting moral, and save for words from his mother, "Warm with the only satisfaction to be had, 'Good,' she replies to her boy, an old man himself now and about to die. 'You lived'" (Pierpont, 2006, p. 87).

The protagonist's life has a recurring pattern, which is mirrored in this concluding thought, which is also possibly Roth's quietly inserted assertion of what he thinks is possible. While he prepares for the hernia procedure in a lonely hospital room with such a dying child in the bed beside him, Everyman, a fearful nine-year-old, receives his father's guidance and comfort. The father has lived a life of dignity and has carried out the following directive:

"You can do it, son. . . It's just another job of work as far as you're concerned. Do the work, finish the job, and by tomorrow the whole thing will be over. You hear the bell, you come out fighting" (Roth, p.23-24).

Everyman subsequently imparts this stoic attitude to his daughter Nancy after a running injury abruptly and unpredictably ends Nancy's promising high school track career. "There's no remaking reality. . . Just take it as it comes. Hold your ground and take it as it comes," (Roth, p.5). The pathos of Roth's statement that life is a "journey," is increased by the fact that she sticks by her father notwithstanding his adultery and his divorce from her mother and tells this narrative to herself during his burial with affection and compassion. A fight all must ultimately lose is the, "Battle to remain an unassailable man" (Roth, p.16).

Roth is unable to offer such consolation, even if the basic lesson of the ancient Everyman is that material wealth and pleasures are ultimately irrelevant since only God's favour, achieved through prayer, repentance, and good deeds, can deliver salvation. His writing describes how one man's physical condition deteriorates as a result of assault after assault until the inevitable but unexpected outcome. Despite the fact that this isn't a funny or light hearted book, ironies abound.

The biggest sin of man, even so, is the abuse of his own body, which turns into a symbol of materialism and ample supply and, as a result, deteriorates; it becomes a field of computers that support any human behaviour as if in response to the morals that have been devalued by the capitalist American society as well as its ardent consumer culture, which views intimate relations and bodies as only commodity markets. The soul, which can no longer bring salvation to the perishable creatures of late modernity, is ignored by this reification (Krstić, 2017).

2.2 Promoting a Universalist Viewpoint

The book's recurring themes of ageing and mortality serve as a reminder of how commonplace human experience is. By encouraging readers to think on their own lives and the choices they have made, the novel can develop a wider, more inclusive perspective that transcends individual and group interests and emphasises the inherent dignity of all humans.

"To learn what the point of not living is all about." Isn't that the core of the issue that everyone has to deal with at every phase of our

existence, each in our own way, in one manner or another? The inevitable attack on narcissism is the certainty of loss, and the requirement to obey to the requirements of the truth principle? Another time in the novel, the elderly spouse of a kind and helpful friend and co-worker who served as Everyman's supervisor and mentor adds thoughtfully, "Old age is a battle, dear, if not with this, then with that. It's an unrelenting battle, and just when you're at your weakest and least able to call up your old fight," (Roth, p.143-144).

However, they all had a nice, positive outlook when picking up a new skill. However, as the conversation continues, it diverges to talk about illness and make similarities to medical histories. Instead of emphasising the usefulness of the artwork, people started to identify with one another based on their illnesses. Ironically, it took the elderly guy the longest to get used to the herd's genuinely revolting mentality than a simple act of relief. It should be highlighted that even though the protagonist focuses on avoiding the herd, he actually desperately craves companionship. Even trying to find a friend who shares his interests proved futile because he lacked the strength to build one or was unable to do it on the available land (Thiyagarajan, 2022). Everyman's deciding statement is based on his reflection on these words, "Old age isn't a battle; old age is a massacre" (Roth, p.156)

Human lives typically end pitifully in Everyman, providing the grieving with neither comfort nor closure. In fact, the psychological undertone of the entire work shows that characters are at least partially conscious of the fact that they are confined to a world without the need for a metaphysical horizon, or perhaps a world that is fundamentally cut off from God and salvation (the "dilapidated" Jewish cemetery where the funeral is held may serve as a metaphor for the decline of this religious sentiment). Given this, it shouldn't come as a surprise that, after Everyman's burial, the audience is given yet another strong image of a miserable and dull world in which all major events finish "not with a bang but a whimper," (Eliot, 82). "That was the end. No special point had been made. In a matter of minutes, everybody had walked away—wearily and tearfully walked away from our species' least favorite activity and he was left behind" (Roth, p.14-15).

The concise statement "and he was left behind" shows Roth's atheism's alignment with a materialist focus on the human body with ironic comedy. In Roth's world, funerals do not result in the souls being carried up to heaven; rather, the bodies that constitute our subjectivity are abandoned and left to decay underground. Thereby, Roth's materialistic interpretation of religious rites is strengthened and continued in Everyman's funeral incident by emphasizing the material locus which, in Roth's opinion, is essential to human subjectivity the body.

It is clear that this is impossible. Even a conscious understanding of desire's abasement would not be sufficient to combat the actuality and temptation of the elevation it simultaneously offers because want abases and exalts in equal measure. In fact, Roth suggests that there are some experiences that people can never truly separate themselves from, and as a result, desire is continuously threatening the (ageing) human subject with the humiliation of cyclical and abusive behaviour (Gordon, 2016). a fashion that avoids taboos and forbidden pleasures and thus transcends them. He is no longer feeling, "A full human being" (Roth, p.59)

The perception that he has grown into a lesser human being in relation to his past undermines his self-assurance. These words appear:

Thirty years ago, he wouldn't have questioned the outcome of going after her, even if she was still young, and the thought of receiving an embarrassing rejection would never have crossed his mind. However, the enjoyment of the confidence and the engaging playfulness of the dialogue were lost. He made an effort to hide his nervousness, need to touch, craving for just one such body, futility of it all, and his insignificance, and it appears that he was successful (Roth, 61).

Everyman appears to be at war with his state as he says, "Old age isn't a battle; old age is a massacre" (Roth, p. 72) as his hostility towards aging and his physical state. He engages in transgression to reassure himself of his sexual and physical prowess as his progressive disintegration gallops forward. His passion for all things sexual drives him to have affairs with women. He appears to be in a race against time and to be dying, and as his hospitalizations rise, he becomes more fixated on life's transgressions. The anonymous individual in Everyman battles with his deteriorating body and has numerous operations in order to avoid passing away, as it is stated in the story, "...now eluding death seemed to have become the central business of his life and bodily decay" (Roth, p. 71).

Everyman focuses on the protagonist's struggle with long-standing health issues; the only solution to these issues seems to be death. In conclusion, the character of Everyman suffers with ageing and is continuously confronted by the fact that death will inevitably happen in their lives, despite their best efforts to avoid it. They are powerless to get over this frustration. These are the issues that could arise in daily life and affect our private lives. Over time, we might begin to feel vulnerable and uneasy with the idea that death could happen to us at any time (Izadpanah, 2020).

2.3 *Fostering a Sense of Neighbourhood*

Finally, the book might work as a catalyst for readers to develop a sense of belonging and interpersonal ties. The story can inspire readers to create stronger, stronger communities that go beyond individual and collective interests and advance the ideas of neo-humanism by highlighting the significance of human interactions and the importance of treating people with compassion and empathy.

Turning now to the examination of Everyman, one can observe how the protagonist bears the marks of humiliation and disdain. Everyman relocates to a seaside house in an effort to escape the bustle of the metropolis. Later, he realizes that his decision to move was not a wise one because,

...this was stagnation. There was an absence now of all forms of solace, a barrenness under the heading of consolation, and no way to return to what was. A sense of otherness had overtaken him – "otherness," a word in

his own language to describe a state of being all but foreign to him ... Nothing any longer kindled his curiosity or answered his needs, not his painting, not his family, not his neighbors, nothing except the young women who jogged by him on the boardwalk in the morning. My God, he thought, the man I once was! The life that surrounded me! The force that was mine! No "otherness" to be felt anywhere! Once upon a time I was a full human being (Roth, p. 59).

His voluntary decision to relocate to the retirement community can be seen as one of the most significant indications of his shame. When confronted with his physical flaws, Everyman decides to live somewhere where they are less obvious and surrounds himself with people who can be "More readily identified ... by their ailments than by their paintings" (Roth, p. 36)

According to Miller (2013), one's fault "stands in the perspective of others as superior and others as witnesses." Embarrassment perspectives can be taken on one's feeling of "otherness." This is what every guy feels when he compares his present circumstances to the abundance of his old existence. It is also possible for "otherness" to refer to the internalised gaze of the superego, or to an observer who does not typically appear in the speaker's reality but does so in his mind. In other words, he constantly exposes himself to a person who is assessing whether he qualifies as a "full human being" or not.

Everyman teaches painting classes to individuals his age, and despite being surrounded by elderly people who are afflicted with various ailments, he has a special affinity for Millicent Kremer, who is also his best pupil. It is obvious that Everyman does not practice "art for art's sake"; instead, he does art for the purpose of transgression. In a similar way, uses his talent for painting to pull off the great con that he manages to pull off.

Everyman is largely built on the idea of the American Dream as a common ethic and set of values. The Declaration of Independence's assertion that "all men are created equal" is repeatedly cited in the novella, which promotes the growth of a new personality and way of life. Our everyman succeeds in life by working hard; he begins working at an early age at the family's Elizabeth diamond store and performs his duties admirably.

His battle to establish himself in the unfamiliar environment calls for respect for his Jewish heritage as well as continuous advancement towards acquiring a new identity; as a result, he laboriously adheres to the rules set down by his father as well as respects his family. The resurrection and regeneration with in American melting pot occur when a person develops their own independence and a new sense of identity. In order, the father takes a risk by founding a store during the Depression, "To have something to leave his [my] two boys" (Roth, p. 57)

Additionally, the fact that our protagonist is unidentified throughout the entire book emphasises his emigration from his nation of origin and his leisure time in the Promised Land of America. Our everyman might be anyone, and his life storey could have occurred to anyone; nonetheless, his anonymity is the key to his success because he reinvents himself while upholding the Puritan ethic of steadfast effort, and as a result, succeeds in moving from being homeless to being affluent. This concept of perseverance served as the compass for success and survival for many immigrants in their new environment.

After this singular and tragic occurrence, nothing was the same because people were left to battle the unfathomable and irrational fear that resulted from a horrible and terroristic incident that appealed to their senses. The trauma increased insecurity and introduced terror onto US soil. Our hero constantly worries that a surgeon who reminds him of a terrorist will harm him or that a fresh attack in the city will harm Nancy, his daughter. Not only does he prefer retirement at the Jersey Shore to enjoy tranquilly, safety, and to fulfil his, "Deep-rooted fondness for survival" (Roth, p. 66)

A desire to atone for one's misdeeds as well as a yearning to be near the sea's scent and healing power. A reflection of both the fast-paced American way of life and the ongoing developments in the capitalist period is the family business' fascination with pricey, genuine timepieces. Additionally, it embodies the American concept of the real and the real, which provides the possessor a sense of dominance and supremacy. The conversation with the African American grave robber can also be related to the New Americans' comprehension of counterpoint after reading and the disclosure of US policies intended to exclude someone else; the African American appears to be reminding Everyman of the relevance of its origins and their lasting significance. Our protagonist appears to have no roots because he has given up his religion and family. Religion was foreign to him; he had no use for quaint notions of heaven or hocus-pocus about death and God. We were the only thing left (Roth, p. 51). As a result, he dies alone on the operating table, without the support and consolation of loved ones or inner peace. The bones drive him to atone by reminding him of his sincere alliances. His current belief is that "Life goes on and on" (Roth, p. 169).

The realisation that he's transformed into someone he disdains can be substituted for a tranquil death. In terms of style and theme, Philip Roth develops an all-American novella in which the protagonist is really the common American protagonist, a universal topic that symbolizes every American citizen; he is indeed the normal everyman. The protagonist's family reflects the social characteristics of the United States, and the family as a whole represents American culture. Since his cyclical life narrative keeps bringing him back to rugs as well as death, his wealth and enthusiasm for light in the City upon such a Hill fade into darkness, and he is bound to share Willy Loman's destiny from Miller's *Death of a Salesman*. The presence of his adored daughter Nancy, who stands in for the possibility of a better future after showing tribute to the origins and bones of the Fathers, though, keeps hope alive and should be embraced by all Americans.

2.4 Highlighting the Value that All People Possess Inherently

The protagonist of the book goes through difficulties that force him to confront his own death and reflect on the choices he has made in life. By highlighting the frailty and transience of life, the book can act as a reminder of the inherent value of every person, regardless of their social standing, individual accomplishments, or other factors.

Roth's 2006 book, *Everyman*, begins with the initial of several funerals it will detail. This funeral actually marks the end of the book's timeline because Roth starts his account of the life of the book's nameless protagonist with his burial. After delivering a quick eulogy, the protagonist's adult daughter Nancy is "like a ten-year-old kid" and is forced to perform the onerous task of sprinkling soil over her father's coffin:

She turned toward the coffin and, before laying a clump of earth on the lid, whispered softly, with the air of a little girl who has just experienced something strange, "Well, this is how it ends out. Dad, there is nothing further we can do. She started to cry as she recalled his own stoic maxim from years earlier. She informed him, "Reality cannot be changed." Just accept things as they are. Keep your ground and take the blows as they come. (Roth, p.)

Nancy was comforted by the protagonist's "stoical maxim" after learning about his divorce from her mother. "That was the truth and the best he could do" (Roth, p. 79). Although the truth of death is incomprehensible and painful, she refigures it in this verse to signify admitting that "there was nothing... we can do" and that there is no escape this universal destiny. It's advice given by a daughter to a dead father, ostensibly admitting that she can't bring him back and that he can't "remake reality" or live another day. Nancy, however, is considering her father's words of wisdom and persuading herself that she feels compelled to participate in, "Our species' least favourite activity" (Roth, p.15)

The act of tossing or shovelling soil over a grave is brought to the reader's attention once more later in the novel, at the burial of the protagonist's father, when the tomb is filled by the mourners in accordance with traditional Jewish customs. The main character is still recovering from a recent quintuple bypass surgery and is too frail to assist with the strenuous labour, so he can only watch as his brother, sons, and nephews build the grave:

His father was going to lie not only in the coffin but under the weight of that dirt, and all at once he saw his father's mouth as if there was no coffin, as if the dirt they were throwing into the grave was being deposited straight down on him, filling up his mouth, blinding his eyes, clogging his nostrils, and closing off his ears (Roth, p. 60).

Seeing the grave get more and more covered in earth is, for the protagonist, "Like a second death, one no less awful than the first," and then he informs his ex-wife, "now I know what it means to be buried. I didn't till today" (Roth, p. 61). This brief and depressing work, which starts with the protagonist's funeral, proceeds backward through his existence through the narrative of a succession of sicknesses, and afterwards forward a little to his death, appears to be driven by the need that we comprehend the significance of having to be buried as well as accept that such a fate that awaits us all that "there's no remaking reality". As well as an episode where a gravedigger meticulously explains the ins, as well as outs of trying to dig a grave towards the protagonist, Roth's assertion on including such explicit details of the material universe of burial, seems to continue the process of dispelling illusions about death by highlighting the fact that what a dead body is entombed in a coffin beneath six feet of earth and it will continue to stay there forever.

Readers are told that Roth's protagonist does not need religious solace and is resolved to accept death as nothing but oblivion in his advice to his daughter, which suggests that he maintains this sense of reality in the face of death, "No outdated ideas of heaven or hocus-pocus about death and God for him. There were just our bodies, which had to live and die according to rules established by the bodies of those who had gone before us," (Roth, p. 51). But he can't help but revolt against this dismal result. Late in life, plagued by heart issues that have necessitated several surgeries and kept death ever-present, he finds himself irrationally envious of and bitter towards his brother Howie's health. Although, "He was not without a civilized person's tolerant understanding of the puzzle of inequality and misfortune,". He learns about himself, "The spiteful desire for his brother to lose his health," nearly believing, "That Howie's good health was responsible for his own compromised health" (Roth, p. 100-1).

He "tries on" that fate because he is unable to restrain his longing for a different outcome. Despite his seeming clear-eyed resignation to the demise of his health and virility, he succumbs to the "folly" of pursuing a young, gorgeous woman he sees running because he can't control "His need for the final tremendous outpouring of everything," (Roth, p. 134). It seems difficult to stand your stance and accept reality as it comes. If one were to approach Roth's entire work, "there's no reconstructing reality" could serve as the guiding principle. His narrative has been characterized by a rejection to commit to every one concept or position without also taking up its contrary, as I've explained in this thesis. In a certain sense, this strategy implies an unwillingness to impose a constrictive and reductive view upon a world that is invariably complex and incomprehensible. The anonymous protagonist of *Everyman* is reminiscent to Uncle Asher, a figure from Roth's first book, *Letting Go*, who advises Gabe Wallach to "let it flow" and says, "I'll take the shape the world gives me."

Posnock highlights Asher's comments as crucial to understanding Roth's sensibility because they echo Emerson's sense of abandonment and accept that "reality seems resistive to our ideas, and the only thing we can bank on is the unaccountable." According to this reading, rather than Jewish critics who would actually offer a different image in order to boost "public relations," to borrow the words of Saul

Bellow, Roth's analysis of the neighbourhoods in *Goodbye, Columbus* serves to more accurately reflect "our sense of reality." The books from Roth's "autobiographical" phase emphasise the frequently unpleasant consequences of the autobiographical movement and serve as a continual reminder that no work occurs in solitude.

Everyman follows a single man through his relationships, illnesses, and physical deterioration. The title, like its predecessor from the early modern character study "The Summoning of Everyman," emphasises universality or at minimum commonality—that a life may be gauged from start to finish by its material circumstances. It also depicts a single life in a similar fashion to the early modern drama in order to demonstrate the fundamental stakes that underlie every decision—the personal repercussions and moral gambles—that follow from every action. Roth's book, however, seems to be built on a fundamentally anti-metaphysical premise, in contrast to "The Summoning of Everyman," which seeks a type of Biblical embrace of God's benevolent but stern judgement. Roth appears to be suggesting that everything about who we are as well as how we'll be regarded is what we make in this world.

His father had become religious in the last ten years of his life and, after having retired and having lost his wife, had taken to going to the synagogue at least once a day. Long before his final illness, he'd asked his rabbi to conduct his burial service entirely in Hebrew, as though Hebrew were the strongest answer that could be accorded death (Roth, p.51)

It is not uncommon for people to turn to religion later in life. Thus, *Everyman's* father is remarkably similar to Roth's own father. Pascal's Wager has a philosophical definition that states that if one does not believe in God, they may lose everything in the afterlife, which could lead to existential distress. The father of *Everyman* returns to the synagogue as a result. On this late-in-life homecoming, his son says nothing more than that, perhaps even with regret. Due to his materialism and individualism, *Everyman* has no relevance to his father's Judaism. Is Hebrew a true antidote to death? While death is so fundamental and universally true, Hebrew and Jewish rituals and the people known as rabbis are essentially splints binding together real broken bones.

The connections between what Roth says in *Everyman* and how he depicts his own father's gradual re-engagement with religion call for further examination. Here, however, there is one thing to keep in mind: in each of these tales, a parent's choices are what lead to interaction with Jewish ritual, much like Roth himself in *Patrimony* had to meet with the rabbi and the synagogue society that his father belonged to in order to discuss the lost tefillin. And in both instances, it knocks the main character (Roth's *Everyman* in *Patrimony* or *Everyman* as Roth presents him) to the ground, triggering deep emotions and memories, or provoking thought on a subject they had never truly studied before. However, *Everyman* is still recovering from his surgery from the funeral.

The best he could do to be as immersed in the burial's brutal directness as his brother, his sons, and his nephews was to stand at the edge of the grave and watch as the dirt encased the coffin. He watched till it reached the lid, which was decorated only with a carving of the Star of David, and then he watched as it began to cover the lid. His father was going to lie not only in the coffin but under the weight of that dirt, and all at once he saw his father's mouth as if there were no coffin, as if the dirt they were throwing into the grave was being deposited straight down on him, filling up his mouth, blinding his eyes, clogging his nostrils, and closing off his ears. He wanted to tell them to stop, to command them to go no further—he did not want them to cover his father's face and block the passages through which he sucked in life. I've been looking at that face since I was born—stop burying my father's face! (Roth, p. 59–60)

Several things are currently in front of us as *Everyman* visits his father's grave, including the scooping of dirt, the hiding of a star of David, the ritual's awareness of our transience in the midst of the eternal, and the desire to scream against the necessary in favour of the desired impossibility. In a manner, the funeral acts as his father's final lesson. *Everyman* now possesses a reminder of the past that, as Alter notes, must be utilised to imagine a time without his father. A future in which his connection to the past is suddenly severed, and he loses his father's warmth, voice, and memories. He "wanted to tell them to stop," but he couldn't because it was against the rules.

The same causes for this sorrow apply to every guy because of his duty to his father and because of his father's desire for a Jewish funeral. *Everyman* sees his father's coffin being covered in dirt as a result of the ceremony's terrible reality. Through Jewish ritual from the afterlife, *Everyman's* father appears to be pressuring his son to comprehend a materialist truth—the love of a son for his father. The realisation is neither particularly profound nor uniquely Jewish. Therefore, it is not necessarily the end purpose of every religious act. Even the most basic moral insights require a technique for people to arrive at. Through Judaism, the father of everyman is providing that for his child. That also functions. The effectiveness of a father's burial is based on how his son interacts with the tangible artefacts of ancient ceremony, moving and oscillating with them. At its core, the rite is just a celebration of communal and patrimonial obligation that is hardly audible above the shrill bleat of materialist individual freedom.

Everyman must find solace in the solitude and emptiness of seeing his father's coffin disappears beneath the earth and realise that it's his personal life that stands in for his father's. But during the rite of the father's burial, the father's life briefly feels present again. Even after passing away, the father is still alive. *Everyman* screams out for his father's live face as he reaches for that recollection, which is rendered tangible during the burial process. According to Scholem's "withdrawal as revelation," every person possesses a will to survive that is in direct opposition to the reality of finite materiality. Roth claims, "But then it's the commonness that's most wrenching, the registering once more of the fact of death that overwhelms everything" (Roth, p. 15).

Read "recurrence" instead of "commonness" or even "once-moreness," as what is overwhelming is the reality that death has "once again"

entered our lives—its recurrence, once again. The activity of ritual thus points outward, not towards the self but towards the world, someplace at community, at the shared inside the personal, and it is this repetition—the timeless arising from within the ordinary—that is the most agonising. However, for those who don't think they are conceivable, restorations can be hard to see. Roth reflects on Everyman's denial of a theological defence while visiting his father's grave. "No hocus-pocus about death and God or obsolete fantasies of heaven for him. There was only our bodies, born to live and die on terms decided by the bodies that had lived and died before us" (Roth, p. 51).

However, the emotion is quite different when we read it again. When a guy looks out over the vastness of the sea and realises that the distance is only a little piece of something greater, he gives his own existence a specific amount of importance. Roth clarifies, "convinced of his right, as an average human being, to be pardoned ultimately for whatever deprivations he may have inflicted upon his innocent children in order not to live deranged half the time" (Roth, 32).

Such a contrast to the sentiment this seems like, "*Born to live and die on terms decided by the bodies that had lived and died before us,*" Who will 'forgive' me at the end? What higher court should one's behaviour be considered in? Maybe getting his kids to forgive him is all that Everyman is talking about. What higher court should one's behaviour be considered in? Maybe getting his kids to forgive him is all that Everyman is talking about.

Characters speaking from a fictitious or peripheral perspective are given the absurd but incredibly potent task of portraying and exposing human life by endangering its purity and of providing the reader with a more in-depth and emotionally impactful storey by removing themselves from their usual position. Discussion of literature's propensity to do everything at once is prompted by this phenomenon. Linguistics and semiotics have demonstrated that, in addition to being a historically constrained geographical product, words are part of a wider relational system and meanings. On the idea that humanism is plural, it is based (Kaiser & Thiele, 2017).

Comparative studies can be very helpful in identifying and analysing narrative methods of trying to represent the "human" as well as in orienting the reader on thematic, theoretical, and linguistic tiers by bridging anthropology and philosophy and focusing on topics like the treatment of myth, background, paradise on earth, beauty and also the body, etc. Similar to how contemporary humanism provides an alternative perspective on the world, global literature encourages readers to examine the literary cosmos "from a different viewpoint" (Wallis, 2020).

Hence, even while this may be regarded as the starting point, the approach for studying literature ought not to be restricted to locating or examining a text or collection of texts which are believed to be its foundation. The finding of a "inter-textual mosaic" also cannot be the exclusive objective and delight of any comparative literature inquiry. If a text has to convey more than one meaning due to its complexity, reading should, using historical and philological context, show the whole signification that is implicit in the text itself and goes beyond any author's intended meaning. It's critical to take into account the text's explicit language and implied meaning, imagery and ambiguity, different figural levels, connections to tradition, as well as cultural context.

The study's potential conclusion is that modern humanism is founded on this through negation in the production and consumption of texts, on the idea that human civilization is not monolithic but rather multifaceted and dynamic, meaning that understanding it necessitates a long gaze through immense time and the fresh perspectives of contemporaneity. As a result, promoting and developing a humanistic culture in general is an exciting work in progress that necessitates a diversity of methods, discourses, and methodologies that may transcend boundaries and encourage critical thinking and imaginative creativity (Chevalier & Buckles 2019). The relationship between comparative literature and the humanities, the arts, and diverse literary genres is crucial to this struggle. In addition to encouraging research projects and cultural events, its subjects and teaching methods act as a cornerstone for the relationships between schools and universities and significantly aid in the growth of an autonomous, critical, and enduring culture that is the idea of existence learning (Vartiainen et al., 2022).

3. Conclusion

In Roth's writings, humanism, morality, and connection are discussed. He also tries to realistically portray Jews both domestically and overseas. He focuses on the Jewish people's fight in the face of adversity. One of the most important themes in this literature is the assimilation process, which allowed Jewish people to advance. Another aspect of Roth's work is how he depicts young Jewish intellectuals who are preoccupied with their careers. The world's societal problems are illustrated by Roth. According to the title of the book *Everyman*, every one of us may experience these feelings again at some point in our life, and the study wants to draw attention to this possibility. The inevitable ageing process and the resulting dying thoughts that periodically wander through our brains can turn into an obsession, one that we should try to find a method to resolve or, at the very least, learn to live with. According to the original study's findings, contemporary humanism was founded on this through opposition in the creation and consumption of literature; on the notion that human civilization was not monolithic but rather multifaceted and dynamic, meaning understanding it required a long gaze through enormous time and the new perspectives of contemporaneity. Because of this, the growth and spread of humanistic culture generally is an exciting ongoing endeavour that calls for a range of methodologies, discourses, and approaches that may transcend limits and restrictions while still fostering critical thinking and imaginative creativity. The studies were essential to this competition, as were their connections to the humanities, the arts, and other literary styles.

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Mrs. A. Chrispin Antonieta Dhivya conceptualized and developed the arguments presented in the article and Dr. Prakash A wrote the manuscript and contributed to discussion, interpretation, the edition and revision of the paper. Dr. S.Mathanavalli contributed in editing and proof reading. Dr. Monika RP contributed in revising the article. Dr. Sweetline S contributed in editing and correcting the format accordingly.

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