

Principles of Personality in the Work of Mu.Anbucelvan's Short Stories are based on the Theory of Textualism



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ABSTRACT: This paper aims to evaluate the achievements of Mu.Anbucelvan's short stories are based on the Personality Principles of Textualism Theory from 1971 to 2008. The author's identity is found in five groups of short stories from the aspects of subjectivity, individual style, individual design, individual personality and individual actions. From the analysis, it can be assumed that the author succeeded in achieving a level of individualistic idealism which is the distinguishing characteristic between one author and another.

KEYWORDS: textualism theory, individual style, individual design, individual personality, individual action

INTRODUCTION

The principle of individuality or individualism is the pinnacle and most important in Textdealism theory. According to Mana Sikana (1998), the theoretical philosophy of Textdealism in the principle of personality asserts that every author should strive to produce or create their own personality traits. The principle of personality has been analyzed and shows four main factors which are the author's efforts to achieve the level of personality, explaining the characteristics of personality and how the principle of individuality is done by the author as well as talking about the position or position of authorship. In an effort to recognize Mu.Anbucelvan's identity, the researcher will analyze all aspects of the principles of personality, namely subjectivity, individual style, individual creativity, individual personality and individual actions.

SUBJECTIVITY

Subjectivity refers to the efforts of the author or the text in surpassing himself. An author's method of gathering ideas, selecting the content, unloading the material, maturing and finalizing is identical to the construction of the author's subject (Fauzi Hasan, 2018). Referring to Mu. Anbucelvan, a famous and prolific author in the world of Tamil literature who cares about society, was impressed by the prominence of society's problems in his short stories.

Mu.Anbucelvan wrote short stories as his main genre and he was very much in control of the turmoil that happened in Indian society. The question is about the social, economic, educational, and political problems that are related to the upheaval of Indian society. The world of thought and philosophy no less has an impact on the cultural upheaval that is the catalyst for the authorship of a nation. By holding the philosophy of creation, Mu. Anbucelvan chose short stories as a vehicle for his work. His short stories are based on an event, centred on a character and try to leave an impression.

An author will be known through the subjects discussed in depth and continuously in his work (Mana Sikana, 2012). After research, the dominant subjects that highlight Mu. Anbucelvan's short stories are family, history and politics. The variety of subjects can be discussed in five groups of short stories quoted by Mu.Anbucelvan intends to bring about a change in the thinking of the mind and change the fate of the Indian community in this country.

Mu.Anbucelvan makes surrounding issues, especially those that happen to the Indian community, a pillar to form his personal superiority. Authors play a role in creating a community of good thinkers by diversifying their story material. Through the stories, the author's own experience and the reality of life with his imagination make his story material interesting to the audience.

According to Marsitah Ibrahim (2017), family is the most important subject in which a person obtains a sense of membership and identity. It is the first atmosphere that a person sees after birth. Most of the time is spent with family. It was found that there are short stories quoted by Mu.Anbucelvan raised the value of family and became an important element in every person's life. For example, a short story titled *Avarkal: Va:lkita:rkal:*. This short story focuses the subject of writing on family issues, which is a responsibility among family members.

The subject is mastered by the author as best as possible, contextually it is the author's idea and experience. The presence of the Indian community in the decade of the 1970's became life and a reflection of society. The short story text *Avarkal:*

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Va:lkita:rkal: portrays a family head who spends his income for the benefit of the family. Aware of the importance of saving, the husband is willing to save money after spending for his family. The savings can cover the educational needs of his children. The nature of the husband's responsibility in this short story can be proven through the quote below:

Here are the household essentials for this month...

I want to pay monthly fees for my son to go to school...

(*Avarkal: Va:l-kita:rkal:*, 1971)

The application of family values such as responsibility is an important element in a family. The author is very concerned with family values and believes that parents play a major role in personal formation among his family members. For example, a character in a short story like a father becomes a 'role model' to his family members in carrying out his responsibilities at all times wisely. Therefore, the formation of a prosperous family institution starts with the whole family first and then permeates into the community institutions.

The next subject is the subjectivity of Mu.Anbucelvan is history. A total of two historical stories were chosen by the author in the first collection of short stories. The story material is from an adaptation of the epic Mahabharata which discusses the nature of donating to the needy and the bravery of Abhimanyu's character against the enemy. The characters of the sagas such as Karnan and Tharman are described as having noble helpful qualities which are still practiced by Indian society today. This can be proven in the following passage:

Karnan donates. So, did Tharman hand out a donation?

(*Kodukkap Pitanthavan*, 1971)

Meanwhile, a historical short story titled *Avan Viran* shows Abhimanyu's struggle against Gauravagal to maintain justice. The character of Abhimanyu is presented as a brave hero who has a high fighting spirit to succeed in the battle of Kurukshetra. According to Hazami Jahari (2007), the meaning behind the historical story is loyalty to the nation and the country. The struggle will not succeed if there are defectors who are willing to see their own people oppressed.

The author has adapted the epic Mahabharata and has made it a medium or vehicle to convey thoughts and lessons to the audience, especially the Indian community. Among them, providing education about what a person should do in his life and thinking before doing something so that it does not have a lasting effect. This lesson is very important and needs to be thought about together.

The Mahabharata short story is a text that is moralistic and rich in didactic. Through the character of Abhimanyu, a person who is brave and has the spirit to fight despite losing the battle, but gives lessons to the audience such as patience. He has the spirit to fight to achieve his desired goal. The Kurukshetra war implicitly conveys the teachings that people have strong determination, and do not admit defeat. To achieve success, we have to work hard and have to face obstacles and obstacles.

Every action that we will do must be carefully studied and equipped with solid preparations. Abhimanyu who was involved in the Kurukshetra war, who fought unprepared led to his defeat and was killed at a young age. Therefore, before doing something, you must first master all the knowledge and preparation. Otherwise, you will face accidents and big losses.

The next subject is the subjectivity of Mu.Anbucelvan is politics. The author in several short stories expressed problems, conflicts and unrest in politics. In the short story *Oru Yatha:rththava:thiyin Vilakal*, the author depicts his own experience of being involved in the political world. For the author, the world of politics is full of twists and turns. Each is selfish and abandons the interests of the people. Finally, the author himself came out of the political world. This can be proven in the quote below:

Regardless of anything, if remains in the party, it is said "Crazy power". If you don't want a position, all kinds of expectations.

(*Oru Yatha:rththava:thiyin Vilakal*, 1981)

The short story *Cun:taikka:y Ka:l Panam* also carries a political tone full of the same intrigue. There are leaders who are greedy and do not give opportunities to the new and young generation to take over in politics. There are often power struggles and doing anything to stay in power. Accepting all the weaknesses in politics and leaders and improving them is the next step that needs to be done immediately. Reform or change among the people must start with the leaders themselves is the implicit content conveyed by the author through the characters of his short story.

Mana Sikana (2006) thinks that the subjects proposed by the author will build the subject of the work until the audience recognizes the identity of the subject. The results of the study discussion show that family issues dominate and are the main subjectivity of Mu. Anbucelvan. The author's concern for the fate of the community can be seen through the selection of family subject matters. It was found that the author tends to raise the subject of the family because he wants to make changes in terms of the thinking and behaviour of the community through the presentation of the characters in his short stories. All the family problems and issues expressed in his short stories are hoped to change the mentality of the community towards positive thinking that can help manage life better.

INDIVIDUAL STYLE

The superiority of an author lies largely in the language he applies (Mana Sikana, 2006). Language is not only a tool to convey the subject and thoughts, but can even help the author create his own language. Language referred to as individual style refers to the language used by an author until he gets his own language.

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It was found that the use of appropriate language in conveying the storyline, ideas and ideology is the strength of the author. Not only is it easy to understand, but its distinctive language is evident, which elevates Mu.Anbuchelvan as a superior author. Mu.Anbuchelvan is a realist author. Therefore, taking his questions and subjects from his natural environment and painting the reality of society is his individual style.

The author uses the style of word repetition or repetition. The purpose is to play with the emotions of the audience so that they get carried away with the interweaving of the plot and storyline. The fact is, the author is aware of the importance and function of language to convey the meaning and meaning of the work. Thus, each meaning that arises will depend on the style of language used. The style of repetition is impressed in the following text:

After the birth of Puspa, Annamalai realized there was a change

in herself Amutha. Now, his wife does not care about her husband. Always thinking about **children, children, only children.**

(*Tharam, Tha:ya:kita:l*", 1971)

It was found that Mu.Anbuchelvan is creative in utilizing the use of language style and choosing the appropriate lexical and phonological aspects to build a sentence structure that ultimately shows the author's thoughts in a storyline. According to Murray, and Krieger (1967), style belongs to the writer like color to the painter. Every author has their own style, just like painters have their preferences in choosing their colors. This can be seen through the following text:

"A world that is uncertain with life, hostile among others, destroying... **cis**..."

(*Pirathnithigal*, 1998)

It was found that the author wisely uses the lexical '**cis**' to describe the feeling of anger and extreme disappointment without having to comment at length to describe the feeling. The power of language is the main thing in creating. Based on the researcher's observations and research, it is very clear and obvious that the author has natural abilities and is the nature of his authorship. All these elements are identical to Mu.Anbuchelvan's personal style.

The accuracy of diction selection and having time to play with sound games can achieve the beauty and power of language. In addition, sentences or syntax are built in various variations in his short stories. It was found that Mu.Anbuchelvan was able to adapt and develop the atmosphere and narrative of his events in an interesting and dynamic manner. There is also dramatized language such as the use of figurative language elements, metaphors and comparisons such as metaphors and so on. The use of figurative language elements can be seen in the following short storylines:

Like a mute dream that cannot be expressed, cannot be enjoyed desire...

(*Avargal: Va:lkirargal*, 1971)

The use of colloquial language is impressive in the short story excerpt. The function of using colloquial language is intended for the reader to feel close to everyday life following the language that is used casually and utilizes the style of daily conversation. Meanwhile, there is also the use of simile elements to create the symbolism of something. This is clearly reflected in the following text:

Don't know to put it mildly. **Like** the board of an ox-cart the speed of a bridge. Nirmala cried. I hold my anger **like** all the teeth are pressed in the mouth.

(*Nhinaivukal: Ca:vathillai*, 1981)

Furthermore, there is the use of double-word elements that are formed as a result of the doubling process in a word. According to Nor Hashimah Jalaluddin (2014), compound words are one aspect of grammar studied by linguists. Usually, the study of double words is summarized under one scope, which is the science of morphology. Double words are divided into full, partial and rhyming reduplication. It can be said that almost half of the short stories created by Mu. Anbuchelvan the use of double words such as '**anything**', '**spending**', '**earnestly**'. '**For hours**', '**anywhere**' '**for a long time**' and '**sometimes**'. All these words are affected in the following short story passages:

"Amutha... our life will be fun? But I cannot withstand

Anything or any other obstacle hits our lives".

(*Tha:ram Tha:yakiral*, 1971)

Thevasagayam is naturally interested in women. Women who sometimes like to come **anywhere** is also interested in him.

(*Iye:cu Mannippa:ra:?*, 1971)

Mu.Anbuchelvan as an author. The power of language is a key factor in creating work because it examines the level of the author's ability and ability to elevate the thought and subject of the work, in addition to showing the use of language in terms of its function and impact on the audience. Based on observation and research, it is very clear and obvious that the author has natural abilities and is the nature of his authorship. All of them are identical to Mu Anbuchelvan's personal style.

INDIVIDUAL DESIGN

Individual design (individual in design) refers to techniques, methods, and creation mechanisms. Individual design is the author's effort to produce a strategy of textualism. An author will be known for his identity through the design of the works produced. The way the text is organized will reflect the author's personality (Mana Sikana, 2013).

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From the reading, it can be stated that the design of Mu.Anbuchelvan's work is based on the strength of the subject, where the subject is drawn quite sharply and effectively. Other aspects such as plot, characters, language and setting are mastered and used well by Mu.Anbuchelvan in the construction of his short stories. He is aware that the strength of the creative work lies in the processing and clarification of all aspects of the text. His effort is to design and organize those aspects so that a work has high quality and aesthetics. In short, attention is paid to the technical aspects of the work. The strength of the work lies in the technique, strategy, mechanism and skill of the author of storytelling or creation.

The success of Mu. Anbuchelvan's creative work can also be seen in terms of content and form. Adaptation, balance and cooperation between content and form are the main criteria to guarantee the success of a work. If the content alone is good, but the form is not arranged neatly, it will not appear as a successful work. If the form alone is compact and good but the content is not strong and important, the work will not be considered as a quality work either. So, the content and the form must be suitable, and processed with a good and interesting technique. Mu.Anbuchelvan emphasized the authorship aspect in his writing.

Referring to the internal strength of the text, it is clear that Mu.Anbuchelvan's short stories have lessons, values and examples to serve as guides and guidelines for the readers and society. The author has a clear mission and vision and is determined to change the mentality of society based on the presentation of stories such as political polemics, suicide, magical stories, issues of marriage at a young age and many more.

Mu.Anbuchelvan unashamedly highlighted all these burning issues even though it sometimes touches on the sensitivity of his people's culture and customs which became a practice decades ago. For example, the issue of early marriage. In principle, it is not wrong if there are sufficient conditions based on the views of each religion. However, what the author is worried about is that the couple is still raw as early as the age of ten and is not ready enough to go through the world of marriage which is full of challenges and guesses.

This is the strength of Mu.Anbuchelvan's short story tells the polemic story of a young marriage and he does not hide the dark side as a result of this young marriage. The purpose is for the readers, especially young people, to think maturely, make adequate preparations and not follow the lust of wanting to get married early and end up with fights and divorce.

Meanwhile, regarding the issue of magic, the author has tried many times to advise readers by working on short stories that have a magical storyline. Unfortunately, there are still reports in the newspapers about patients who were cheated by shamans of thousands of ringgits by using magical elements and supernatural powers. The fact is, the practice of witchcraft among the Malay, Chinese and Indian communities is no stranger to this country.

However, after the advent of science and technology, the practice of witchcraft is decreasing. Ironically, fraud cases involving shamans have become more and more common lately. The author sees this matter as actually involving parties who disguise themselves by using the name of religion for the purpose of making a profit. Therefore, Mu. Anbuchelvan sincerely hopes that readers will take advice based on the text of his short story and not repeat the mistakes of others who have been cheated out of hundreds of thousands of ringgits and some have even tarnished their sanctity.

Finally, the suicide polemic is also discussed in Mu.Anbuchelvan's short story. The author believes that this should not be taken for granted as the suicide rate in Malaysia increases every year. What is more troubling is that this matter is starting to involve teenagers. Mu. Anbuchelvan saw that suicide is not the final solution in the compass of life because this matter will give a black history to family, friends and country.

Based on the study of Muhammad Aiman Abdul Razak (2021), the issue of suicide among teenagers in Malaysia has become a hotly discussed topic among Malaysians and is worrying. In theory, suicidal tendencies can occur from any demographic. However, suicide is most prominent among teenagers. From the results of this study, it can be concluded that an individual's environment plays a huge role when discussing the issue of suicide. From this statement, a healthy environment is an important factor in dealing with the issue of suicide.

Thus, Mu.Anbuchelvan repeatedly raised the importance of family values in almost all of his short stories in order to avoid or reduce the symptoms of suicide in this country. Here is the inner strength of his short stories they are loaded with advice and guidelines that cannot be taken for granted. On the other hand, it was found that Mu. Anbuchelvan dared to innovate in terms of subject and flow in his short stories. The fact is, innovation will not be present if an author has a narrow mind, is comfortable with only one trend and does not dare to explore other methods in the production of works.

By itself, the author becomes a representative of the community who notes, writes and interprets it. All the recordings and events described in literary works can be used as a basis for understanding the situation of society in a certain era and at a certain time. In it are recorded all the events and developments that describe human life. Mu. Anbuchelvan's short stories can actually be considered social documentation. He is the recorder of the times and has the power to produce works that are parallel to the contextual events.

Through the external aspect of the work, it was found that Mu.Anbuchelvan's short story is not too redundant and long. This makes the narrative story that is presented simple and does not require a long time to finish the reading. Therefore, all the characters and messages that are trying to be conveyed can penetrate directly into the heart and mind of the reader without any constraints to understand the plot, storyline or characters. However, that does not mean that a long short story is bad.

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What is important here is the writing style, delivery technique, mastery of rhetoric and the use of interesting language that can make the audience entertained and remember all the beauty of the story to be told. All these aspects have been applied by Mu.Anbuchelvan to ensure that his work is easy to appreciate.

For example, an excerpt from a short story entitled *Avan Vi:ran*, is impressed by the use of metaphorical elements in order to pay more attention to the work of the short story even though there is an overlay of historical elements of Tamil literature in it:

One in the enemy's place, disarmed and all the troops stood
one, not less than the **fire of courage**. Appearance is not reduced.

(*Avan Vi:ran*, 1971)

Meanwhile, based on research into the technical aspects of short story construction, it was found that Mu.Anbuchelvan's short story utilizes a traditional plot that starts with the beginning, followed by the development of the story, leading to the peak or climax and ending with the resolution or ending. This plot is applied following the storytelling theme of Mu.Anbuchelvan's short story which follows the trend of realism. Thus, traditional plot-shaped graphs are very appropriate to use compared to other plots that do not follow conventional lines.

From the analysis of Mu.Anbuchelvan's work, it can be seen that he dominates the importance of the plot as a storyline or arrangement of events in a work according to the law of cause and effect. Most of Mu.Anbuchelvan's short stories are organized according to the plot method, and it is his invention. The way he organizes the plot and how the events in the story are processed are closely related to each other which makes the text strong and powerful. On the other hand, usually, the conventional storyline will end with a happy ending (happy ending) or conviction. When researched, this concept was impressed in some of Mu.Anbuchelvan's short stories areas follows:

"You are not defeated. Before desire destroys you, you have to destroy it. You are also a big person."

(*Thavathin Valimai*, 1971)

"God! Forgive me... forgive me... I'm a bad person. Suspecting his wife, abusing her. Now I want him; I cannot live without..."

(*Iye:cu Mannippa:ra:?*, 1971)

However, not all of his short stories conform to this concept because there are also unexpected endings that the reader cannot predict. This is the author's uniqueness and excellence in highlighting individual creativity to produce unique, creative and different works. From the analysis of Mu.Anbuchelvan's design shows that he has his own mechanism in building his work.

INDIVIDUAL STANDING

Individual self-identity identifies the author's character. Throughout his lifetime of work, he will show the tendencies and synonyms of authors, such as Shanon Ahmad with the world of *Malay Power*, Azizi Haji Abdullah with the world of the elderly, and A. Samad Said with the world of women. The effort of strengthening from text to text is necessary for the construction of individuality that exhibits the author's individualism and has a level of individualistic idealism (Mana Sikana, 2015).

Found the protagonist character and side characters in Mu.Anbuchelvan's short story was created to support the role and move the storyline well. The findings of the study show that the selection and variety of character building in each story is in line with the author's thinking, the background of the story and the situation of society and related events. The standing of Mu.Anbuchelvan can be identified when the use and appearance of the characters in the story are well based on the subject and question of the story. The use of appropriate character names adds flavour to his short stories and shows Mu. Anbuchelvan's personality.

The author's tendency to use family characters such as wife, husband, father, mother, child, sister, and brother can be detected in some of his short stories. This makes his short stories of a 'family' nature suitable for reading by all ages, whether teenagers, adults or the elderly. This can be proven through the quote below:

"Today is a payday, a different day than any other day. He knows his family is waiting for his return. For that, he cannot, This responsibility must be fulfilled. He knows when everyone's payday will come, including his wife. All are glowing and expectant something from it".

(*Avarkal: Va:l-kita:rkal:*, 1971)

The author describes the father's character in this short story as having a high value of responsibility towards his wife and children which should be emulated. Traditionally, the father dominates the family which is distinct from a single-family unit, working collaboratively and closely with family members. With that being the case, as the head of the family, one must be responsible, solve problems and manage income wisely as shown in the short story above. The use of 'family' characters is the author's individuality in identifying characters to bring the story to life so that it is affected by the elements of reality and what is more important is the message that is trying to be raised in the short story.

In addition, the personality of the author can also be examined through the appearance of the characters of the Mahabharata saga, for example, Karnan, Tharman, Abhimanyu, and Bhagavan Krishna. All of these characters require research, understanding the storyline and matching the reader's point of view. This follows, that not all readers deeply understand historical texts, especially

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Tamil literature. Therefore, the author is very careful in choosing characters and characters to be inline with the storyline and interesting to follow.

The author's attitude is clearly impressed when he creatively mixes all the characters and presents them in a relaxed and unpretentious way. This element is required in the delivery aspect which is not too heavy and as much as possible to attract the interest of the reader to learn a historical text based on the short story medium of Mu.Anbuchelvan. As a result, his short stories can be appreciated by language and literature enthusiasts, and historians, politicians and psychologists can also appreciate Mu.Anbuchelvan's handiwork is due to the storyline that is presented with a rich and diverse interweaving of subjects.

Finally, the individual's personality can be detected through the purification of black characters who are made into good characters at the end of the story like in *Thavathin Valimai's* short story. This technique is extremely rare because conventional storylines often punish the black character with death and win the white character. However, Mu. Anbuchelvan once again created a surprise that raised the author's self-esteem when he made an evil character turn into a good one. The nature of renewal, experimentation and stabilization is what drives the birth of modern, postmodern, avant-garde, arrearage and so on texts (Mana Sikana, 2006).

The author has planted the spirit of repentance in the youth. It is true that she dominates the feminist world. However, he found failure in his life due to women. Only regret blossomed in his heart. He regretted his actions and his bad attitude in the past who thought he was so great? Finally, he realizes his actions because there is a law of karma that awaits him. This is clearly shown as follows:

"I'm sorry Teacher. I already lost. I am aware and understand that all this desire is a wrong desire. The power of meditation is great. Teacher, you people are too big."

(*Thavathin Valimai*, 1971)

The study shows that Mu.Anbuchelvan consciously in his created texts has an identity in character and this overshadows the author's character as the author's own image in the construction of the individual or individual-self. The character of the text itself forms the world of the family into the centre of Mu. Anbuchelvan's narrative. The character of the author Mu. Anbuchelvan is reflected in the construction of himself as an author especially, in the aspect of the construction of the family subject and it is strengthened by the identification of his character and development as well as the language he owns.

Mu.Anbuchelvan will forever be remembered as a family author, just like A.Samad as a feminine author. In fact, Mu.Anbuchelvan can also be said to be the construction of an individual or individual-self that describes a lot of the world of women, insists Indian women. They experience various happy and sad events. In this context, Mu.Anbuchelvan is a feminist because many works tend to fight for the fate of women who are overtaken by men. This matter has been featured in some of Mu. Anbuchelvan's short stories.

INDIVIDUAL ACTION

Individual action explains the activity of authorship throughout the work so that its exceptional nature and specialness can be seen. His efforts so that his work leaves an impression and have a strong influence. The results of his actions are expected to reach the general level, great and live throughout the ages.

According to Mana Sikana (2006), individual action refers to the way an author performs actions in his writing. This action requires knowledge, reflection and courage. It was found that Mu.Anbuchelvan consciously and bravely changed the behaviour of a very evil young man to a person with moral character in one of his short stories. This change of character must go against the conventional trend; however, it can still be accepted on the basis that every human being has the opportunity to repent regardless of religion.

Clearly, Mu.Anbuchelvan's work leaves an impact and influence on the reader. The author dares to create different narratives, subjects and questions as well as throw social criticism of society and at the same time display life experiences, political support and so on. The effectiveness of Mu.Anbuchelvan's collection of short stories has a great influence on readers in sharing all the experiences the author has gone through in criticizing the political world and not excluding a few people who believe in elements of superstition and the practice of witchcraft. Among the clear evidence that the author tried to highlight to show the superstitious belief of a few people in the practice of witchcraft is as follows:

The child's condition is getting worse day by day, parents lied to his daughter, and brought him to see the priest.

The shaman puts the cane on the head; where do you come from? What do you want? With a fierce voice.

(*Thikulsh Mohini*, 2001)

Through the writing, the author's effort is to prove that the Indian community believes that shamans have the power to solve problems. They are willing to spend a lot of money just for treatment. But, in reality, the shamans can't do anything, they are exploited and deceived.

Mu.Anbuchelvan's short stories also have a deep impact and influence. He explained that the thought of family values, which are responsibility and love in the family, has a deep impact on the reader, especially the love between brother and sister. This is reflected in the following text:

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"I only love my sister. Buy it for my brother's juice! who cares about me?"

That same day he took his sister to the shop and bought a 'skirt' and a jacket for him.

(*Pa:cam Polla:thathu*, 1971)

Furthermore, thoughts about the importance of education have been inserted in several short stories that highlight the character of a father who is very concerned about education for his children, which should be emulated by the readership. Found, this thought about the importance of education can be seen in the following text:

Sacrifice yourself to advance the family. Making children be a doctor is a great desire.

(*Thi:pangkal*, 1981)

Need to send Tangayah to the university. Try to make him a lawyer or doctor. (*At:taikal*;, 1981)

Meanwhile, for political thought, the author presents all his personal experiences to raise awareness about the colourful political scene that is full of challenges and conjectures. There are several passages in his short stories that satirize politicians cynically so that awareness and concern emerge in them. The proof is impressed in the excerpt from the short story below:

"Joining the party, serving the people is for our own benefit?"

(*Oru Yatha:rththava:thiyin Vilakal*, 1981)

As for the thought of magical stories, readers need to open their eyes and cultivate awareness in order to understand that this world is not based solely on reality. Sometimes we have to accept something out of the ordinary. However, it must be ensured that it is not manipulated by greedy people who want to make a profit by making religion the capital of fraud. Through the historical thinking of the Mahabharata saga, the reading public is advised to change their mentality and emulate the value of donating which is embedded in the short story that is embedded in the history of Tamil literature. All of these noble values should be emulated by every nation because we need to make the good an example and the bad a boundary.

This proves that the influence of society on literary work is very strong. Society has a determining power over the creation and value of literature. It is because society and morality have their own measure according to culture and customs. Thus, society is always normative in that it has measures that need to be followed. These norms become traditions and lines of civilization. Usually, it becomes an unwritten law and sometimes changes according to the changing times. Although the measure is not rigid basically, it has the power to determine something. Strictly speaking, society has its own eyes, mind, ears and intellectualism.

Therefore, it can be boldly said that, Mu.Anbucelvan's work is loaded with diverse thoughts, advice, innovation and subjectivity, thus successfully elevating his principle of individualism. All these elements highlight the author's identity and at the same time distinguish himself from other authors. Indeed, this identity will not be present without experience, courage, an attitude of wanting to explore something new and a good command of the language. It can be said that, Mu.Anbucelvan is a superior author and coincides with the theoretical characterization of textualism, which is individualism.

From the perspective of impact and pragmatism, it can be confirmed that, Mu.Anbucelvan's work left a great impact and influence on Indian society itself. The author has boldly delivered messages and messages as well as social criticism based on the author's experience. In addition, the texts of the author who successfully portray Indian society have been able to elevate Tamil literature. This is Mu.Anbucelvan's great contribution in his efforts to dignify Tamil literature in this country. Through family stories, magic, politics and history, Mu.Anbucelvan has actually entered the entire problem of Indian society. Such works have elevated Tamil literature. The aspect of educational awareness through his work also has a great impact and influence on Indian society.

CONCLUSION

Based on the principle of personality in the theory of textualism, Mu.Anbucelvan has found his personality or self-identity based on subjectivity, individual style, individual personality, individual creativity and individual actions. The subjects in his works form individual subjects which are about family values, society, politics, magic and the history of Tamil literature.

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