

# An Analysis on Country Girls Trilogy and Epilog in Edna O'Brien's Fiction

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**Abstract – The Country Girls is a set of three by Irish creator Edna O'Brien. It comprises of three novels: The Country Girls (1960), The Lonely Girl (1962), and Girls in Their Married Bliss (1964). The set of three was re-delivered in 1986 out of a solitary volume with a changed closure of Girls in Their Married Bliss and expansion of an epilog. The Country Girls, both the set of three and the novel, is frequently credited with ending quiet on sexual issues and social issues during a severe period in Ireland following World War II and was adjusted into a 1983 film. Every one of the three novels were prohibited by the Irish restriction board and confronted critical open scorn in Ireland.[1] O'Brien won the Kingsley Amis Award in 1962 for The Country Girls.**

**Keywords – Country Girls, Novels, Trilogy Portrays**

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## INTRODUCTION

The Country Girls set of three and epilog (1986) incorporates three novels The Country Girls (1960), The Lonely Girl (1962), Girls in their Married Bliss (1964)

The Country Girls (1960), the essential novel of the set of three depicts the story of two youngsters' young ladies, Caithleen Brady (Kate) and Bridget Brennan (Baba) who are on their skirt of womanhood. These two young ladies brought up in shut, rigid and cautious Catholic Irish rural air, instructed in a serious Catholic Convent, to which they had little empathy, since they were surrendered, fighting to set free them of the earnestly and unequivocally cruel air.

The two young ladies in the strict hover in a little while are lamented by the unforgiving and severe social codes and its redundant life. Baba chooses to dismiss the norms of the strict network and Kate adornments. One day they execute their game plan of encroachment just to get expelled of. When suspended from the network, they decide to move to Dublin, in an affectation, to endeavor their livelihood, yet truth be told they had wished to continue with a happy life away of impediments. They had a yearning to lead an everyday presence that was a far off spot expressly cruel and intriguingly close.

Caithleen magnificent and steady anyway pointlessly creepy with nostalgic ideal world full with aching for warmth winds up being over guileless and

terminations in traitorousness by an elderly person (Mr. Fair man) in love. Baba on the other hand is Kate's change internal identity fearless, extraordinary, carefree, or all the more all, practical in direct, yet focused on the arrangement to experience life unreservedly away from the parental watch, bears horrendous prosperity relating wrongdoing and careless use of food and wine.

As they face the urban universe of Dublin, they in a little while get baffled, all their doubt of urban world breaks to pieces as they experience astonishing and flawed a long ways for the duration of regular day to day existence, and challenges. So that at long last they are should get comfortable with the sorts of conduct that a great many people will acknowledge as ordinary.

The Lonely Girl (1962) is the second novel of the set of three. Kate and Baba now of twenty one, has been in Dublin for quite a while. Kate still works at the general store and Baba playing with men. While up 'til now living in a comparable remain with the landowner Joanna, they draw in with men, acknowledge drinks in the social affairs, and reliably affirm to be contemporary. Regardless, Kate in the wake of getting sold out in fondness with. Decent man gets associated with the fanatically tyrant more seasoned individual Eugene Gaillard searching for certified warmth. After a short time the reports on their sentiment gets in touch with her town. Mr. Brady, Kate's dad, pulls her home back. Focused in fondness with Eugene,

Kate makes sense of how to escape from the town to live with Eugene, at his property endowment at the edges of Dublin.

Her dad endeavors to spare her from the wedded protestant yet crashes and burns. She continues staying with Eugene under the inclination that she has at long last gotten certified friendship which she was yearning for. In any case, soon, Kate comprehends her inadequacies and uncertainty when she encounters the refined and sure guests who visit Eugene's home. Over the long haul, Kate before long meets with a comparative fate, as Eugene ignores and abuse her. From the start enthralled by each other, they after a short time find that they are incongruent to one another with different inclinations that lead their relationship towards a cluttered end. Disappointed, Kate returns to her past way of life in Dublin. Believing that Eugene will return to her, when she gets no call from Eugene the craving for social event transforms into a disappoint for her. Likewise, reluctantly she goes with Baba who is moving to London searching for favored life over Dublin.

## LITERATURE REVIEW

Girl in their Married Bliss (1964) is the third novel of the trilogy. It is the appalling story of marriage, most piercingly described with the move in portrayal. The initial two books of the trilogy are described from Kate's perspective however the portrayal in this book change to Baba. Kate and Eugene meet by and by in London, visit their gatherings, Kate surrenders to Eugene and this at last comes full circle into Kate's pregnancy and in rush they both needed to wed, at long last contribution pay off to the church. Baba also weds, a well off Irish developer, Frank who has settled in London,. Baba throughout time shows greater development. She like Frank's cash however prefers not to play out the job of a spouse, she is the most autonomous sort of a women. Kate brings forth a child Cash. She presently plays out a job of a mother which she feared most. With the death of the days Eugene become hard on Kate, she is presently in Eugene's home, caught. Because of weariness and wrecked relationship with Eugene, Kate engages in an undertaking with a youngster named Duncan. Eugene found Kate's infidelity, seeks legal separation and they get isolated. Baba hates Kate's infidelity yet later she also becomes involved with an undertaking with Frank's drummer companion who leaves her off track and vanishes. Kate is presently in solitude and lonely. In dissatisfaction she makes the move to cleansing. Presently Cash is grown up teenager. However, Kate even couldn't figure out how to have great connection with her child. In course of time, Cash desert Kate. He moves forever to America. Dejection frequents Kate and in disappoint, she at last ends it all, suffocates herself in the stream the same her mother. [1]

O'Brien first novel The Country Girls (1960) however this novel recounts to the tale of two little youngsters, Caitheleen and Baba a significant part of the story is overwhelmed by Caitheleen as she describes it in first individual. O'Brien devoted this novel to her mother who had extraordinarily impacted her life and therefore, all through the novel, O'Brien has portrayed Cathleen's mother figure that has a nearby similarity with her own mother. O'Brien has breathed life into her mother's recollections through the character 'Mom' of Caitheleen. O'Brien in this novel has contacted to the themes of adoration, yearning, forlornness and misfortune. Caitheleen portrays her story were tells about the enthusiastic, physical and sexual connection with people she experiences with. She takes us through her life from her youth days to her horrid encounters as a young adult, her community undertakings and her excursion to Dublin with Baba to have a free existence there, where she grasps frustration in the long run. O'Brien through Caitheleen, causes us to feel how discouraging for a youngster and teenagers is to develop in a severe dictator rustic Catholic climate in Ireland. [2]

Caitheleen Brady (Cait) or (anglicized Kate), her youth days are raised and created with her folks. She is less familiar with the world outside. Her adolescence is spent with apprehension and under terrorizing of her father. Her childhood is bound to the furthest reaches of her folks that keep her reality restricted. Both, her father and mother had extraordinary effect on her mind. Her mother was an epitome of a conventional Irish lady, accommodating, compliant, or more all delicate. Her father was an exemplification of Irish parcel, drifter, high-roller, affection for betting and drinking. O'Brien starts the portrayal with accentuation on her hero's detached and grimly lone childhood. Caitheleens' beginning of adolescence is spent in sincerely dry and impartially drowsy dull way. The weather beaten structure wherein the Brady family dwells leaves an impression of flatness. O'Brien passes on the feeling of grimness and melancholy from the absolute first line of:

"I aroused rapidly and sat up in bed unexpectedly. It is just when I'm on edge that I arouse effectively and for brief I didn't have the foggiest idea why my heart was pulsating quicker than expected. Then I recalled. The old explanation. He had not gotten back home". [3]

Caitheleen's restraint in that house is set apart with terrorizing of an obscure marvel that upsets her in any event, when she is oblivious in her rest. At the point when wakeful she understands that the purpose behind dread that cost her rest is an old one - the dread of her father. O'Brien focuses on the dread factor that is all treacherous, upsetting the kid in any event, when sleeping. This nervousness has created in a disorder as Caitheleen has not felt it the first run through, however has

encountered ordinarily before as well. O'Brien is incredulous of this childhood as it blocks the youngster's becoming sound. The nice utilization of first individual considers the hero's feelings of dread and tension not just in the life of her hero likewise into the universe of her mother. In doing so O'Brien places on the feeble enthusiastic ties between mother-little girl connections. Caitheleen's physical and enthusiastic world is enchained with her mother's universe of feelings. O'Brien causes to notice the dull pictures of physical world in which the mother and the girl are set, pinpoints the destiny of Irish women as their reality are not just restricted to the circle of housekeeping and childrearing yet in addition alludes to the unhappiness and despairing the spouses and mothers are bound to. The physical portrayal of the house, the huge unattended homesteads and the unacceptable environmental factors of the country Ireland, recommend agony and despairing of their lives expressly. [4]

This is obvious as Caitheleen's father, a waster, consistently conveys with him all the cash that is spared or acquired from the neighbors under the misrepresentation to take care of the tabs that leave the mother and girl in hopelessness. He burns through all the income either on drinking or betting. This places the family into critical neediness and desperation. O'Brien outlines the young adult universe of her heroes, as they stain the life and influence the fragile brain of the high schooler hero for all time. Indeed, even the subtleties of the regular daily existence are instrumental in forming the juvenile's brain. Caitheleen's oblivious dread exchange into her cognizant soon, as she faces the dull and clammy real factors of the day. From the earliest starting point of the novel O'Brien likewise think about the fractional dread, Caitheleen bore in her brain of mother as well. As neediness has welcomed confinements on the mother while housekeeping, her Mama gives this feeling of restriction to Caitheleen. It becomes evident when Caitheleen notices of the control mother have embedded, as to the couple of enhancements they have. For example the blankets, the move up floor coverings and so forth are drawn just when guests come during mid year. Caitheleen uncovers of her mother's dread when she happens to pull open the blinds and lamentably they get shot up. Caitheleen thinks she is fortunate as her mother was not close by otherwise she would have addressed her of the blinds and how they are to be patched in a delicate and legitimate way. The rotting house likewise fill Caitheleen with the feeling of depressingness, as she moves in the house, seeing the dull handling, the unrepaired, broken and out of utilization washroom fills her brain with liable of not being from wealthy family. At the point when her companion Baba visits her home and comments on the state of her home that painfully propels Caitheleen to concede that in their home "things are either broken or not used by any stretch of the imagination" (4). O'Brien thinks about the extraordinary circumstance of the house that makes Caitheleen's

youth drained of affection, warmth and quiet submission. [5]

Caitheleen is likewise made mindful that her mother is vulnerable to lead a dreary and dull life. It's obvious when Hickey their worker demands her Mama to go for a play in a Town Hall. In answer Mama expresses "I should" (6). Mother's melancholy yet mocking answer shows that however she wanted to be, never to appreciate a play around lobby. O'Brien through Mama's reaction focuses to the regrettable condition the family stays in. In spite of the fact that they have sizeable proportion of land; the family was bound to neediness because of father's bombed monetary administration or more the entirety of his hard drinking propensities. Caitheleen, an offspring of eight, troubles the aches of despondency alongside her mother. Caitheleen thinks about her father's lavishness and drinking propensities. The repeat is shouted when she says:

"this had transpired such a large number of time that it was stupid to expect that my father may get back home. Calm. He had gone, three days with sixty pounds in his pocket to pay the rates". [6]

Given the circumstance O'Brien ponder the enduring delivered by lady in Irish rustic families constrained to lead an existence of affliction, as they don't have any vote to restrict or leave their better half. O'Brien fortifies the states approaches that drag female in hopeless and regrettable condition.

Both Caitheleen and her mother live in nervousness ridden conditions. It is when Caitheleen is away from home or in the midst of Mother Nature she feels mitigated. It is discernible when she expresses:

I felt, as I generally did, that surge of opportunity and joy when I took a gander at all the different trees and external stone structures set far away from the house at the fields extremely green and exceptionally quiet. [7]

Be that as it may, soon she (Kate) is tossed in strengthening when she watches her mother's distress and inconveniences. O'Brien makes Caitheleen witness the drudgery her mother is inclined to that costs awful wellbeing. Kate is the attentive of mother's wellbeing

Her correct shoulder inclined more than her left from conveying cans. She was hauled down from substantial work, attempting to prop the spot up, and at evening making light shades and fire-screens to make the house prettier (8).

Her mother reviles her own destiny when she shouts piercingly "Ah such is reality, some work and others burn through". [8]

## THE COUNTRY GIRLS TRILOGY AND EPILOG (1986)

The Country Girls: Three books and an Epilog by Edna O'Brien (2017) is an account of two young ladies brought up in neediness in Ireland. They experience different episodes of doomed love and preliminaries of monetary difficulty. In the principal novel, the bashful Kate's mom kicks the bucket and her dad is harsh, while the decisive and delightful Baba's dad is thoughtful.

The two young ladies go to community school yet are removed. This prompts their outing to Dublin, where Baba goes to class and Kate works in a market. Kate likewise starts an undertaking with a wedded man, who leaves her crushed. Baba turns out to be sick with tuberculosis and is away for a half year.

In the following book, The Lonely Girl, Kate meets a more seasoned man named Eugene at a gathering. Eugene gets her blessings however ends up being sincerely far off and unforgiving. Kate's dad doesn't favor of Eugene, discovers him, and ambushes him.

Kate is deserted by Eugene, and she and Baba go to England together. Baba works in a lodging, and Kate goes to class in England.

In the last book, Girls in Their Married Bliss, Kate and Eugene wed and have a youngster, and Baba weds a rich man named Frank. Kate has an unsanctioned romance with a wedded man, provoking Eugene to leave her. In the mean time, Baba has a youngster with another man, however her significant other acknowledges the kid when she admits.

Kate gets discouraged and removes herself and finds that Eugene and his fancy woman have taken Cash to Fiji.

In the Epilog, Kate has suffocated, having reconnected with Baba only seven days before her passing. Baba returns Kate's remaining parts to Ireland and meets Kate's child, Cash, whose response to her passing uncovers his affection for his mom.

O'Brien portrays Kate's character decidedly to be the casualty of accepted practices. Her mother also watches the standards. Kate is spooky by the recollections of her mother, as her mother played out the job of a crusader as every single Irish mother do. She saints her life complying with the strict educating and instilling the equivalent in their girls. However, her mother was a regular and respectful women she couldn't liberate herself from the brutality of Kate's inebriated father. She reliably had played out the obligations allotted by religion and therefore drearily, used to request Kate to take the calling of a pious devotee since, "It was better than wedding. Anything

was she thought" and furthermore tired of her better half's consistently terrorizing and fierceness. Thus, her passing is suggestive of her association and come back to herself. She accomplishes a solution to her inward void at long last, getting one with her mother through self-destruction.

Kate particularly typifies all the highlights of run of the mill Irish colleen, frail, weak, fruitful, inactive, deceived and traditional. She exhibits crucial yet half revolutionary contrasted with the sharp agitator showed by Baba, therefore they both stand differentiation to each other. Baba remains as an advanced women created by O'Brien uniquely to fill her need as she specifies in her 1986 exposition "why Irish champions". That she needed two characters one who gives up and the other who rebels. Baba denies to adjust the cultural oblige and won't be a generalization, Irish Colleen.

Then again, Baba, who has turned empathetic over the span of time, gets aware of the sufferings Kate has under gone. What's more, this is resolved when she conceded

"I don't accuse her, I understand she was out in the screwing wild. Hadn't the reins to haul herself out ought to have gone to night school, took in a couple of things, a couple maxims, for example, 'Put thy trust in no man'".

Misfortunately, Baba too toward the finish of the novel the same Kate needs to experience a forlorn circumstance. She uncovers at long last when she sympathetically relates Franks vulnerability out of the stroke he had endured, and his anomalous want of sex. She agonizes over her couple of sexual relations, her journey for affection as she proceeds with her own quest for adoration, and Frank's dependence on her

While prior Baba was found getting more grounded contrasted with Kate's decay with each ineffective endeavour to settle her recolored connection with Eugene, however things also change with Baba when she had too professed to be in any way extreme unmistakably, just to shroud her torments to be surfaced. Baba in Kate's vein needs to experience similar aches of dejection when her girl ventures out from home and she doesn't get any reassure from her significant other. It is very clear that however Baba had substantiated herself to have adapted to the conditions, she neglects to run off the depression that she acquires from her country. In this way, Baba at long last trade off with her circumstance, as she hopefully trusts Kate's child may not investigate the mystery and truth regarding her mother's passing. "I'm imploring that her child won't examine me, in light of the fact that there are a few things in this world you can't inquire. What's more, gracious, Agnus Dei, there are a few things in this world you can't answer".

As an outcome these two heroes Kate and Baba of O'Brien speak to the genuine encapsulation of Irish lady's personality that was missing so far in Irish writing, As these two heroes sport with prohibition and forlornness reliably just to get genuine loves that consistently placed them in wild of detachment that come full circle into absolute disappointment like every one of their mothers had persevered. Therefore, the primary Trilogy of O'Brien, The Country Girls, establishes the pace to investigate the female heroes the model exemplification looking like Kate in her later select novels.

## CONCLUSION

O'Brien's novels, other than containing a basic depiction of life in Ireland in the wake of World War II, are a portion of the main Irish novels to manage sex, and from the perspective of female characters. This is the reason they were broadly berated in Ireland their day – The Country Girls enlivened sorted out book burnings, remembering one for O'Brien's old neighborhood – however today, O'Brien is viewed as a spearheading voice in Irish fiction. This is valid from a specialized perspective also: O'Brien's account utilizes what is alluded to as "free aberrant style" – a third-individual story written in the jargon and syntactic style of its hero (which are normally highlights of first-individual portrayals).

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