

An Analysis on Casualties of Peace and a Pagan Place in Edna O'Brien's Fiction

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Abstract – *It is a novel that is genuinely disheartening, from the second I began it I had a terrible inclination about how this would go. There are, I ought to caution future perusers, some genuinely horrendous scenes of aggressive behavior at home.*

Set in the London of the 1960s, the novel places on Willa, Patsy and Tom. Willa is delicate, a visionary and as yet recuperating from a bombed relationship. She is a guiltless, leaving on a relationship with a wedded Jamaican man Auro. While she aches for him, fantasizing about him when he isn't with her – she appears to be adhered – incapable to push ahead with the following phase of their relationship.

Keywords – Woman, Novel, Relationship

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INTRODUCTION

Edna O'Brien, (conceived December 15, 1930, Twamgraney, County Clare, Ireland), Irish novelist, short-story essayist, and screenwriter whose work has been noted for its depiction of women, reminiscent portrayal, and sexual sincerity. Like constructed by her forerunners James Joyce and Frank O'Connor, a portion of her books were prohibited in Ireland.

O'Brien started to deliver portrayals and stories during childhood. She got an exacting Irish Catholic convent training and proceeded to ponder drug store in Dublin, where she got a permit in 1950. In 1952 she married the novelist Ernest Gebler, with whom she had two children. In 1959 the couple moved to London, where O'Brien went to writing as a full-time occupation. She was separated from Gebler in the mid-1960s.

O'Brien's works frequently spin around the inward sentiments of women, and their problems in identifying with men, and to society as a whole. Her first novel, *The Country Girls*, is regularly credited with ending quietness on sexual issues and social issues during an abusive period in Ireland following World War II. The book was restricted, consumed and condemned from the platform, and O'Brien abandoned Ireland.

In her novel *Casualties of Peace* published in 1966, Edna O'Brien comes back to the London setting. The protagonist (heroine) of this novel endeavors to mend the psychic scars since she is left by her better half and annihilated the marriage relations. Will McCord is

scarcely 26 years of age. It appears, she is trying to stable her life. She has been trying to modify situations and making her life steadier. Her dread is derived from her past experiences, dreams and nightmares. She has established her relationship with her dull sweetheart, Auro. Her relations are improved. Be that as it may, family help is harmed. There is a couple in her home, Patsy and Tom. Tom is ill-advised and indiscreet. He shows absolute disregard for Patsy's desires and emotions. He looks for individual satisfaction. Patsy can't tolerate it. In this way, she carries on her affair with other individual in letters and conversations. Willa fears this. Willa thinks that there will be break and separation in their life. Willa is supersensitive and delicate though Patsy is obtuse and difficult. Edna O'Brien has depicted the family unit extraordinary things and relations.

Excitement and satisfaction is important in married life. Be that as it may, as opposed to this both Patsy and Tom are disintegrated. In this way, their relationship is broken. Willa is disturbed in light of the fact that she doesn't need such thing ought to occur. This makes her *Casualties of Peace*.

The weak woman, who is capable and intelligent, is given most sensitive treatment by Edna O'Brien. Willa, mother of multi year old kid, is dissatisfied in marriage relations and offers love to others is the topic which is psychologically dealt with. Women are maimed by the villainy of guys. This topic is cautiously taken care of by her to uncover disturbed marriage relationships in *Casualties of Peace*. There

are three men; one is the evil and sadistic Herod (Herman). He is ex of Willa. The subsequent individual is Tom. He is selfish, violent and spouse of Patsy – Willa's housemaid. The third individual is Willa's darling Auro, who is dull, skinned. As regular the technique of letters to communicate profound smothered feelings is used by Edna O'Brien. Willa writes letters to Auro yet never mailed.

These letters to Auro are found and opened after Willa's passing. The explanation is obscure. In these letters she has uncovered and uncovered the villainy of Herod, who kept her incarcerated on a Swiss mountain while he likened her to plant needing "a period of serious cold in request to empower germination". He is a domineering jerk. He constrains her to stroll in dread tense of cliff, since he himself has been tight rope walker. He takes and carries her into his space for sexual acts. He just tickles her and leaves her unsatisfied. His withdrawal with jeering giggling right now of Willa's need, insults her. He is impotent and masochist. Willa says, "Judge how much I love you", as he secures her in the cabin and explains her continued frightful remain as a need to punish her since she is a woman. He says, "It's unfair that all beast things ought to be female". Herod suspects Willa and he needs to organize a trial for her 'deceit'. He constrains her to wear a dark - eyes, while he uncovered bits of her past. This as well as he restores her presents with a note – "Below average presents are for others maybe, however not for me". He is a killer by moderate poisoning. He utilizes a thousand little methods of power to cause her to endure. She gets frantic and begins walking at night to the dim timberland. He speaks to patriarchal cold-bloodedness.

LITERATURE REVIEW

Excitement and satisfaction is important in married life. But in contrast to this both Patsy and Tom are disintegrated. So, their relationship is shattered. Willa is disturbed because she does not want such thing should happen. This makes her Casualties of Peace.

Women are maimed by the villainy of males. This theme is very cautiously handled by her to expose disturbed marriage relationships in Casualties of Peace. There are three men; one is the evil and sadistic Herod (Herman). He is ex-husband of Willa. The second person is Tom. He is very selfish, violent and husband of Patsy – Willa's housemaid.

The third person is Willa's lover Auro, who is dark, skinned. As usual the technique of letters to communicate deep suppressed feelings is used by Edna O'Brien. Willa writes letters to Auro but never mailed. These letters to Auro are found and opened after Willa's death. The reason is unknown. In these letters she has exposed and revealed the villainy of Herod, who kept her incarcerated on a Swiss mountain while he likened her to plant needing "a period of

severe cold in order to encourage germination" (CP 23).

He forces her to walk in terror on edge of cliff, because he himself has been tight rope walker. He takes and carries her into his room for sexual acts. He only tickles her and leaves her unsatisfied. His withdrawal with jeering laughter at the moment of Willa's need, insults her. He is impotent and masochist. Willa says, "Judge to what degree I love you" (CP 24), as he locks her in the cabin and explains her continued fearful stay as a need to punish her because she is a woman. He says, "It's unfair that all monster things should be female" (CP 25).

Herod suspects Willa and he wants to stage a trial for her 'deceit'. He forces her to wear a black - eyes, while he exposes bits of her past. Not only has this but he returned her presents with a note – "Second-rate presents are for others perhaps, but not for me" (CP 27). He is a killer by slow poisoning. He uses a thousand little ways of force to make her suffer. She becomes mad and begins walking at night to the dark forest. He represents patriarchal cruelty.

The novel is dominated by the character of Tom. He is revealed through Patsy's mind and conversations as well as through his own actions. He always wants to dominate. The basis of his marital problem is that, his sex is both domination and an achievement for himself. He is the seeker of self-satisfaction. He uses his wife's body merely to serve his own ends. Patsy's relation with Tom as her husband proves "the pain from having had him so much and the other pain of wanting him, more" (CP 29). He is indifferent to her feelings. Many a times she is left dissatisfied. Yet he brags, "Great exhaustion to night, supplying women" (CP 30). But in reality he has been always supplying only for himself.

Willa works as a sculptor of glass figures. She believes that her work reflects her own personality. – "Cold and chilling to the touch" (CP 33).

She is hurt and neglected by her husband, Herod. She tries consciously to become more vigilant and glacial to protect herself from more hurt and cruelty. She is attracted towards Auro. He is part Negro. He has dark complexion and an air of the exotic to attract her. Because of his inheritance he is vulnerable but, because of his character and intelligence he is resilient. Once in conversation with him, Willa asks, "Who smashed your nose in?" he replies, "I did. A man can't be perfect, it gets peoples backs up" (CP 54). Auro is not destructive like Herod. Auro is defensive against misused love, and for this reason he admits, "When I'm relaxing my teeth are clenched" (CP 55).

On the contrary to please people and his enemies, Herod has changed his name. Actually his real name is Hermon. Willa is impressed by Auro's behavior. So she contrasts him with Herod. Auro makes people

laugh and it delights Willa. Willa forgets Herod, her husband and her son also. She forgets her past bitter experiences. Auro's persistence in working with Willa seduces her into sexual pleasure. It is rewarded in a hotel party. But his trip and party leads her towards her tragic death, and Auro regrets it. In the end Auro cannot convince her that love exists. The tragic end of women, because of their misconceptions about love and their unmatched relationships is the theme of this novel also.

CASUALTIES OF PEACE (1966)

This novel is dominated by the character of Tom. He is uncovered through Patsy's mind and conversations just as through his own actions. He generally needs to dominate. The basis of his marital issue is that, his sex is both domination and an achievement for himself. He is simply the searcher satisfaction. He utilizes his wife's body just to serve his own closures. Patsy's relations with Tom as her better half demonstrate "the pain from having had him so much and the other pain of wanting him, more". He is indifferent to her feelings. Numerous a times she is left dissatisfied. However he gloats, "Extraordinary exhaustion to night, supplying women". In any case, in reality he has been continually supplying just for himself.

His work is bossing a demolition group, just as his conversation is violence – inclined. He is extremely self-important and he claims, he can kill a man forty different ways'. He generally compromises Patsy. When he hits Willa on her nose and causes her to drain while demonstrating a point in conversation. Numerous a times he seriously beats his wife Patsy, even while making affection to her. Tom comes to know her affairs. He gets violent.

Because of them, there is mistaken killing of Willa.

Willa functions as an artist of glass figures. She accepts that her work mirrors her own character. "Cold and chilling to the touch" She is harmed and disregarded by her significant other, Herod. She attempts deliberately to turn out to be more careful and icy to shield herself from more hurt and remorselessness. She is pulled in towards Auro. He is part Negro. He has dim composition and a demeanor of the extraordinary to pull in her. In view of his legacy he is helpless yet, as a result of his character and knowledge he is versatile. Once in discussion with him, Willa asks, "Who crushed your nose in?" he answers, "I did. A man can't be great, it gets people groups back up". Auro isn't ruinous like Herod. Auro is cautious against abused love, and therefore he concedes, "when I'm loosening up my teeth are gripped". On the in opposition to please individuals and his adversaries, Herod has changed his name. In reality his genuine name is Hermon. Willa is intrigued by Auro's conduct. So she stands out him from Herod. Auro makes individuals snicker and it delights Willa. Willa overlooks Herod, her better half and her child too. She overlooks her previous severe encounters. Auro's diligence in

working with Willa lures her into sexual joy. It is remunerated in a lodging party. In any case, his outing and gathering drives her towards her awful passing, and Auro thinks twice about it. At long last Auro can't persuade her that adoration exists. The heartbreaking finish of woman, as a result of their misguided judgments about affection and their unparalleled connections is the topic of this novel moreover.

Dreams and dreaming nature of hero Willa McCord is finely managed by Edna O'Brien in Casualties of Peace. In the absolute starting point it is indicated Willa McCord is strolling down a dim road towards her home. A vehicle with two men in it stops unexpectedly next to her and one of the men asks her way to a theater. Willa offers a snappy response, yet it is an untruth. They drive off. Willa races to her entryway however can't discover it. The men return. It is currently pleased. The start of this novel resembles analyst story. The blaze back strategy is used to portray Willa's terrible end by murder. This novel is loaded with brutality found in standard family life. There are numerous survivors of such viciousness. Indeed, even blameless outsider becomes survivor of the savagery of an individual. The hero Willa McCord is one of the people in question. The title makes it understood. There is Casualties of Peace, all things considered. In the traditional sense, in spite of the fact that it's anything but a homicide story, murdering happens on account of viciousness and savage acts. There are two woman heroes Willa and her occupant maid Patsy. They are disturbed in their wedded life and they are engaged with relationships. They are lead by their wants and interests. It might be their opportunity or destiny. They face numerous issues which lead to the sort of desolate disastrous end. Both these heroes experience limits of severity and sex.

Willa has been confronting the pitilessness and brutality of inept spouse Herod. Unexpectedly she is named as a virgin 'however tempered with' Herod. She is alarmed by masochistic sex. Willa is differentiated by Patsy's affection. Patsy is a Molly Bloom straightforward, sexy and cheerfully marry. In view of her torments of wedded sexual love, she needs to build up issues with her companion Ron and disregard Tom. Patsy is pressing her things and she has kept in touch with her rough farewell note for Tom. Patsy informs Willa concerning her arrangement to leave Tom. Willa restricts her and convinces her to put off her flight. She submits a serious mix-up. Willa doesn't think about Patsy's own issues. She uncovers Patsy's arrangement to her better half Tom. Tom is clueless spouse. He turns out to be exceptionally fierce and assaults Patsy. At that point numerous lethal events occur. A setback of Peace is horrid and discouraging story of Willa McCord.

Willa, the hero lives in the center segment not a long way from the railroad connect. It is enormous block house with a twofold entryway, white wood work. It is

striking that Willa is going for a stroll in obscurity and she is trailed by two unusual men, presumably kills, by an expedient vehicle. Willa remembers "them not by their appearances yet by their expectation; which was to murder her".

About her untruth Willa thinks – "lie to them gave grater support to their deed" since "her demise was not their obligation". The earliest reference point of the novel shows the hero Willa is casualty of brutality and provocation of her better half. She can't rest around evening time. She has gotten marvelous, practically distraught.

Like in an analyst and puzzles story; Willa's fantasy and arousing is depicted "aroused, backing in to the rungs of her metal bed. In a fantasy she had recently been cut in different spots".

Willa's dread and her terrified psyche is demonstrated when she cries in completely wakeful state – "There is no frenzy, I am not a kid, I am not detained".

This musical chatter shows Willa's state of mind. She is scared and troubled by Herod. All through the novel, Willa is delineated clairvoyant and to some degree distraught character. Her fantasies are irrational. She has lost 'her ordinary life'. One is her own concern relations with Herod.

Another issue of Willa is her family worker Patsy and her better half Tom. Despite the fact that their coming in her home has given 'another request' a strong harmony and satisfaction: yet their squabble is an issue for her. Patsy has been tormented by Tom. Along these lines, Willa and Patsy need to "drink a little wine at lunch, discover some purpose behind festival. Disregard work, the past, the present, the entire stupid repercussion of genuine or feared trouble".

Patsy tells about her tragic life, "When did it turn out badly? Never went right. What caused her to endure him at all was the manner in which he used to walk her home from moves and purchase milk for her from one of the machines".

Tom is consistently occupied with his work. He doesn't life Patsy's requests about his work. So she feels "moment to minute torment that is the thing that it was, and ugliness and sharpness. Devilish".

Above portrayals shows family torments. Particularly woman are tormented by guys. Tom's inclination is innate, similar to his dad, he is wild and brutal. He is darky.

As a result of this couple in her home Willa isn't typical. Edna O'Brien doesn't manage righteous guiltless woman characters. Her female characters have mortal deformities and blemishes. These become the fundamental driver of Casualties of Peace. Both Willa and Patsy need harmony more than joy however they

have torments and torments. Indeed, even the marriage ring becomes – "corrupt waste".

There are fake winged creatures in Willa's glass shop. They speak to emblematically miserable, materialistic and unnatural life. Rather than beautifying things, the most significant need of the family life is agreeable connection between the individuals from family. Edna O'Brien has centered this topic. Herod, out of resentment, restores the blessings given by Willa. This shows the enduring of alienated life partners.

Patsy needs to build up relations with Ron. Since knowing this, Tom has been raving ceaselessly – "There are fifty different ways to murdering a man by utilizing just one blow".

There is some 'devil' in Patsy. She would have finished her relations with Rom however she doesn't. She meets consistently. They appreciate rum and coke. It is a clever mixture. As a result of such stressed relations the people become liar. It prompts appalling demise – "Returning home and telling a load of blatant falsehoods. One falsehood never enough". Finally O'Brien has brought out Casualties of Peace. There are places like Peckham Rye, Liverpool, Zanzibar, Shropshire, and Lent and so forth. These special references are used to change the air and foundation, which lead to extreme murkiness, the profundity of hellfire. In spite of the fact that Willa, Patsy, Ron just as Herod is hitched people, yet they have asked for extra conjugal connections. As though they don't realize dream remains dream and fantasy is not quite the same as the real world.

CONCLUSION

Illa McCord is dreaming. She is strolling down a dim street toward her house when a vehicle with two men in it stops flush beside her. One of the men asks the path to a theater. She gives a brisk answer, an untruth. They drive off. She rushes to her entryway, yet can't discover it. The men return. It is presently sunlight, and there are witnesses, yet it doesn't seem to issue. The men escape the vehicle, closing in for the execute.

So begins "Casualties of Peace," a novel about the savagery of standard life and the victims of that brutality, sometimes guiltless strangers, sometimes not. Willa McCord is one of those victims - yet this is not a homicide story in the customary sense. It is around two ladies, Willa and her resident housekeeper Patsy, their relationships, disparate lives and desires, and the possibility crossing of their paths which leads to the sort of odd misfortune one reads about in the tabloids.

In spite of the fact that Patsy and Willa experience extremes of fierceness and sex, in different respects they are definite opposites. Willa, a sculptor of glass figures, is masochist, slight, and escaping from the eventual outcomes of union with an inept Svengali. A

virgin, "however messed with," she is scared by sex. Patsy, then again, is a Molly Bloom - simple, sensual, miserably marry however thigh-high in a hot issue. She has, truth be told, resolved to leave her husband - and when we first meet her, she is pressing her things and keeping in touch with her unrefined farewell note.

Mysteriously, while doing a couple of last-minute chores, she blurts out her plans to Willa, who persuades her to put off her flight and educate her unsuspecting husband regarding what is going to occur. Willa's interfering sets off a lethal chain of events it is out of line to uncover here. At the point when Patsy at long last escapes, it is past the point of no return.

In spite of the fact that "Casualties of Peace" is a troubling story, the book itself is definitely not depressing. Edna O'Brien has a phenomenal style. The novel pulsates with her indecent, abundant, nervous prose, a prose that regularly achieves the intensity of a one of a kind shorthand. Her robust humor reliably infringes upon an intense Catholic sense of sin; and alongside the best female writers of our age, she is unblushingly authentic about her own sex. Why, at that point, doesn't everything include?

What is most conflicting in Miss O'Brien's fiction is her completely present day voice repeating in a good old house. In the present book, this contention among style and structure, between what she is saying and the techniques she uses to pass on it, is especially harming. As in a prior novel, "August Is a Wicked Month," one is confounded to locate a uninhibited perspective on life combined with the clean and somewhat stunning type of the all around made novel, with all the small details becoming all-good, working up to lamentable inevitabilities the manner in which they may in an investigator story.

In "Casualties of Peace," for instance, the initial scene of a fantasy of homicide flawlessly mirrors the closing one (in terms of plot) of a real homicide. This is an irritatingly prosaic gadget for confining a novel, the slick stuff of which drama is made. It has nothing to do with the reserved tone of the rest of the book, or with the disorder and unresolved nature of present day life of which the writer is a lot of mindful. Such a gadget (and others sprinkled all through the story) just diminishes the novel's effect.

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