

**A STUDY OF SYMBOLISM IN THE WORKS OF
PATRICK WHITE**



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VARDHAMAN MAHAVEER OPEN UNIVERSITY, KOTA
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KOTA, RAJASTHAN**

2021

*To my
Loving
Mother*

*Who I dedicate this and who
deserves as the first one for and
I am indebted to.*

CERTIFICATE

This is to certify that the Thesis entitled '**A STUDY OF SYMBOLISM IN THE WORKS OF PATRICK WHITE**' submitted for the degree of Doctor of Philosophy under the faculty of Social Sciences and Humanities in the Department of English, VMOU Kota, is his original piece of work and other sources wherever used for the purpose have been duly acknowledged. He has completed this study under my supervision and guidance.

He has fulfilled the requirements for the degree of **Doctor of Philosophy in English** at **Vardhman Mahaveer Open University, Kota Rajasthan**, regarding the nature and prescribed period of work as per **UGC Ph.D. Regulations, 2009**. The work done by him has not been submitted elsewhere for any degree or diploma for the purpose.

The Thesis has been submitted as per the UGC Regulations, (minimum standards and procedures for award of M.Phil./Ph.D. Degree) Regulations, 2009.

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DECLARATION

This is to be declared that the thesis entitled “**A study of Symbolism in the works of Patrick White**” submitted by me for the award of the degree of Doctor of Philosophy in English as per **UGC Regulations,2009**, is a bona-fide work of undersigned, carried out under the guiding guidance and supervision of Dr.Kshmamta Chaudhary , Assistant Professor Department of English, Vardhman Mahaveer Open Univeristy Kota, Rajasthan, India. The contents of this thesis, in full or parts have not been submitted to any other University or Institution for the award of any degree or diploma.

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Date:

Ravi Shanker Meghwal

Place:

TABLE OF CONTENTS

S. No.	Content	Page No. From to
1.	CHAPTER – 1: INTRODUCTION	1 - 37
2.	CHAPTER – 2: REVIEW OF RELATED LITERATURE	38 – 51
3.	CHAPTER – 3: PICTOGRAPHIC ILLUSTRATION: VIVISECTOR	52 – 108
4.	CHAPTER – 4: GRAPHIC CONSTITUENTS OF NATURE: THE EYE OF THE STORM	109 – 148
5.	CHAPTER – 5: METAPHORS AND CULTURAL REPRESENTATION	149 - 188
6.	CHAPTER – 6: CONCLUSION	189 - 198
7.	BIBLIOGRAPHY	199 - 214
8.	RESEARCH ARTICLES/CONFERENCE/ SEMINAR CERTIFICATES	
9.	PLAGIARISM REPORT	

INTRODUCTION

CHAPTER – 1

INTRODUCTION

Literature may broadly be defined as anything written or a piece of writing in a special manner with special use of any language with different signs and symbols as in the previous age of the society held the real sources of writing which were colored in signs and symbols but as the time passed, the scene and scenario of the society changed and no doubt that change was also seen in letters and literatures and the aspect of new society and new form of writing began to flourish and bloom. In a literary piece of writing, Language plays an important role which is handled with utmost care to derive at the desired effect. It is written in any literary form or genre such as Poetry, Prose, Drama or Fiction. It appeals and evokes the ideas of permanent or universal interest. Its purpose is to deliver the real aspect of the society, it brings out the hearts of the people and merits and demerits of the society, in fact it reveals the real face of the society before the society thus sometimes it is always referred as the mirror of the society.

It is only the literature which roars from time to time to shape and strengthen the society under a single banner of diversification. It is a brotherhood function under fatherhood. It also educates the people and entertains the people.

In the beginning phase the letters and Literature which was written in English was known as old English literature from 658-1100. It got its name as Anglo Saxon literature. Literature was first practiced by the

Greek, then shifted Rome then travelled to Europe and other colonial countries. It actually got its real definition and became a pillar in England and Ireland but later on collaborated and contributed by other countries such as Scotland, America, Australia, India, Canada, Germany, South Africa and New Zealand etc. They started producing their own literature and new trends and techniques were being practiced in the field of literature, new themes were adopted for the sake of the society.

England was the prominent country with a good number of productions of literatures. The most important genre of literature was Drama, which started in Greek, but later on the Novel appeared to uphold the same rank and position as that of Drama in English Literature and with the beginning of Victorian Era Novel became the leading literary genre in English Literature. It was also practiced by the colonies of UK.

Australia emerged out as a new society in the world of English literature. It started to produce and publish its own literature. The literature of Australia is said to be the literature of a young country. Being a colony of British empire, it produced and the literature which got produced and published reflect the European trends and in their writing. However, the art of narration and creation of Australian writers has since 1788, introduced the character of a new continent into literature exploring such themes as Aboriginality, Mateship and the National identity..

Australian literature began soon after the settlement of the country by European common themes including indigenous and settler identity,

alienation, exile and relationship to place but it is a varied and contested area. In the very early works, which tended to be the ripping yarn variety telling tales of daring do against the new frontier of the Australian outback. Australian famous literary figures such as Rolf Boldrewood, Marcus Clarke and Joseph Furphy established its reputation as a different country to sing in his own voice.

Australia's very first novel *Quintus Servinton*, got published in 1831 in Tasmania. as *Tale upon incidents of Real Occurrence*. It was by the convicted English forger Henry Savery and published anonymously though the authorship remained a public secret. It was regarded as a disguised autobiography representing the demonstration how his fictional equivalent was different from the general convict population. In the year 1838 *The Guardian* a tale also got published in Sydney by Anna Matia Bunn. It stood as the first Australian novel printed and published in mainland of Australia and the first Australian work by a woman based on the ground of a gothic romance.

Aboriginal and Aboriginality was the burning issue in the country, but writers who are native people of Australia and they produced their writing being in the country for their own society known to be Aborigines, among those David Unaipon was the first aboriginal author of Australia. Oodgeroo Noonuccal was the first Aboriginal Australian to publish a book of Verse. Charles Bean, Geoffrey Blainly, Robert Hughes, Manning Clark and Patrick White were the notable writers.

In Australia, it was the poetry which stood first to be planted, and it played an important role in the foundation of Australian literature.

Henry Lawson (born 1867) was widely recognized as Australia's poet of the people and in 1922 became the first Australian writer to be honored with a state funeral. Amongst the leading poets of Australia Christopher Brennan and Adam Lindsay Gordon were very famous writers. Gordon was referred as the National poet of Australia and is the only Australian whose monument is in poets 'Corner of Westminster Abbey in England.

Most of the literary famous leading figures of 20 the century include A.D.Hope, Judith Wright, GwenHarwood, KennethSlessor and Murray. Contemporary Australian poetry was mostly published by small independent book publishers. However other kinds of publication including new media and online journals spoken word and live events and public poetry projects are gaining an increasingly vibrant and popular presence. Some of the more interesting and innovative contributions to Australian poetry have emerged from artist run galleries in recent years.

Soon after the poetry, the literary form Novel came out to be a new invention by Australian Writer in a different form and frame based on the real experience of people of Australia with new themes. They tried their best to depict the real Australia with typical Australian themes like Convicts, the Bush, Bushrangers, folklore, Floods, Droughts, Bushfires, Aboriginal people and lost children. Though the early writers lacked patrons and publishers, they did not stop their composition.

One of the most eminent Novelists, who brought laurels with flowering flowers to the Australian literature by winning the Nobel

Prize, is none other than but **Patrick White**. He was crowned with the most coveted prize "for an epic and psychological narrative art which has introduced a new continent into literature". He is a pioneer in the move away from naturalism to the opening of an inner world, of the Australian consciousness and psyche.

But on the other hand, Australian theatre had to struggle a lot to establish itself. There were many obstacles and hard times. The convicts were sent to Australia, the penal colony, for punishment. Theatres were considered a frivolous exercise and were designed for pleasure. Is it justifiable to provide pleasure for the convicts. This serious question made the deciding authorities to think twice over before issuing license for running theatres. The audience was also so unruly and interrupted the performance of the artists, and as a result, certification for running theatres was frequently cancelled. But in the year 1789, the play which established the Australian Reputation of Literature, *The Recruiting Officer* was performed to celebrate the birthday of King George of England. The English drama had its origin in religion. The early plays were which were performed by the clergy. On the other hand, in Australia, *The Recruiting Officer*, one of the first plays, was performed by a cast of convicts.

The Australian theatre was on its way to be formed, and in 1929 as a result of the effect of the great depression was reflected in the Australian theatre in the form of heavy taxes. The Australian Elizabethan Theatre Trust was founded in the year 1954. Summer Locke Elliott's *Rusty Bugles* and Ray Lawle's *Summer of the Seventeenth Doll* appeared as a turning point in Australian theatre.

The latter play portrayed distinctly the Australian life and its characteristics. After the world wars, contribution to literature from Australia increased significantly. Alexander Porteous in his article “Some Recent Australian Plays,” and Problems of their Criticism” said that:

“For with the production of *Summer of the Seventeenth Doll* in 1955, the Australian theatre seemed to be breaking through hesitations of purpose and limitations of resources into a confident maturity and fruitfulness; a view which was shortly to seem confirmed and reinforced by a number of other plays in the realist tradition, and even more, perhaps, by **Patrick White’s** extension of this burgeoning activity into areas well beyond the limitations of naturalism”.

The Western Australian poet and Gadfly Hal Colebatch could not reveal that he was Australian but to publish Blair's Britain (1999), as that of a writer in Britain or Louis de Bernières who also faced the same fate to compose, without being especially appropriate, Red Dog (2001), set in Western Australia.

But later on the contribution by latest British canon on Australia went successfully in publishing by Frieda Hughes, from Matthew Kneale, from English passengers. Australian literature tended to arrive through Britain in the 1990s and 2000s to foreign readers. American and other readers have learned about Australian literature in award-winning books and magazines, including the Times Literary Supplement and Granta (which published a special Australian issue in 2000). The Australian ecosystem was felt by Murray Bail's Eucalyptus

(1998), creating a plot machine for the abundance of various varieties of eucalyptus.

Life Sketch of Patrick White

Patrick Victor Martindale White was born in Knightsbridge, London, on 28 May 1912 and he breathed last in December 1937 of cardiac asthma, a gifted disease from his family. His father Dick came off a rich background with golden treasure, a family of Graziers, settled down in New South Wales since 1826. His mother, Ruth Withycombe, also was from a farming family. White at his birth got his nick name paddy until early adulthood, claimed a half portion of share of the total property of the family. He was a boy of the soil as his works were cultivated and fertilised on the soil of Australia. He was so homesick boy, as he spent his life by returning to Sydney. The garden at Lulworth, which later became the garden of Hurtle Duffield in White's novel *The Vivisector* (1970), became an oasis for White, who had few friends as a child and felt distant from his parents. He learnt alpha and omega in Sydney then learning fellow had to fly to England for four years to complete his school life at the age of 13. He received his school Education particularly in Australia, partly at Cheltenham College, England, at King's College Cambridge; He studied French and German languages and literatures and spent considerable time in France and Germany.

White's Literary Career

White the most eminent figure in the world of English literature, the one and only Nobel winner from Australia. A man of soil and a patriot

of his land. Patrick white in his all creations crafted out by him shared parable, symbols and allegory and his novels often set on the landscape of Australian, discussing the wrath of the post-colonial people supplies a picture of the anguish amazing society of the Australia.

He has a golden account of twelve very famous Novels, Two short-story collections and Eight plays. His works explore the nature of good and evil, love and hate, life and death, the material and the spiritual world, suffering and solitude. He laid emphasis upon the self-realization through the beautiful journey of life.

Until Happy Valley was printed in 1939, White had to face the dark clouds. Same year, he moved to the United States, where he shook hand to Ben Huebsch of the Viking Press, which has brought out all White's works since then. His second work entitled The Living and the Dead, written in America, hurriedly as he had to serve in the war services which he was deputed for as first R.A.F. posting the Middle East. He spent almost about two years in the United States. His members of family including his father already were living there.

With the publication of Aunt's story and Tree of man, the real flowers and fruits bloomed in his golden garden of thoughts and his ideas which made brought him the name and fame and established his reputation as a writer first in the US and later in England. His magnum opus Voss firmly established him as a mature literary writer which set his international repute. It earned him the famous award Miles Franklin Award in 1957. The aunt's story and tree of man gave him a

breakthrough for his rest of career as a writer as an initial phase of his novel series.

When transferred back to England, White found his thoughts for setting his career on his soil and land after returning to Australia from England. In 1946 he went on a preliminary trip to Australia and was pleased at the changes that had taken place since he left it in 1932. His novel *The Aunt's Story* was written to and from England as White made an odyssey somewhat like *Theodora's* in that novel. In 1948 White returned permanently to Australia, where he had remained dedicated to improving the level of cultural aspect of the land and to write on the land. He purchased a small farm at Castle Hill outside of Sydney where he used to work and spend time with his friend Manoly Lascaris. The very next years were a time of gestation, from which finally *The Tree of Man* was born (1955). This outstanding work on the cultural aspect leveled him on the international scene and stimulated him to continuous creative creations.

White wrote three plays which were published together with the much earlier *The Ham Funeral* (written in 1947) as *Four Plays* in 1965. A number of short stories were also gathered and published as *The Burnt Ones* in 1964. Late in 1964 White gave up his small farm outside Sydney and moved into an inner suburb, where his house overlooks an expanse of Centennial Park. His work since 1964 has been more urban in setting. *The Solid Mandala* appeared in 1966. During the writing he was stimulated by the Mandala series of the painter Lawrence Daws, a close friend of his. *The Vivisector*, his longest novel, took three years

to write; it was published in 1970. He has since completed another novel. *The Eye of the Storm*, to be published late in 1973.

When White was on his visit to the USA, he wrote the novel *The Living and the Dead*, in the year 1941. In this novel, he raises deep questions about life, death and those in between. The novel is significant for its characterization than the complexity of its plot. Patrick White's third novel, *The Aunt's Story* (1948), meditates on age and sanity. It is a story of a spinster's descent into loss of intellectual capacity. The plot of the novel, *The Tree of Man* (1955), revolves around the Parker family. He portrayed the typical Australian in the bush and its landscape. *Voss* (1957) vividly presents the experience of a nineteenth-century Prussian explorer and naturalist Ludwig Leichardt, who lost his way on the Australian outback, while he was on an expedition. *Riders in the Chariot* (1961) highlights the ignorance and prejudice of the common man in relation to the visionaries, who could predict catastrophic consequences. *The Solid Mandala* (1966) focuses on the inner turmoil of the main characters. *The Vivesector* (1970) concentrates on the theme of the need for truth and the meaning of existence. *The Eye of the Storm* (1973) guides us how the destructive aspects of pride could be overcome and transformed into a positive aspect by bringing humility into the play. In *A Fringe of Leaves* (1976) the colonial mentality and subservient attitude towards Great Britain which is still present among some sectors of Australian society is criticized. *The Twyborn Affair* (1979) was shortlisted for the Booker Prize and later was removed at the request of the author. Patrick White did this with the noble motive of making way for the younger and more deserving writers.

In 1929, the effect of the Great Depression was reflected in the Australian theatre in the form of heavy taxes. The Australian Elizabethan Theatre Trust was founded in the year 1954. Summer Locke Elliott's *Rusty Bugles* and Ray Lawler's *Summer of the Seventeenth Doll* marked a turning point in the history of Australia. Patrick White's contribution to Australian theatre is noteworthy. It is rare to find a novelist of distinction who is also a successful dramatist. Patrick White is such a rare personality. He has brought to the modern stage a wide range of characters. He has written eight plays. The *Ham Funeral* (1947) remains a milestone in the history of Australian drama. So far, the Australian drama reflected the ordinary life in a naturalistic way as in the plays like Ray Lawler's *Summer of the Seventeenth Doll* and Alan Seymour's *The One Day of the Year*. Patrick White employed modernist techniques like expressionism and symbolism. It was written in 1947, but, was produced only in the year 1961. The Australians considered it too odd. *The Season at Sarsaparilla* (1962) is a satire on Australian suburban life. Patrick White very keenly observed ordinary everyday life of the Australians. The play highlights people's hidden desires that motivate everyday decisions. In *A Cheery Soul* (1963) the central character of the play Miss. Docker is a ferociously cheerful old woman, who destroys everything that she tries to nurture. It is a satire on the Australian attitude towards religion and religious practices. Patrick White attempted a tragedy in *Night on Bald Mountain* (1964). It is a satire on the Australian academia.

Big Toys(1977) deals with a manipulative game played with lifeless toys. It is also a game played with human pawns in a deadly conflict.

The action goes deep to the essence of human relationships and their personal corruption and the pain the characters inflict on themselves and on others. In *Signal Driver* (1982) White introduced supernatural characters. They played the role of chorus and ironically commented on the actions of the other two characters. The play suggests that though the fact is that human suffer, they also endure their trials and survive them. *Netherwood* (1983) like most of his plays, deals with destructive forces activated by a complex relationship between human and their society. Human nature comes into conflict with itself as well as the social environment it has created. *Shepherd on the Rocks* (1987) is a play about a play. The characters are all actors in the game of life. White said that the play “is about the varieties of faith”. White was very much interested in drama. He felt extremely happy to see his writings come to life. In spite of this, he was of the opinion that even the best actor in the world could not bring to life, the play as visualized by the writer. He is dissatisfied with the condition of the Australian theatre.

Patrick White was a great patriot. He contributed generously to the Aboriginal schools. He established the Patrick White Literary Award with his 1973 Nobel Prize. He was not satisfied with his fellow Australians in their political and social approach. He considered the transportation of convicts, the 15 treatment of the Aborigines, and the allegiance to monarchy as Australian blemishes. In his plays, Patrick White satirically portrayed the Australian ways of life. The main intention behind his satire was to create self-realization in the Australians. He wanted the Australians to stop being lazy and develop the ability to create. The present study entitled “Self-Realization: A

Recurring Motif in the Plays of Patrick White” is done on his *Four Plays: The Ham Funeral, The Season at Sarsaparilla, A Cherry Soul* and *Night on Bald Mountain*.

In *A Handbook of Critical Approaches to Literature*, Wilfred Guerin compared a literary work to a finely cut gemstone. It is impossible to view the entire piece from any one angle, that is, from any one perspective. Rather, it must be turned, ever so slowly, from one angle to another before the fine nuances of the whole stone can be more fully appreciated. Similarly, one critical approach to a piece of writing is like having an idea from one perspective. It is fruitful to approach Patrick White’s play from sociological, biographical and psychological point of view. In the beginning, the critics analyzed what had been written. The literary criticism was a set of normative rules. Critics like Aristotle were more concerned about the normative structure of writing. Now, the most important question before the critic is why the writer wrote a particular work. What made him to write on this theme? Hence, arrived the psychological criticism. Of course, it is said that the psychological criticism has started with Aristotle. He talked about “Catharsis”, purgation of the feelings, pity and fear on the part of audience. To an extent, he thought about the mindset of the audience and what should be the purpose of a play.

The psychological approach reflects the effect that modern psychology has had upon both literature and literary criticism. One of the important figures in psychological criticism is Sigmund Freud. His psychoanalytic theories changed our ideas about human behavior. He explores new or controversial areas like wish-fulfillment, sexuality,

the unconscious, and repression. He expanded our understanding about the operation of language and symbols, by demonstrating their ability to reflect unconscious fears or desires. Carl Jung's theories about the unconscious are the foundation of Mythological Criticism, Psychological, sociological and biographical criticisms.

The Aunt's story (1948) showed that one of the twentieth century's great creative talents had reached his sleeves and that his childhood's haunted Australia had become his ivory and his ivy, his home, and his battlefield where his anger and artistic style were one.

Patrick White is a novelist who has attracted diverse critical opinion for his work. Amid all this diversity it is possible to isolate some of the more important strands in his work. Liberal humanists like William Walsh have stressed the combination of moral passion and intense imaginative power in White.¹ Some critics have classed him with such great American writers as Hawthorne or Melville or the Russian novelist, Dostoevsky, there is a third school of criticism which insists that Patrick White has created a fictional genre of his own and that, his works must be judged on their own terms and without relation to other forms and traditions. At another level, a critic like Leonie Kramer concentrates on what he sees as a gap between intention and achievement in White. He argues that the texture of the work generates meanings that run counter to the overt intention embodied in the archetypal structure. In fact, the White text presupposes and to some extent creates two kinds of reader, the one literal-minded and obtuse, and the other, intelligent, sensitive, and imaginative, and able to grasp the deeper significances of the text.

Only in *The Aunt's Story* does White combine extreme originality with a relaxed confidence in his reader's sensitivity. In the works written after his return to Australia in 1948, the tonal shifts begin showing up and creating a sense of strain. The loss of confidence is understandable when it is remembered that his attempts to create a prose to "convey a splendor, a translucence" in *The Tree of Man* were described by A.D.Hope as "pretentious verbal sludge."

Patrick White's works are rooted in the painful drama of his early life. "In the theatre of my imagination I should say there are three or four basic sets, all of them linked to the actual past, which can be dismantled and reconstructed to accommodate the illusion of reality life boils down to."⁴ Most of the sets combine a symbolic house, distorting mirrors, a wild garden, and a privileged visionary whose life has molded by an ineffective father and a dominating mother. But because everything has been dredged up from the unconscious as it were, the transportation of his life into art has been a rich and complex affair. White has insisted often that he is not a realistic writer. However, his central moral and imaginative preoccupation has been to discover a unity that would transcend the obvious dualities of existence. In a way central to White's fiction is his * published short story, "The Twitching Colonel," printed in *The London Mercury* in June 1937.

The story is structured on a contrast between two views of reality and two responses to life. These are developed through an eccentric retired English colonel who remembers a mystical experience in India and his complacent wife who is attached to herself beyond escaping. This is a

pattern typical of the latter fiction where the privileged visionary is placed against a sordid physical environment. The colonel's illumination and escape from the self comes from the memory of a visionary moment in the past. It is accompanied by personal dissolution in fire. Fire as a symbol of purification as well as destructive passion, and fire as real, recurs in *The Aunt's Story* and also in the Madeleine episode in *The Tree of Man*. The lyric style of "The Twitching Colonel" which incorporates irony and breaks conventional syntactic rules foreshadows White's latter daring mixture of modes. Central to all White's fiction is the distinction made in the short story between external appearance and internal reality, between surface meaning and underlying significance.

There is further the creation of significant patterns of meaning through a repetition of remembered images. A pertinent example of a time shift and exploration of consciousness through a remembered image occurs in the second part of the novel, "Jardin Exotique." Here Theodora Goodman, the deranged heroine, relives the experience of a Greek earthquake. But instead of shifting back into her own past, she moves into the past of another character, the Greek girl Katina's through a process of empathy. The epigraph of Part Two, prepares the reader by saying "Hence forward we walk split into myriad fragments."⁶ The idea of finding the self through gazing into mirrors or living through others is a recurring phenomenon in White's fiction. There is further in this novel a linking of the structural and narrative strategies to the allegorical mode. Theodora's spiritual odyssey is frequently linked with Homer's *Odyssey*. Holstius is Theodora's composite image of all the characters that would have seemed to

represent wholeness and totality. Holstius does symbolise the possibility of reconciling duality and achieving unity. The early works do illustrate the fictional matrix from which White's work springs. The constituents of the matrix are a belief in visionary experience and the redemptive power of love. Fragmentation is looked upon as a necessary prelude to psychic harmony. There is an ironic reversal of orthodox ideas of success and failure. Underlying all these is the lonely quest for truth.

SYMBOLISM: Meaning and Definition:

Definition

“It is in and through Symbols that man, consciously or unconsciously lives works, and has his being: those ages, moreover, are accounted the noblest which can the best recognize symbolical worth, and prize it highest”.(Carlyle)

“Without symbolism there can be no literature: indeed, not even language. What are words themselves but symbols.....” (Arthur Symons)

Since the origin of language and literature and since when it came into existence, it has been running in the swing and mode of symbolism. Very primarily Universal/Formal symbol was practiced; gradually inventive and dynamic language was bedded and bridged with personal symbol so symbol either formal or personal proved language a loaded fruit tree to the readers even to an average one. A symbols in letters and literature functions as a peg upon which a writer hangs up the

meaning to be taken easily as one can find the hat hanged upon the peg.

No doubt symbol in language is inseparable but undoubtedly without symbol the language would be a dumb bride.

A symbol exists in a text whenever something is meant to represent something else, but symbolism may refer to the underlying or hidden meaning of any piece or writing. It is a broad canopy which a writer uses it as a literary weapon, WB Yeats, Eliot, Orwell, and Shakespeare etc. have used symbols in their writings. At the outset a realistic fiction may contain symbols which reinforce the meaning, but *symbolism in the full sense provides us with a transcendent embodiment of the meaning*. In James's *the golden Bowl*, the bowl itself the symbol is analogous to the action, but more than that, it is a mystical symbol of faith amid the increasing secularization of the world.

A literary symbol unites an image (the analogy) and an idea which those images suggest or evoke; it is a quality in which images are associated with particular ideas. W.B. Yeats was the best representative of images. The image of climbing staircase suggests the idea of raising oneself spirituality in T.S. Eliot's *Ash Wednesday*.

Generally, in defining it, it is the representation of a reality on one level of reference by a corresponding reality on another. The symbolic use of a word separates it from the emotive or root use of a word, and is tantamount to intending the dictionary meaning or definition of the word. A symbol may be a sign, it may be an image or even it stands for a letter.

A symbol is the verbal parallel to a pattern of experience. As such, it is marked by power or complexity. (Kenneth Berke)

Symbolism is an attempt by carefully studied means a complicated association of ideas represented by a medley of metaphors to communicate unequal personal feelings. (Edmund Wilson).

C.M. Bowra regards symbolic poetry as a kind of mystic poetry, a poetry in which the poet tries to convey his sense of the mystery of life.

Symbolism teaches and touches the minds readers through its variety of different images and pictures. White Tiger by Adiga is the best example of symbolism as how it co related an animal and the men to represent the qualities of an animal in relation to human being.

“In the broadest sense a symbol is anything which signifies something; in this sense all words are symbols. In discussing literature, however the term symbol is applied only to a word or to a phrase that signifies an object or event which in its signifies something or suggests a range of reference beyond itself. (p.320, Ahrhams.)”

Symbolism is indeed a great tool for a writer who wants to say more than what finds the ears, try to suggest something beyond the expressed meaning. The expressions of mystery and expressiveness, the feelings of communicated ordinarily by other means. Writer attempt to pick the notions and concepts which by their nature seem unable to express is easily conveyed in this way. A symbol may be

used for expressing the pure sensations or the poet's apprehensions of mystery of transcendentalism.

In the symbolic expression, the relations between the signifying item and what it signifies is not a natural one, but as a whole it revolves around the social phenomena and conventions. A symbol may serve and supply a reader to interpret a theme, to make it acceptable, to awaken dormant or suppressed experience, as an escape and as an adornment or exhibition.

Symbols when shared or used for universal approach or private approach, it clears the vision of the content which aims to gain within the text or whatever presented for the purpose. Coleridge opines-

“a symbol.....is characterized by translucence of the special (i.e. of the speeches) in the individual or of the general (i.e. of the genus) in the special, or of the universal in the general; above all by the translucence of the eternal through and in the temporal, it always partakes of the reality which it renders intelligible; and while it enunciates the whole, abides itself as living part in that unity of which it is the representation. (Abrams,p. 321).

Symbolistic'poetry is based on the revelations of the subconscious, on the deepening in the dream and on the crepuscular psychic states. Symbolism rejects the direct expression and the accurate description and at the same time, it wants to exclude pathos and eloquence from poetry” (Philippide, 1966: p.164). “Symbolism is the deepening of lyricism in the subconscious, by expressing the musical background of the human soul by means of suggestion” (Lovinescu, 1973: p.550).

“Symbolism is based on the theory of symbols and sensorial correspondences; it cultivates more refined sensitivity and emotions; it creates the blank verse; it is characterized by inner musicality, by the musical perception of the world; it relies on the force of suggestion; it cultivates solitude, without enthusiasm (as romanticists do) but discreetly and silently; it cultivates mysticism and intimacy, neuroses and mystery; the preference for autumnal settings and landscapes (rainy, foggy, with ravens in the light); there comes the poetry of towns, either large or provincial fairs: sad, melancholic, annihilating, overwhelmed by spleen, there comes the conscience of the void and internal confusion, of moral isolation, of the artist’s damnation in society; it paves the way for groups and proper modernist trends.” (Mihuț, 1976: p. 87). “Symbolism depicts the first systematic attempt of hermetism, which consists in talking about the terrestrial order, simultaneously conceiving the cosmic one.” (Calinescu, 1982: 687). “Symbolism in the strict sense means, in the current specialized language, rare, strange sensations, morbid air, languorous musicality, elegiac tonality in a modern style, allusive speech, vaporous images, vagueness, inaccuracy, misty reverie, atmosphere” (Micu, 1984: 122). “By symbolism, one can understand a European literary trend that aims at rediscovering the essence of poetry, approaching more music than painting, lyricism must not express, but suggest, through the symbol and various euphonic lexical values, the plastic equivalences of reality and of the most subtle nuances of the thought, impressions and soul feelings”(Bălu, Iancu, 2006: p. 5). “Symbolism represents the beginning of modern poetry, as it offers it the status of supreme art and the obligation to look for novelty all the time, but also as it

develops the awareness of using its own language” (Zafiu, 1996: p.10).

A closer look is taken by Northrop Frye in an article “Three Meanings of Symbolism” and he points the movement in modern literature including prominently Joyce and Proust, which establishes a “unification of sensibility” by bringing together the two currents symbolism and naturalism, and there is a corresponding movement in criticism. A corollary phenomenon is the dialectical union of these two aspects of language- centripetal and centrifugal (symbol and sign) in the higher synthesis of “archetypal symbolism”.

Origin:

The word ‘symbol’ originates from the Greek verb ‘symballein’ which can be interpreted as ‘to throw together’, or ‘to put together’ and its noun ‘symbolon’ which means ‘mark’ ‘emblem’ token or sign. The term in literary usage refers most specifically to a manner of representation in which, what is shown means, by virtue of association, something more or something else. Thus, a literary symbol unites an image the analogy and idea or conception the subject which that image suggests or evokes. It can be said that a symbol is a trope, in that a simile metaphor personification allegory. A symbol is an object animate or inanimate which presents or stands for something else. Arthur Symons writes in his book the symbolist movement in literature, that symbolism can traced to general de Nerval(1805-55). He formulated a style in which the visible world is no longer a reality and the unseen world is no longer a dream.

Symbolism as literary device has come in the works of Parnassianism. Parnassians were a group of French poets, so called from their journal "Parnassians contemporaries". They used the traditional verse form and wrote impersonal poetry with great objectivity clarity and precision of detail on historical natural scientific morals and worshipped art as gospel truth.

The Symbolist movement first appeared in literature; and poets such as Baudelaire, Stéphane Mallarmé and others began writing mysterious and elegantly works such as verse shortly after mid-century. It was mainly associated to a French movement in art and literature. The Symbolist Manifesto in literature got published in 1886 by Jean Moréas. Visual artists were less likely to bring out such theoretical charters in the nineteenth century, and the emergence of Symbolist painting is therefore harder to count. Nonetheless, the movement quickly became multi-disciplinary and international.

Brussels who turned out to be one of the leading centers of the then Symbolist art and literature. One of the founders of the society known as Symbolist was Fernand Khnopff, who was leading leader of Symbolist art. The very first artist about whom the term symbolist was labeled, in an article by Emile Verhaeren in 1886 acknowledged his art and work in relation to symbolism. Verhaeren laid a stress on modernism of Khnoff in this article, defining and describing Symbolist art as a part of, "a strong recoil of the modern imagination toward the past, an enormous scientific inquiry and unfamiliar passions towards a vague and still unidentified supernatural, has urged us to incarnate our dreams and even our fear before the new unknown

in a strange symbolism which translates the contemporary soul as antique symbolism did for the soul of ancient times.” And also “Only it is not our faith and our beliefs that we put forward; on the contrary, it is our doubts, our fears, our boredoms, our vices, our despair and probably our agony.”

Symbolism which played a role as an idealistic movement, created by artists those who shared discontented opinion with their culture. Further the style was refined, elegant, subtle, intellectual, and elitist. Mallarme and Valery both carried the symbolist criticism of distinction aestheticism.

Symbolism was an artistic phenomenon of the late 19th century in poetry and other French, Russian and Belgian roots. The design began in literature with Charles Baudelaire's book *Les Fleurs du mal* (The Flowers of Evil, 1857). Edgar Allan Poe's works, which Baudelaire deeply appreciated and translated into French, had an important impact and were the basis of many stock plants and pictures.

Stéphane Mallarme and Paul Verlaine created the aesthetics in the 1860s and 1870s. In the 1880s, several manifestations expressed the aesthetic, and a generation of authors attracted people. Initially, Jean Moreas was the critic who coined the word symbolist to differentiate between literature and Art in connection with the associated decadence. The symbolism of Art is different but is similar to the literature and its gothic aspect.

Since when the world started its participation in all the activities of the society, it is only Language and literature which stood first as an

important pillar and part and delivered a path and made it possible for the people and the society to establish a relationship between them and these two have been the most important part and parcel of the human civilization and society which has been playing a key role in getting close the whole world under a single banner of diversification. From time to time as the world faced all types of problems it was only hearts of the literary figures through the medium of words in a symbolic approach which proved a significant mark for the welfare of the society since the Chaucerian era as he himself in his Canterbury Tales followed by Marlow in his Tragedies, Sydney in his poetry, Thomas More in his imagination, Shakespeare in his own flavor of tragic comedies, Wordsworth for Nature, James Joyce for stream of consciousness, T.S.Eliot for his Obscurity and Symbolism, Patrick White for his Magical fiction, Salman Rushdie for his magical realism and many more eminent figures in the world of English literature.

Symbolism has pervaded poetry long enough for us to be perfectly accustomed to it. Its conquest of the novel and drama has been gradual and unobtrusive.

The most important thing to be noted down in their writing was the skill of magic of words how they created a beautiful spontaneity of expression with the help of images and pictures through the medium of the words what message did they actually want to convey to the people or readers through their writings? It is all the symbolic process, *Andrei Bely* in his *Magic Words* (written in 1990 as a lecture to the Society of Free Aesthetics and was printed subsequently in *Symbolism*.) asserts that every writer dream to speak more than words

and sometimes even without words, it is all about the magic of words .so may be termed as symbolism. Since symbol hunting has become a popular sport and no doubt symbols in prose fiction have become such a sure sign of literary worth.

In the fiction and prose the exponents of symbolism were – Henry James, James Joyce later on Paul Thomas Mann, William Faulkner, D.H. Lawrence, Virginia Woolf. If Yeats in Ireland, Tagore in Indian and Eliot in England proved themselves the first-hand writer of the symbolism of the modern era then no doubt the Australian leading leader, well known, most prominent, venerable and an adept literary figure – Patrick White one and only Nobel winner for Australia in Literature stamped his own style of writing. White has really created his own beautiful worlds beyond the words. He is a noted novelist in the history of the English Literature.

Types of Symbols:

The literary symbol used by a writer may be public or private, universal or local. But in the beginning of the literature writer used the universal form of symbols.

For example, Rose signifies beauty and love, a dove for peace, the lily for purity, tiger for ruler. But symbols were bound to the religiosity and cultural aspect of the land where they have been used and supplied in the writings. A universal symbol is a journey in to the underworld. Dante, Virgil and James Jyoce used universal symbols. In poetry symbolic express is very common as in the *The Wasteland* and *Swan's at Coole* by Yeats and many literary figure used it their

weapon to supply their ideas. Though a single word may stand for symbol, hence it is very natural to find the symbol in any kind of work. Personal symbols have been used for the purpose of the best expression of particular ideas through objects or any referential ideas in the work as in that of Shelley's poetry.

Religious symbolism: That is used by the faith of symbols, such as archetypes, actions, artworks, acts or natural phenomena. Religions regard religions as a sign of persuasive beliefs, ceremonies and artworks. Symbols contribute to creating a resonant myth that promotes the universal ideals of civilization or religious teachings. There are also various religions with divine symbolism. In the field of faith symbolism, the explanation of all religious symbolism will be explored.

Socio-cultural Symbolism: Social symbolism realizes that symbolism has been used constantly in literature, culture, culture, the environment and the past. This symbolism still interacted with, though not generally confined, the mythology of the society in which it was made. It happens in several respects at the convergence between the worldly and the wonderful, where gods and men may see one another on a certain day or cannot meet.

THEORIES OF SYMBOLISM:

Mihaela Mancaş describes the symbol as a trope as "the name of an entity that is chosen to denote an entire object class or as an abstract notion or as the main symbol contains two main features: "It is the same name which often has a motivated character as a replacement of

the word with the other one from the semantically area of concrete artifacts" (Mancaş 2005: 358). Mihaela Mancaş categorizes symbols in three categories: traditional, literary symbols, proper poetic symbols and mysterious poetics (Mancaş, 2005: 364-390). The symbol is "the figure of expression by which an abstract thought is represented by using the name of an entity belonging to the human or animal universe, based on a readily seen anonymity" (gr. symbol/lat. symbol "conventional sign") (Dragomirescu, 1995: 255). The methodology of substitution, relying on an approximation or the relationship of rational joints, makes the symbol identical to that of the metaphor and metonymy. The frequency and the dimension of importance distinguish them from these averages. For Gabriela Duda, the symbol is the "analogy between a part of the ideal environment and a feature of the material visual world" (Duda, 2000: 72). The source of the connection between the symbolized component and the symbolising feature is mediation. The literary symbol is based on a present classification relationship that can emphasize both a denotative and a connotative sense. The symbol is regarded as "a concrete sign that conventionally designates something different from what it utilizes revealed depictions or implied similarities." Symbolistic aesthetics focus on symbols, the informative data irradiated by the basic analogies of the cosmos, which is no longer an abstract painting. The mark, provided by Rodica Zafiu as a very general meaning, is "a concrete picture that has its importance but is defined as an abstract sense due to a certain correspondence" (Zafiu, 1996: 37).

The sign may be examined from two angles: from the consumer or the discoverer. In the first example, the sign is a symbolic instrument used

to transmit the general definitions indirectly. In the second case, the sign is a tool for psychological identifying or spiritual disclosure and is the focus of decryption to determine a profound meaning outside appearances. Therefore, the symbol is defined as the connection between a specific entity (image and context) and the reference to abstract meaning. According to Eugen Negrici, "mediating terms" (Eugen Negrici, 1988) are the objects put into the text to hold the reader near and try to make sure he searches for the concept again. From the viewpoint of continuity, Dámaso Alonso (Dámaso 1977) sees the mark. In his opinion, the sign contains the poem or other stanzas or verses. The sign is restricted to one term for Bousoño (1975), which never reaches many verses. I. Coteanu, the symbol describes as "the sign that sends an additional sign to the entity."

That enables it to be an icon. The perspective of decoding is transformed by a symbol that draws other terms from a visual lecture. The decoding method is progressive: from the symbol to the language, the terms accompanying it are in the semanticized region of the symbolized, the symbol in recurrence is found and regressive: from the message to the symbol, not all textual units stress it equally. "The study of the literary icon goes beyond a purely figurative analysis, Gabriela Duda claims. Any trope, series will gain symbolic status insofar as this emblem represents another important fact. The emblem represents the position of unification of written norms either referred to before the act of publishing, as cultural and literary competence, or as a result of the development phase."

There are two complementary trends in the symbolization phase, which creates abstract definitions. The first is the condensation of senses, as the meaning evokes more than one meaning (Todorov, 1974: 242). The second "is to establish a relationship between the definitions which are simultaneously in the hierarchy of the text on many levels" (Duda, 2002:116). In addition to recurrence and main location (Monroe 1958: 406), symbol characteristics assigned by Monroe Beardsley may be viewed as a hint to the existence of the symbol as to the incompatibility of the background and the apparent significance of the figure. Tudor Vianu defines the two characters contrastingly, as the allegory is the same sign as the object. The terms are mutually emphasized. The symbol is both the allegory and the meaning, the sign. Regarding the symbolic method, only the inversion understands Lévy-conception, Bruhl's, typical of the symbolic uses, which is, he believes, the absence of the system. T. Todorov wonders if "this supposed lack of the framework is more the indication of another system that Levy Bruhl cannot understand, yet can be published. A symbolize evokes many symbolic ones, not because a structure is lacking, but because each symbol may become a symbol. Lévy-Bruhl cites the illustration following: the leaf of a tree represents the left path (metonymous), it sends us to the individual who walked on it (also metonymy); it is a sign of (synecdoche) the tribe to which he belongs." (Franzensburg, 1995: 337). The language has a special position within symbolic structures, at least for two reasons: "It is based almost entirely on pure or arbitrary convention, first of all. The language is far more significant as its second special function.

Language alone will apply its symbols to all aspects and all kinds of human experience" (Robins, 1968: 13,14).

The symbol is a non-script, a single plane object, according to L. Hjelmslev, and the symbol for Ferdinand de Saussure is "a mistake in transmitting words that first had a clear meaning" (Todorov, 1983: p. 397). The sign with the indicator is identified by Saussure (Saussure, p. 1998). The sign of Saussure is still inspired and established for the interpreter: "the modern reader is motivated to perceive symbolically because of the shortcomings, omissions and errors in the transmission of texts" (Todorov, 1983: p.397). In Ch. S. Peirce, the symbol is an unmotivated sign, identified as the entity and not dependent on a driven norm (Neş, 2005: p.66). "Conventionally and hence, signs may be linked, and symbols are then named" (Robins, 1968: p.13). The symbol can be found in the heritage of humanity and in the capacity of any author to produce new images and insights: 'the symbol characterizes the individual species of the genus within the species by communicating the everlasting through the ephemeral' (Wellek, Warren, 1967: p.249).

In other terms, the symbol may be assumed to reflect often cohesive writing of truth. Adrian Marino considers the symbol "a message, and also a cypher, of the total reality in the deeper celestial areas" (Marino 1980: 189). "The sign is kind of contrast of the real and the imaginary, in its content, where only one of the conditions for comparison is proposed" (Vulcănescu, 1987: p.36). Magic movements, incantations and songs in folklore attract symbols that "persist in ritual creations in the form of spoken signs defining things, gestures, attitudes that have

to be interpreted in a restricted system of meanings" (Ursache, 1976; 236). In two groups, Henri Morrier classifies symbols: traditional symbols and quotas. Morrier refers to those photographs which occur in dreams and are of symbolic importance in terms of the sexual instinct, which is suppressed by honor (Morrier, 1961). According to Jean-Nicolas Illouz, the modernist features in the symbolic work come from many different points of view: "For the sake of the symbol and the proposal, the theory of language, on the one hand, presupposes that the signified individual slides indefinitely under the signifier and, on the other, a thought of the work related to the opening of its reception" (Illouz, 2004: 175). The symbol is a constant source of new meaning and manifestation. The symbol "assumes the homogeneity of the meaning and the signified in the context of any ordered dynamic," as a means for communicating the creative picture" (Durand, 1963: p.20).

Symbolists are attempting to infer, invoke or connote what may be represented by language in pictures. These have been used to create an unusual concept. Symbolism was not limited to poetry alone, but even, and particularly, to other art types. With its emphasis on movement, symbols made poetry more harmonic and, in turn, made poetry melodious and gently. "There is something in the broadest meaning of the word that means something else; all terms are symbols in that sense. However, as is widely used when describing literature, symbol only applies to a term or collection of terms that mean an entity or occurrence that itself means something else; i.e. words apply to something that implies several references outside themselves" (Abrams, p. 175).

Symbolizing, therefore, sought to invoke the impression of a certain concept through the use of those external agents by utilizing connotative words. It divided literature into spirituality and broadened creativity. It revealed unknown, grim, and enigmatic and thus delighted the readers and immensely embellished the literature's vocabulary and design. Stéphane Mallarmé, Remy de Gourmont, Paul Verlaine, Jean Nicolas Arthur Rimbaud, Edouard Dujardin, Charles Pierre Baudelaire and Marcel Schwob were the principal representatives in France of the Symbols. The saint and wise man from the symbolist tradition came to be considered later on, "Mallarmé." (Wimsatt Jr. p.502)

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**REVIEW OF
RELATED
LITERATURE**

CHAPTER – 2

REVIEW OF RELATED LITERATURE

In the line and process of a good and significant research, reviewing of researches already existed and explored in the form of research papers, articles theses and books plays an important role to carrying out a resulting and recommended Research, so in this process the Researcher has studied and consulted the following material.

Research Papers and Articles: `

Susan (1982): in her article has highlighted the logic of symbolic seven black swans in Patrick white's *The Eye of the storm*. She has reported about the symbol or archetypal metaphor in the fiction of white. In this recent paper she has taken particularly the eye of the storm to examine and analyze the symbolic elements existed and served by white as to what type of symbols or archetypal symbols (metaphor) whether religious or natural has been used to establish the relationship between words and their meanings. Susan has much paid upon its title to crack it on the ground of symbolism; she stated that 'our attention is attracted by the title and by all symbols to the key symbolism of this book; calmness in center of the storm is open to various interpretation levels. She further relates it to the religious symbols in the form of natural imagery and pictures as the how hunter is suffering from physical world in the hands of spiritual world. She has related the storm of white (Hunter) to the storm of Shakespeare (*King Lear*). The Eyes of the Hunters now experiencing the storm of mind by learning that the wealth and beauty she had is now at the end.

Hunter who experienced the real storm on Brumy island where other natural images like sea, sea birds waves of sea have been depicted as the symbols. The eye of the storm is a beautiful creation crafted out carrying the natural symbols.

S.Ramesh (2016): in his paper Natural Symbolism and Image in the Tree of Man has emphasized upon the symbols and signs used by white in his famous fiction tree of man. He has pointed out the images associated with the nature and how beautifully they have been hanged upon the peg so that their meanings can easily be understood to interpret the theme of the novel. Tree of man is modeled upon the natural symbols as our life grows and goes on like a tree grows gradually. Stan Parkar the central character of the novel meets the hurdles and obstacles living and sustaining a simple life with his own consciousness, white has talked about the individuality and animism. It appears as an echo for the nature by Wordsworth. Throughout the novel the natural symbols like tree, floods, fires and natural disasters have been used to relate the human life, in fact it is true document upon the shifting paradigm from rural to urban. White has decorated it with full of natural symbols and delivered it for the society.

Lyndon Harries (1978): has taken up a wide a study of white's style and his technique of writing. He has dealt much about the critic's views about the white and his works. In this detailed document he has highlighted the themes and characters used by white. White as a true painter of words and the writer of world has been judged and justified on the basis of his skills of writing. The most peculiar gift is that of his painting in his novels but no one has ever attempted to establish

the relationship between his themes and meanings through his style. White's novels are quite old-fashioned and traditional. His novels serve for intellectuality rather than a religious inspiration, no matter how religion is conceived. The author also highlights the symbolism in the works of Patrick white; he has touched upon the fringe of leaves, riders in chariot, Vivisector and tree of man.

Robert G.Cohn (1974): in his article entitled symbolism dealing and describing the theory of Symbolism in literature. It is a short detailed document about the origin and use of symbolism in literature how it was practiced and later on collaborated and contributed to the world of literature. He started with the theory of Wellek and Waren's theory of literature. Valery, Frye, Rilke, Pound and Eliot, and Mallarme have been discussed. Sign and Symbols are the both two main parts of language as in other terminological words for the same centripetal and centrifugal which are the two aspects of a language. Symbols with their meanings and their suitable examples with their practicality in use as in some piece of writing or text have been dealt and the short notes of different works by different writers have been taken up and analyzed for the purpose. The present study carried by author is a careful studied attempt to flash a light upon all writers associated with the symbolism.

William Walsh (1974): his present paper entitled the novels of Patrick white dealing with all themes and technique of white in his all creations crafted out under a single banner with a view to attempt and analyze the use of metaphoric symbols as how white's novels and his titles give the real meanings of life through the themes and characters

of his works. White has been a versatile writer, analyst and a good critic of his society. White generally talks about the sense and seriousness, the spirituality with emotionality. The author has picked up his some characteristic about his personality; a sumptuously prodigal artist, loving the pure creative plays or flourish. The author has specially focused upon the *The eye of the storm*, *the riders in the chariot*, *the Vivisector* and *solid Mandala*. It gives a detailed account of white's power of creation, imagination and innovation as how his works are related to human psyche and human reality. White knew to arrange his themes in place and proportions. His titles suggests even more than its themes as in *The eye of the storm* as a metaphoric symbols which proves the significant writings of white.

Bridget Grogan (2014): this time she has taken up the decorative voice of hidden, secret flesh corporeal dynamics in white's fiction. She has explored and examined the White's fiction in relation to the physicality existed and served by the Australian Nobel winner Patrick White by taking up the studies of Roland and Julia Kristeva's observation on the bodily origins of language. To serve for the best result, she has dealt the *The Solid Mandala* and *Vivisector* on the above mentioned ground .White's emphasis is to reveal the material signs and presenting literary techniques as well as draws an emphatic connection between the language and corporeality. White's reflection on writing and the writing process suggest that abject semiotic dimension significant was of vital importance to him. White wanted to bring the real art and rationality out of emotionality in his fiction such as in *the living and the dead* and *Vivisector*. It is a short detailed study

about white's theme and technique to relate and correlate the practicality of life on the ground of physicality.

William J. Scheick (1984) : dealing the Patrick White by reviewing the work(s) of the Laden Choirs entitled The Fiction of Patrick white by Peter Wolfe. The author has gone the light on the biography of Patrick white and his literary career as how white by throwing established himself as a different writer to cackle in his own voice. This current study (paper) is an extract from the book of Wolfe on white as how he took the suggestions of critics and analyzed them. Wolfe has mainly emphasized upon the symbols used by White in his fiction(s) and his style and technique of narration. It provides the insight to estimate and criticize the characters and conclusions of White's fiction. It was written with a view to new readers especially American readers to understand and interpret white easily and to develop an interest for the same too. It is a short detailed narrative document of Wolfe's book on white.

Peter Pierce (1993) : dealing with the aspect and concept of Literature in Australia how the country developed and cultivated its own literature especially since Patrick White and before him. He explains and describes the conditions of the Australian society and people and their interest and response toward the letters and literatures. It begins right from the James McCauley till the literary writers of 1990 such as Williamson. He has supplied and served the best accounted writers of Australia to analyze and understand the scene and scenario of literature and different themes and theories of different writers. The author also has thrown the light upon the

sources of literature including the best publisher of the country such as Penguin. This document gives us a complete review about each field and genre of literature i.e. poetry, drama, story and fiction etc.

John B. beston and Rose Mary Beston (1973): taking up the biography of Patrick White. It is a short detailed document delivering and depicting the clear image of his work(s). It supplies and serves a life sketch of Patrick white. The author has touched upon the themes and techniques dealt in white's fiction as well as given the bases and background of his fictions. It has a complete bibliography of white's works and the researches done upon him.

Kalpna Purohit (2010): has highlighted the female characterization in the fiction of Patrick white. She took up drivers in the chariot to study and evaluate the female characterization method, the eye of storm, the solid mandala voss and a leaves fringe into the themes of white's fiction as to relate and correlate their importance and significance for the writing and the society and what exactly did white want to show through their sufferings for the spiritual quest in the hands of physical world. The woman in fiction of white also seeks and suffers much for the sake of identity through time; the past or what one was the present or what one is and the future how and what one hopes to be. The author has very well served a critical and categorical account of white of his female characterization for divinity with individuality.

Gaganbehari Das (2012): has dealt with the symbolism in sons and lovers a novel by d.h.lawrence. He has examined and explored the novel on the ground of symbolism. The author has highlighted all the

symbolic elements which has been used by the writer to establish the relationship between words and their meanings through the images. In addition, the author has also brought out the other literary devices associated to the symbolism such as metonymy and metaphors. It is a detailed account about the use of symbolism in a novel as to establish the practicality of symbols for the theme and characters used by writer for the novel.

Bridget Grogan (2012) : dealt with White's characters roaring from incurable illness and rushing towards the final destination; Death, seeking love and compassion, spiritual quest in the physical world, identity and concept of otherness. White much emphasized upon the corporeal activity and the body's inexorable progression towards death. The author has focused upon the abjection and corporeality in the fiction of white which by picking out his most famous novels such as the living and dead and the eye of the storm. It is elaborating the affective dimension of abjection and compassion in White's writing, its threshold symbolizing the tentative borders of identity. White's characters have been showed as seeker for love and spirituality in the hands of physical words. White character incites the reader to interpret the body as the locus of emotional and psychological responses. The current paper throws a light upon the treatment of corporeality through his characters and themes of his novels.

Elangbam Hemanta Singh (2010): dealt with White's highly acclaimed fiction Voss. He has highlighted the thematic contents of the fiction on the ground of the symbolism compared to the desert as desert is unreachable to many people as Voss is unreachable in a

psychological sense. Similarly, just as the desert does not appear to be contained by any tangible, visible boundary, so also Voss's character appear to sprawl across vast areas of attitude. The author has taken up some critical comments by different writers and quoted subsequently such as of G.A. Wilkes. It further explains the painter of words Patrick White as how wrote the myth whether social or personal, they are full of complex and difficult. It is a short critical account of the fiction Voss.

B.Siva Priya(2012):dealt with the theme and plot of the novel. She has highlighted the Hunter's self realization through the storm which became the moment of illumination in her life. The storm played a significant role to wipe off all the forces of antagonism and conflict. It was a turning point in her life. She felt a tremendous transform in her character and personality; she overcomes her ego and sees the life as a singing swan. She learnt to forgive and love instead of giving way to resentment. She has laid emphasis upon the inner discipline and outward courage before the final salvation which hunter went under. The author has carried out his research article in a very intellectual and philosophic view point.

Anitha S. (2010): has taken up the three famous novels of white, Voss The Eye of the storm and riders in the chariot and carried out the significant study about the theme and technique of white's novel and his characterization. The author tried to establish a relationship between the themes and characters of the selected novels. The protagonist of the selected novels plays the different role but meet the same result in the end. She has carefully studied the novels and found

that white's characters are always seeking self realization through suffering in fact suffering as a tool used by white for his characters to transcend the dreary and every day life. White laid emphasis upon the suffering through the religious suffering as Hunter in the eye of the storm and Voss in Voss and the Himmerfarb in the riders in the chariot. It is a short detailed document of white's characters and his titles symbolizing the real nut of life.

Books:

David Lodge (1992): has focused upon the art of fiction and highlighted the symbolism as a very significant and necessary tool for literary writing. He has taken and touched upon the theories and technique of symbolism in literature. He has talked about the eminent writers of symbolism such as Baudelaire, Verlaine and Mallarme. He picked out a scene from Women in Love a novel by D.H.Lawrence for the interpretation of symbolism in literature. He has pointed out the alphabetical symbols but made it clear that in literature the theory of symbolism is different. An extract from the Lawrence's novel is just an investigation and an analysis for the good interpretation of symbolism. He has carefully mentioned the categories of symbols i.e. natural or cultural symbols.

Mark Williams (1983): in his long detailed book on white has been divided into sections. It is critically and categorically a true account of white's works and his life as a literary man. In the section four entitled as Mirrors and Interiors, the author has touched and taken the The Eye of the storm to inquire it on the ground and gamut of symbolism. He has analyzed the eye of the storm a novel modeled on sensibility and

symbolism. It also describes the white's love for tradition as white writes in the manner of a previous generation. The author has beautifully interpreted all his novels and his characters used by white in different themes with different techniques. He has carried out the white's artistic and humanistic view point towards society by producing a good literature for new society of Australia. It is in fact a guide book towards literary career of white.

Ashok Kumar (2011): dealing with the biography of white by taking his all creations. It is a short detailed document of his all novels. He has dealt with the literary career of white. He has thrown a light upon the themes which white especially dealt whether it was based on the ground and gamut of intellectuality, philosophy, existentialism, mystical or psychological matters and symbolism so far as white has mainly dealt with parable and symbols. It gives a clear cut idea about the themes dealt in his all novels. He has talked about the Christian tradition and mythological beliefs of aborigines of Australia. Further this detailed account of white novels demonstrates and highlights the difference between the physical world and the spiritual world as his character are in search of spiritual satisfaction through physical sufferings.

Ursula Brumm (2003) : has significantly laid emphasis upon the use of symbolism in the novel as a great literary weapon and device. She has supplied and served the definition of the symbolism in broad sense. She has taken up a study of Willamyork Tindall ,Charles Fiedelson to clear her ideas about the symbols and to serve the better results. he has accorded her essay by stating that if a novel contains

symbols then you can pick them like raises from a but, it can claim to be a better literature. She has taken up the studies of T.S.Eliot and his notes upon wasteland and Lawrence and their literary views and use of symbols how they beautifully served them. The talks about the theories and technique of symbols used by different writers in different author also manner. Indeed, it is a short detailed document about the symbolism and its practices in literature.

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**PICTOGRAPHIC
ILLUSTRATION:
VIVISECTOR**

CHAPTER – 3

PICTOGRAPHIC ILLUSTRATION: VIVISECTOR

This chapter is probed with an objective of white's style of writing carrying the themes dealt in his all novels co-relating this novel critically and intellectually. Vivisector a famous one, the longest novel appeared in 1970 white, which gained him the Nobel Prize in literature. It provides more food for an inquiry through the words the author uses to enhance and establish a relationship between the art and the society. This novel represents a complex network of symbols coloured in cultural and social aspect of the people of Australia.

Vivisector, the title used by the white seems very suggestive and symbolic in its meaning, it may serve for an Eye, as through the critical study, very first by cracking the title and its significance on the ground of the cultural and religious aspect of Australia, the title Vivisector stands for an Eye, seeking the truth through the cut and curves in the paintings, further the underlying meaning can be interpreted as a knife in Australia's cultural and spiritual aspects.

Vivisector was dedicated to Cynthia and Sidney Nolan who was one the famous contemporary Australian painters. White met first Noaln in Florida and became friend despite of the geographical separation; the Nolan had to live in London for some years. White has the paintings for his book jackets of The Aunt's Story, The Tree of a man, and Voss.

White had a passionate interest in painting throughout his boyhood. *Vivisector* is an extensive work about painter Hurtle Duffield and was dedicated to the renowned Australian painter Sydney Nolan. Nevertheless, some uncertainty reaffirmed this remark since White refuses no contact with Sydney Nolan. David Marr's connection with Sydney Nolan has been stated in an interview.

White had an effect of European Culture as he was primarily educated in England, whereas a colonial lad was loathed. He began his writing in London, but after World War 2, he wanted to go back to Australia for life, searching for "sceneries of childhood." He was always aware of Australia's status as an adopted nation in European colonial history, having two cultural heritages in him. White is also a European writer who has been committed by European standards to writing about Australia. Several of his personalities take over his cultural heterogeneity. He criticized Australians with piercing sarcasm as a writer but lauded visionaries primarily of social exclusion or eccentricities. He critiqued Australians as a writer. With its symbolic manner, this approach may partially explain why it originally acquired its name throughout the rest of the world.

The works of Patrick White are documented in his early years' Tragic drama. "I might remark that in my theatre of imagination, there are three or four entire sets, all associated with the actual past, to which the illusion of reality may be reduced and rebuilt." (FG, 87). In most places, there is a symbolic home, a wild garden and a privileged visionary whose life was modelled by a father incompetent and a mother dominant. However, since everything dragged out from the

unconscious, it has been a rich and intricate process to translate life into art. White frequently stated he's not a realistic author. However, his main moral and creative concern was to uncover a unity that transcends the seeming dualities of life. His short tale, "The Twitching Colonel," was published in June 1937 and is fundamental to White's writing. The narrative contrasts two perceptions of reality with two reactions to life. These are created by an eccentric former English colonel who commemorates a spiritual experience in India and his complacent wife, who is committed to escape. The characteristic of the later narrative places a privileged visionary against a filthy physical setting. The lighting of the colonel and escape from himself is the reminder of a visionary time in the past. It comes with a personal fire breakdown. In the Aunt's Story and Madeleine's storey in *The Tree of Man*, fire is recurring as a metaphor for cleansing and destructive passion and fire as real. White's last audacious blend of moods has been shown by the lyrical style of "The Twitching Colonel," which mixes sarcasm and breaches traditional syntactic restrictions. The difference between the exterior and the interior realities, between surface meaning and fundamental importance, is central to White's work in the short storey.

White was concerned with representing an artist in society. In fact, because of its distinct probing mentalities and visionary traits, many characters in his stories may be described as "artists." For example, in *Voss* (1957), the protagonist is an infatuated explorer driven to the unknown profundity of the Australian continent. His metaphysical and religious experiences were like mystical visions. Among his company is an amateur poet who turns into a spiritual the physical development

of the investigation. There is also a painter in Sydney who believes in creating beauty from worldly metropolitan life. Voss may be seen as a manifestation of White's creative philosophy and its drive to reach a distinctive Australian art via these eloquent characters. The journey through narrative parallels, examining the Australian countryside as a source of origin by the author. In his later work, *Riders in the Chariot*, White again tackles the relationship between an artist and society via a part-Aboriginal painter (1961). It was one of the first efforts to foresee the potential of a multicultural Australian artist with mixed ethnic heritage. She then describes the life of her twin friends, *The Solid Mandala* (1966), which the author called to be a "very intimate novel." One is a writer, cerebral but unsatisfied, while the other is a simple blackmailer, a kind of artist who expresses his vision of the world via dance and poetry. White develops the subject of oneness between reason and intuition via these doubles. As we saw, white's notable characters are mostly seekers and thus exhibit the attributes of an artist. Although these characters are latent artists, none of the above can be considered a specific artist's narration. Not until his eighth book, *The Vivisector* (1970), did White work entirely on a professional painter's career.

White used to show a compelling character in collaboration with artists like Roy de Maistre, Sydney Nolan, expatriates, and Lawrence Daws. As Helen Verity Hewitt explains extensively in *Patrick White*, the birth and growth of the writer owe much to his meeting in England and the modernists of Sydney when he returned to Australia. By placing White's work in the context of modernist developments in Australian art, we can better comprehend. White recalls De Maistre: "I

believe that by training me to see paintings and go beyond the surface I taught myself to write." This remark is echoed by a pianist with a slight change of *The Vivisector*. The primary approach of painting for the painter and protagonist in the story is similarly "to get under the surface." The work contains a semi-biographic component, the painter's tale, which the author sought but was not. As White termed himself a "frustrate painter." In *Patrick White*, David Marr reveals that in the world of art in Sydney and Heide Circle in Victoria, a model for many of its characters is there.

Since the turn of the 19th and 20th centuries, the *Vivisector* had followed Sydney's life, Hurtle Duffield, born as a son of the parents of the working class, is sold to a wealthy bourgeois family that he discourages by fleeing away from the fighting in Europe during the 1st World War. Induced by an aesthetic urge, he exploits the shapes of his successive lovers but does not respond to their passion. At his age, he meets finally a young pianist who uses his painting to foster the artist there, his spiritual successor. A second stroke attacked him fatally while working on his last unreachable indigo picture, which he could see in the first conviction. White depicts the painter's body and his works as an environment where two opposed vectors, i.e. dissection and creation, clash like two faces of God. For the brutal master Hurtle, life is the continual formation of the picture from the furnace of man, the dark side of the spirit, from whence cruelty comes.

The author uses themes like adoption, deformation and prostitution in the *Vivisector* to represent his protagonist's psychological and

socioeconomic environment. Due to its heritage and its particular aesthetic standard, Hurtle is doubly marginal. The study analyses numerous interactions between the human being and the protagonist. Moreover, he would want to think about how the Australian colonial past and the reception of modernist art in the nation may be read in his lives.

Hurtle's dad adds, "since it's distinctive," the white hen has been picked (VS, p.9). That claim predicts the isolation of Hurtle in his own family. In his piece, the boy says that his parents "do not comprehend what I say so I simply had to give up" (VS,p.42). This revelation reveals that he knows that his thoughts are limited on the linguistic channel from a very young age. His existence as an artist is an attempt to explain his views via visions. In addition, the simple uncertainty that Hurtle casts a contradiction in his mother shows his concern for the character of men who are inextricably intertwined with pity and brutality. Therefore, a trial is faced with distortion. His hesitation continues even farther to God, reaching his "vivisector" interpretation of God at a later age. He has a predisposition to look at violence or death, from which others want to turn away. Before school, the precocious Hurtle is attracted to the Scripture event in which a lady "smatches him with a tentstick" (VS, p.15). He is undoubtedly a criterion for a true artist in his dedication to reality, as described above. He also uses it to explain his way of painting to deconstruct so that the essence of being may be reached.

The actor stays "deformed" with others, such as the chicken, so that he succeeds in communicating his thoughts. In terms of receiving the

public, his consciousness as an outside person expresses the fear of public neglect. This happened with White, who shaped himself on the European literary heritage and sought to build his distinct talent. As a child, Hurtle does not have the means to communicate the universe as it sees:

He loved the feel of a smooth stone, or to take a flower to pieces, to see what there was inside. He loved the pepper tree breaking into light, and the white hens rustling by moonlight in the black branches, and the sleepy sound of the hen shit dropping. He could do nothing about it, though. Not yet. He could carry all of it in his head. Not talk about it. Because Mumma and Pa would not have understood. They talked about what was 'right' and 'honest', and the price of things, but people looked down at their plates if you said something was 'beautiful'. (VS,p.18)

This sample also shows the texture, light and sound intrigue of Hurtle. His subsequent works are characterized by the quick, intuitive approach to things. Furthermore, his interest in the anatomy of a flower reminds him that he will become a living artist. As the tutor of White, Roy de Maistre, Hurtle is unhappy with external reality. Her endeavors overlaps with Australian Modernists and corresponds with the attempts of White in traditional Australian works to transcend social realism. The wealthy Courtney's, whom his mom visits to wash monthly, sell Hurtle 500 pounds. Although Mrs. Courtney would want a healthy, smart boy, her natural mother thinks the arrangement is excellent for her son, who says, 'what Pa and I don't know?' (VP.p.22).

In the beautiful house of Courtney, Hurtle is intrigued by a chandelier. The potential artist is aware of an inner candlestick waiting to be freed, which answers a quivering light from the actual one: "Nobody, not her family, but only Mrs. Courtney, knew he had his own candlestick inside of him. That was what sometimes made you jangle into smithereens and desire to explode" (VS, p.53).

Voss illustrates the voyage of Stan Parker across the cosmos when the *Tree of Man* chronicles the voyage of Stan Parker. Voss is a book complete with allegorical significance. The Voss' concept is to test your will by confronting the Australian bush and discovering the desire for love. The initial scene reveals Voss's comprehension as a dramatic contrast to Laura's metaphysical idealism and the spirituality of early colonial immigrants. Laura's book starts and concludes. Voss' experience in her life is not only comparable and mirrored but also communicated with us. Voss's numerous characters represent diverse methods to the search for truth. The French symbolist Rimbaud conceived Frank Le Mesurier as a doomed poet. Hurtle Duffield uses this kind in *The Vivisector* in a more developed way. Voss disregards the humility of Le Mesurier since he rejects his will's superiority. However, it is Palfreyman, the expeditions who embodies Christian humility most effectively. He cultivates the values of love, patience and humility as the complete opponent of Voss. These are attributes Voss rejects as inconsequential, yet they are used when Palfreyman is essentially sent to death. This death is the victory of an arrogant man who "asserts himself against the Christian humility of another." The Rhine Tower Expedition begins with a notice of happy friendship. However, this remark subsequently is disturbed as heated talks erupt.

The emancipator Judd, the materialist Turner (and the youthful Grazier Ralph Angus) is realists. Voss, Palfreyman, Le Mesurier (the dreamers). Judd's urge to celebrate Christmas, which Voss rejected as a profanation of a sacred sanctuary, is precipitating this rift.

Chariot rider, Solid Mandala and Vivisector all focus on improving the experience of lonely visionaries and artists. The four heroes in the chariot do not know what to accomplish, as they must be complete. Only via every rider's failure can their successful combination be achieved. The archetype of the quaternity is employed as a vehicle for psychic integration and consistency, as we know our understanding of Jung. A relationship between pain and spiritual awareness has been formed in these three works, where Figure 10 takes on a significant role. In *Riders in the Chariot*, the paintings of Alf Dubbo convey the symbolism of the fake crucifixion and death of Himmelfarb.

Arthur Browne has the visual vision of the artist in the Solid Mandala. Hurtle Duffield is at the centre of the realm of fiction in the Vivisector and investigates the impact of the creator and destroyer conception of the artist. Himmelfarb's is the most humanly touching and aesthetically coherent of the four tales brought together by *Riders on the Chariot*, save in the moment of mock crucifixion. Himmelfarb's hands, temples and sides are punctured as he is hung on the damaged jacaranda tree. The mob scoops on him and an earthquake widened a rupture in the collapsing manor house of Mary Hare.

While these occurrences took place on Monday, Himmelfarb endures the calamity of his death just after midnight. "Mr Himmelfarb, too, died on Friday," says Ruth Godbold. Other characters play the passion

play, Ruth is becoming Mary, Jesus' mother, and Harry Rosetree turns into Judas. Alf Dubbo, the half-caste, seems to be a pilate in washing his hands repeatedly after Himmelfarb failed to be rescued. Moreover, Peter subsequently denies the Jew's knowledge. However, his inability to become Christ in one of White's best known ironic revolutions, along with his admission of the failure, makes Heavenly color most Christian.

Since the study aims to analyze white's symbolic approach in his novels, it will first and foremost be the duty to study his novels deeply to determine the purposes of the study. Hence, his novels' main plot and subjects are bifurcated and may better clarify the research ideas.

As a symbol in the storey, the carriage has clear Biblical, classical and mythical origins. To them, White appears to have incorporated the Jewish Merkabah legend "Heavenly Chariot." The cabalistic notion that the four characters in the car are the four potential archetypes on which the whole human existence is founded may be equally important. Maybe, more importantly, the cart offers a perfect arrangement, reified in the paintings of Dubbo, where the riders combine as they cannot in actuality. All four only come together once during their lifetimes. When Dubbo hides outside the Godbold cabin, he looks at his deposition, taking form before him, observing the dying Himmelfarb, looked after by Mary and Ruth. Life appears to suit the aims of art in this artwork and his Chariot. "Nor the actor, or the viewer, he was the most wretched of human beings, the artist" (Alf. Dubbo in Riders in the Chariot): "The artist was neither the actor nor the viewer (VS, p.407). For Dubbo to perform their duty, he needs

to understand the significance of love and suffering and an awareness of Christian imagery.

The development over the previous twelve years illustrates how he gained the experience needed. The final work by Dubbo serves to show a picture that reconciles the tension between permanence and motion, which is one of White's central concerns. "Dependence and movement were in reverse from some points of view as if river walls were to start flowing along their stagnant waters" Dubbo's latest photograph (458). The shape and texture of the Riders in the Chariot show the tremendous effort to unify human life – the beautiful and hideous, the sad and the humorous. Another critical component of the storey is the connection of a wealth of mythical detail.

Human power already exists within him or her and he or she tries to show on the social platform here portraying a painter trying to bring the real sketch of life through the painted sketch of life. The following may better serve the meaning of the mentioned text.

Painter -Creator-real- life through cuts and curves:

P.White – writer – creator – words-imagination-real life:

The novel is a lovely depiction of significant and more minor individuals. White himself is the primary character in *The Vivisector*, the painter Hurtle Duffield. "All the characters in my libraries are myself, but they're a type of camouflage, ' he says in his autobiography (FG, p.71). Hurtle is brilliantly passing and frequently damages his folks. "What your sort doesn't know is... that other people

exist, while all of you are rubbed in the mystery of art, they are alive and break their throats for love."

Nothing else than what he draws can adore Hurtle Duffield. In his surroundings, men and women became victims or prisoners of his work. He is the vivisector who, like his sister's deformation, the indiscretion of lunar meals and the impassioned delusion of her maid Hero Pavloussi, dissects (on the painting) the flaws that move about him. His only motivation was his spiritual kid Katherine Volkov. Hurtle sees art as a means to make the divine God of life come true. At the conclusion of his life, he tried to "paints of God", but he experienced a stroke and gave up his work. He had an idea that anything he had painted died of him since none of the paintings had a lifetime and could never be changed.

The experiences of Hurtle on canvas convey an image of the changing social environment in Australia. A similar description of Lilly bestows paintings in Virginia Woolf's *To the Lighthouse* is presented in the *Viviseclor* as a description of Hurtle's painting. Characters usually speak in unusual ways in White's novels. Based on their trips, Hurtle Duffield might be contrasted in *The Vivisector* and Arthur Brown in *The Solid Mandala*. Arthur Brown's travel was in golden writing while his visit to Greece was to Hurtle Duffield. However, his most essential trips were about the broken home where he remained with his disabled sister Rhoda in the latter part of his life.

Boo Holingrake/Davenport is one of White's most gorgeous ladies among the other characters in the tale. In *The Tree of Man*, her beauty may be likened to Madeline's. They are also known as the "Desire[s]"

object, class and glamour embodiment. The closer they get to the narrative, the smaller their content. It's like narcissism holds them together." At this stage, White is comparable to Henry James in the sense that that Art for James was like a bridge to and withdrawal from life, and some art and life blended with one, and art was his profession, way of life and also caused to succeed. So the art of living in the Jamesian language of values is a beautiful process.

A self-indulgent and overbearingly arrogant guy is Hurtle Duffield, the protagonist of this narrative. He is terrible in many respects. His search for "The riddle of the pure being," a search for self-realization, is like other White novels' protagonists. He is always motivated by his sexual meetings with ladies throughout his work. Sex is a crucial driving element in this story contrasted with White's previous works. The women included in this story include Mrs Duffield's very mother; Mrs Courtney, his foster mother, is careful, stylish and refined; Rhoda Courtney, his foster other; Boo Holingrake, his mistress; Sydney's innovative, heart-felt prostitute. Pabloussi, his lusty wife, and Hurtle's great friend. All are connected, either by a quasi-mystical relationship between sex or their reaction to its art.

A brief glance on other important characters

Harry Courtney

The rich couple who adopts Hurtle, Harry Courtney. Alfreda is a snobbish, egoistic lady who demands that Hurtle calls her mother and has incestuous desires for her. Harry is a good guy who would want to approach his kid but cannot, in his blur, manner.

Rhoda Courtney

Hurtle has adopted sister Rhoda Courtney, Alfreda's hunchbacked daughter and Harry. As a youngster, she both resents and loves Hurtle. She is sensitive and brilliant. Her brother is horrified by her, while she intrigues him; her body is malformed, and his first creative victory is his. Hurtle also fears Rhoda in a particular way: she is sufficiently intelligent to comprehend Hurtle and stubborn enough to make him uncomfortable. Rhoda is the one person he misses when he eventually leaves the Courtneys behind. He happens to meet Rhoda several years later. She has become a daughter in her bag that collects sticky horses by day and can feed cats at night. Hurtle persuades to move in with him as if he were purging his guilt for his prior abuse of Rhoda. Since Rhoda is the one person with whom Hurtle is honest and has no secrets, they form an unusual friendship.

Rhodes inspires Hurtle and exasperates Hurtle." "There was an error. The name of Rhoda is beauty and Dreck, which the work explores the paradoxical union. The apocalyptic rosette is also a rodent (Rhodan) (Greek root of her name). "There was a mistake (Morley, 1972: p. 227). Rhodes becomes the metaphor of humanity as a sign of emotional and bodily agony. Our "not always visible, not always shaped like this" (Morley, 1972: p.214). Like any white clowns, Rhodes 'emphasises the pathetic incongruity of the inner and the exterior' 'caused by all of us' 'the Pythonese' (Beatson, 1976: p.87). Because of her suffering and the disdain of her parents, her typical efforts run close to comics. Though she has been compelled to perform an asexual role in the passionate and yet chaste kiss, her

longing for regular Heterosexual existence is shown (VS, p.119). To be compelled to refuse her natural tendencies causes her immense grief and always drives her to shun companionship. By strengthening the perceptiveness of her intellect, she manages to compensate for her solitude. Her careful assessment of the pictures of Hurtle indicates her own 'vivisectioning mentality.

Rhoda wants her company and trustworthy although she seems contentment in a single lifestyle. Because of her look, her young and timid attempts of friendship are disputed: "I would want to be like other people (VS,p. 86). Her parents consider her an "error," which disturbs their spiritual and social serenity. Her mother particularly believes that she recalls her incapacity to produce a healthy kid, a weakness to increase the matrimonial division between herself and her 238 married couple. "I created Rhodes. They created Rhodes, bottled Rhodes, botched Rhodes. Just like it all. Maybe now Harry could not blame Hurtle if he had brought him inside [Hurtle], a powerful and lovely kid. Harry cannot ever pardon Rhodes. "There was a mistake (VS,p. 166). Even the servants disapprove of Rhodes and expose their complaints against her. In order to protect themselves from her tormentors, Rhoda develops a harsh and bitter personality. Wolfe (1983: p. 158) is persuaded that Rhodes has endured so much that she has learned to survive without human sympathy. In the picture "Pythonesse" of Hurtle Duffield, which depicts Rhoda nude next to a bidet (VS, p. 131), Rhodes' privacy has been evident. It has been one reason why she renounces Hurtles' brutal attempt to "plumb into the depths" (VS,p. 444).

In her connection with Mrs Volkov, Kathy's mother, Rhoda has shown mature knowledge and empathy born of hardship. Like ancient times "Kind, "Rhoda has been lured into the brightness circle of Kathy and manages to keep an uncomplicated relationship with Kathy. It seemed, not to say familiar, whether two toddlers or two ladies, Rhoda and Kathy were equal. "There was a mistake (VS,p. 462). Rhodes seems to be reborn by the perfection of Kathy, who is a spiritual method of fulfilling her love of him, and Hurtle's spiritual kid. Finally Rhoda realises that her suffering was not in vain, that she gave her the power to see the order and tranquilly and beauty in nothing like all white's chosen" (VS,p.518). "Rhoda, the suffering freak, now becomes a Christian image of Hercules and carries a shattered world" (Morley, 1972:,p. 214). Her knowledge taught her "to beyond a crow of bread and a hole to be curled in, little nothing needs to be done" (VS,p. 440).

Nance Lightfoot

A modest and warm-hearted prostitute Nancy Lightfoot. Hurtle keeps on a prolonged business with Nance, whose extensively endowed physique offers his paintings new shapes. His curves are turned into rocks and cheeses, and his profession is a profitable and profitable one. However, he refuses to connect himself as much as he feels about Nance. Finally, his accidental and suicide death snaps him into a late contemplation on himself and humanity.

The Nance chapter asks how much art depends on sexuality and gives an unequal illustration of sexuality as the source of humour for the arts, according to Patricia Morley (1972, p.215). In her assessment of The Vivisector, Nance is an ironic contradiction that reflected the

profound dualism of women's psyches, despite being ostracised by the self-righteous Members of its society. She exhibits a multi-faceted, conflicting, distinctive personality. She is filthy and yet kind, both sexually aggressive and coy (like all the prostitutes in White's books). Her behaviour and ideas demonstrate that only love, which results from pain and sacrifice, can find its true meaning in sex: "The Nance version of the whore with a heart of gold is entirely unsentimental. It is White's vision of unification, of Dreck's ultimate unity and light that makes such a persona conceivable" There was a mistake (Morley, 1976: p. 216).

In its *Weltanschauung*, Nance demonstrates the impact of unbanning and war in a conservative culture was. Nance's "needy" connection with its customers, in which the confessor often plays a role, demonstrates how lovely society is and how institutionalised religion declines. Clothed in black, Nance symbolises "Earth, fire and hearth, corrupt goddess" (Brissenden, 1974: 321).

White's clear picture of Nance Lightfoot does not only dispel the romantic mystique of feminism but also compares the function of the artist with that of the whore: "The prostitute, Nance is, just expresses the love-money connection in its most plain form through which the artist is linked to a society that maintains him" (Brissenden, 1974: p. 321). Nance sees herself as an artist in her unique manner: "Because I do good. Because I do it well. Hey, ha, this is my ART ha!" (VS,p. 70). In his assessment of external infection, Baker (1979: 218) stressed Nance's involvement, one on the artistic and mental growth of Hurtle. Fleeing the town to heal the mental injuries of the war, Hurtle

hopes to rely on nature to grasp life's issues and his insights into transcendence. Hurtle first discovered a revitalising oneness with Nance as the animal's mind is pulled. However, a long relationship stuns his creative, spiritual soul and his instinctive need to transcend worldly, physical reality. The conflict between his sexual drive and his esoteric desire to fulfil his aesthetic-creational sense is evident from his paintings series, *Animal Rock Forms*, which culminates in his uncomfortable relationship with Nance in his battered body. Baker (1979: p.218) believes the recent fierce disagreement between Hurtle and Nance is the novel's epicentre. It reveals Duffield's essential dilemma in sharply polarised terms, his fidelity to an increasingly independent aesthetic, That compels him to ruin the life of a lady he supposedly likes by leaving to give life to separate things.

Hurtle shockingly breaks his emotional, sexual connection with Nance by painting and mutilating an androgyny self-portrait (VS,p. 241) so that Nancy has any influence on him and his mind erases out of his life. However, the self-picture marks the first step in Duffield's systemic autogenesis exploration and the possibility of becoming autogenous (Baker, 1979: p. 219). By defacing Nance's self-portrait as a reflection of his self-love. Duffield is there. That is right. Love 'I' "

Hurtle starts to expand away from Nance and his excrement, symbolised by the Dreck. In her friendship with Duffield, Nance has no apparent spiritual progress. Her anguish is anchored in her sex, which leaves her with few working possibilities in the framework of time. The doubtful morality of his existence and her perception of being trapped in a spiritual labyrinth make Nance lose her fancy, which she uses to cover her ageing whore without a future.

The life of Nance Foot is becoming ever more amorphous and desperate – 'Nance, too, seemed thinner than usual leathery: her arms were in smooth, oil-treated leather as she pulled her face' (VS, p. 242) – she may feel that she is not destined to uncover her righteousness in view of its work as its source of existence, perhaps by hypercritical judgment. Like Cutbush, Lantana lovers experience the sterility of (VS,p. 262). In Voss, Laura Trevelyan acts when she feels her sexuality drawn into the bamboo bush "in the warm, black redness scent" (Voss, p. 71). She feels the engulfing darkness and shapelessness linked with her loss of spiritual grace. The spiritual sadness in Nance Lightfoot is heightened by alcohol usage and the gloomy notion that she cannot do anything about her destiny as the victim of her body.

Life and death relationships between Nance Lightfoot and Hurtle Duffield terminate at the heart of their bodies (VS,p. 249). In order to further the contrast between spiritual development and degeneration, White has an exaggerated portrait of human putrefaction. Nance believes it destroys itself since in Hurtle's life she cannot accept the second concept. The assessment of Nance's death by Veronica Brady (1983: p. 188) is nearer to reality. She considers Nance's suicide a sacrifice that is inherently indicative of absolution and reconciliation. The description of her corpse is the hypothesis: "He can't stare at her face: the sun has made it too wildly brilliant.

Olivia Davenport

A kind lady, a supporter of the arts, and friend of Rhodes and Hurtle, Olivia Davenport, formerly Boo Hollingrake. When she is a girl called

Boo, she first acquaints Courtney's and is really the boyhood infatuation of Hurtle. After several years she appears again as a socialist called Olivia, who gives out magnificent dinner parties and collects Duffields although she disregards them covertly. As a lover, she rejects Hurtle but seeks to get Hero Pavloussi, her own friend and lover. Olivia is lovely and superficial and she knows it, which is why she sponsors Hurtle.

Hero Pavloussi

Hero Pavloussi, lover of Hurtle and companion of Olivia, wife of the rich shipping girl. Hurtle's little, dark and exotic Hero drew her, but her tragic Greek air also revolted her. Their partnership is mutually destructive: he utilises it for his creative demands, and she invites him to go to Greece vainly and dismally. Hero is as much as Hurtle is victimised by herself.

Hero belonged to the weal complete and aristocratic Greek family before the onset of World War II. Since she has been deprived of the horrors of war, she is trying to recover her standing by forcing a billionaire who was previously a farmer into marriage. His background is terrific for his wife since he looks to lack all of the traits of good fortune. Hero's marriage to Cosma (his name represents the world) fails because despite his crude breeding, he is unable to cope or resist his sexual urges. (A recurrent motif in White's works is the sexual incompatibility between wife and husband, which arises from dissimilar sexual hunger) The duality exacerbates the difficulty of Hero that she has with Cosma as spouse and not merely as her God.

Hero's over-sexuality, a disaster effort by itself to reach reason, kills its esoteric self. She turned her thoughts to the "holy" (?) sanctuaries, along with Hurtle's transcending influences, on the Greek Island of Perilous, where she had enjoyed a measure of calm of mind.

His abortifacient voyage to Periolos with Hurtle Duffield is related to human ignominy. It reiterates White's conviction that there is a genuine quest for meaning in the land of the mind. Because of its destructive lustre, its dependence on the material and the unknown manner in which others may be treated, like So, the White Hero is failing in the test of spiritual grace as described in Peter Beatson. After her adoption, the Aborigines she discards: "It is strongly suggested in all her books that people may achieve unity with one, but this can be achieved only by the one (1976 10 my addition).

The wicked daemon of Hero, symbolised by the cancer of her body destroying, inhibits grace and unity. Her destiny impels her to become a torrid lesbian business with Boo Hollingrake. Hero, who knows of his damnation, must undergo a type of "negative" revelation in his comprehension of man and his atmosphere as Dreck. Hurtle Duffield knows Hero used him as "a self-torture tool She's been the lady I've ever encountered the most wicked. She felt to be degraded by her spouse - God - for becoming indignant "There was a mistake (VS,p. 402). When Hero sees that Hurtle's two paintings combined (p. 361), she is subjected to the reality of her death-wish: "A woman's figure consciously pointed the blow at her own heart" (p. 361). She has no alternative to dying like Nance Lightfoot.

Kathy Volkov

Kathy Volkov, Hurtle's neighbour and girlfriend, is a great young pianist. Hurtle is drawn to the nubile young girl next door and lured by it in his old age. She is his last motivation and is the one woman who can damage him. Kathy is all braids and limbs when he gets to know her initially, but she does not have a sexual shyness. As a concert pianist grows and gains popularity, she discards Hurtle in the egoistic pursuit of her objectives. In Kathy, the pain is like his own against an ego so big.

Setting of the Novel: Sydney, CoxStreet (Australia).

Study (Research Textual/Referential) of the novel:-

“A composite of several (painters) I have known welded together by the one I have in me but never became.”(White in an Interview, FG, p. 123)

White's Novel served as that of Shakespearian Tragedies, both resemble twin sisters while dealing their characters such as Mrs. Hunter in *The Eye of Storm* and there *King Lear* in England and so much so but on the other hand White can be compared with GB Shaw and this novel entitled *Vivisector* and white's hero Mr. Duffield playing role as of Professor Pickering. *Vivisector* opens up on the morning of Sunday where the father of the protagonist Pa collecting bottles to resale them in the garden and the mother of the protagonist Mumma with Lena going to market. Paa very silent less spoken man throughout the novel. White's love for nature can be felt very easily as all his novels dealing with natural and religious elements. In a letter

written in 1968 White revealed that this work is about the sex life of a painter. White's autobiography *Flaws in the Glass* says that White himself played the main role through his characters as the sex life of White had also been a difficult one as here that of Duffield. The painter who turns Hurtle Courtney and in the last turned again Duffield sold out by his parents to Mrs. Courtney, a wealthy rich family in the Sydney having no son.

It is a document about revealing the personal life of a painter Sydney Nolan of Australia to whom this work is dedicated. White mainly focused upon the artistic eyes of a man in the form of a painter as how a painter uses his eyes in the creation of craft in the different colours of life. The personal aspects and facts of an individual expose and explore at a large to a great some extent for the society where White appears most dominant and complex one in his writings. Duffield who is known for his own kind that is his genius of the archetypal romantic type. *Vivisector* is the religious symbol of (Eye as an Art) and He is the great vivisector. White focused upon the rudimentary type plot. The *Vivisector* is held together not by plot- its plot is formed in a sequential style one thing after another. It was the basic result of white wit and wisdom idiosyncratic verbal style. Various different motifs in a set that are enunciated and then repeatedly returned to in the process accreting meaning, much as a sketch is gradually reworked into a painting. *Vivisection* is one of the most motifs; for God turns out to be not the only *Vivisector* at work; as his lover the prostitute Nance Lightfoot who usually comes to see him.

White most of the times depicts and displays the bonding of two different biological sex here Duffield is shown as an epicurean who enjoys with the harlots and uses them whoever enters into his life especially for experimental purposes. Duffield meets a young man Col Forster who wanted to write a great Australian novel. Col a thick young man cruel hands and teeth like a tiger. Another motif emerges out in the novel as a disfigurement in particulars the hump on the back of Rhoda Courtney a major character which makes her a figure of both horror and fascination to her brother.

Duffield is the main and major one around whom the seeds of the plot grows, a painter by profession the victim of fortune and fate a victim of circumstances but gifted one by God the art in his hands an art of vision which led him to become a hero of the Australian society compared to Sydney Nolan being poor of fate sold out to a rich healthy family of the Australian society the Courtney's later on adopted legally as his qualities made him a distinguished one.

The role of artist as vivisection and its inherent ambiguities attracts the attention of the novel. It is such a work in which White would subsequently examine and question the sarcastic and metaphorical vision of his own company. In *Solid Mandala*, Manfred Mackenzie commented, this book exposes the artist himself and examines the complex connection between art and life via penitential. White should have selected a painter like Joyce Cary as the topic of his novel. White admitted being something like a frustrated painter and a composer Manqué in an essay 1958, and he commented on the significance of his work as a painter in an interview published eleven years later,

concluding that his friends, the painter Roy de Maistre, taught me to write, teaching me to look at the paintings and to come below the surface. White's interest in painting is the most obvious influence that Hurtle Duffield credits to his work.

Indeed, the flamingness of visual arts, in particular its shock-making capacity, has an immediately unified and massive impact, partly because of the white attraction to painting, and is the strongest effect that he attributes to the whistle of his fellow adoptive Rhoda or to the wonder and wonder of him sometimes. The mistress is led to the suicide effort by a woman's hurting artwork in the act of auto-destruction of Hurtle's, and then, the rich two-widowed patron of his sister-two-time adoption Rhoda and the Hero Pavloussi The novel's Nance is a striking example when the prostitute Nance Lightfoot hurtles in the bush hut, to which he retreats and lovingly found him at work, both of them jars the woman into admitting something she would rather have suppressed or such an illumination is restricted to the viewers of those artistic painted, sometimes extending to her creator. *The Vivisector* (1970), a piece in which White firmly focuses her own research and deeply sarcastic view of her business, is compelled to play the role of the artist and his inherent contradictions.

The direct attempt as a metaphor on the novels book is shown in its title: art as Vivisection, the dissection of living creatures in order to analyze their workings. Nor can this metaphor continue to be suggestive. Through the dilettant participation of Hurtle's adoptive mother Alfreda Courtney, we are unwell approaching a few horrific pictures and are obliged to perceive the pain inflicted by living. The

very name of Hurtle (a misprint of the name of the family Hrtel, which Tristram Shandy forced upon him via a blackout at baptism) and her nickname, 'Harm'.

For Hurtle's specimens or victims, there is no real blood taken to relieve the pain. Much of the women Hurtle works with — Alfreda, Rhoda, Nance, Boo, and Hero — accuse Hurtle of opening up their quest for creative truths to some extent. The nature of Hurtle's surgery and its impact on people who are suffering it are expressed most clearly, though also most crudely. She informs him, he never uses yourself in the name of the Holy Mother of Truth with an artist you are never free. The truth, he believes! When the only truth brand recognises 'is' it's in 'I' and a person digs between bad dicks Hope you're going to help in, let it out.... By turning it into a rock the call' is a gory piece of art out of the mess! (Vp,242).

Hurtle's technique of vibrating his subjects is similar to that of the scientist. In the discovery of what it supports, he disregards its position as an integrated living entity with a right to its integrity. Therefore, Hurtle is constantly trying to 'dissect the nerves of matter' on his drawing panel (Vp.251). If, at least, the piece of art remains a witness to the trust shown when the subject does not survive surgery, like Nance and Hero.

The physical violence images modulate into violent intercourse and childbearing agony, in which White finds other analogs for the creation of art. For example, when Hurtle tells Cutbush grocer, the link is established with the birth, 'art is pulled out by pairs of forceps in pain and suffering' (Vp.254). Adopting his image of lengthy work

and painful delivery, which White used to describe his own creative process, Hurtle now argues that birth to arts involves a sort of vivisection. 65 Likewise, love-making may be an infringement like living. 65 Likewise, lovemaking is not only carnal, but carnivorous, expressed in a sweet, sweet and devouring manner.

The connection between creativity and sexuality that comes from *The Vivisector* was regarded as Lawrence, but the sexual analogs are not so much metaphysical as vanity, as one critical observes. Hurtle's creativity may thus come from masturbation of anger and frustration, from a purposeful onanism of self-absorption, or from the love of his interactions with people. Examples of the latter ranges from a discussion in *Lantana Lovers* with the gay grocer to a series of paintings by the near-rape rape of Hero.

Hurtle's paintings are his offspring, his heirs and the barrier against death, by whatever methods they are created. White is connected with art and procreation in this pattern of images, while at the same time seeming to favor the flesh and blood via the progeny. Like *Yeasts* at the "close-to-fourth-nine" book. Hurtle feels that all his works may counter others' fertility. As a man of old age, unpredictably he meets his sister Lena who, leaving the Duffield hut to Sunningdale Courtney's, hears Hurtle her four children, thirteen grandkids and anticipated grand-child. Mentally, he begins a frenzied number of his paints, desperately eager to show that, too, "he multiplied, if not by far; he did not throw his seed into wasteland" He was a frivolous masturbator (Vp.495). He understands the desire and lovingness that much of the labor he's done in is only at the very end of his life.

Hurtle's tactics are not just often harsh; basically, they are misdirected. For Hurtle does not simply differentiate between the two in the valuation of art above life. Instead of being satisfied with the opposite of art, he confronts art and life in the same way as the esthete. With words that make Hurtle distance and separation by converting the event into Art whenever life threatens to really involve him, anytime experience starts to demand genuine reaction. He paints between himself and life. This painting not only hides his perspective on an offensive or persistent event, but lets him manage it by molding it into his own image. It's like shooting it. Years later, he confesses to Rhodes that a gruesome childhood picture showing the suicide of his teacher Mr. Shewcroft was done to try to establish formal order in a time of chaos and unreasonable behavior. If not, it would be too dreadful and frightening ' (Vp. 503-4). "The atrocities are less terrible when you have made them yourself," Rhodes knows (Vp. 503).

His work sometimes replaces art with life. Thus, he sprang from Nance's bed in order to dedicate his efforts to his 'marriage of light,' sexually and otherwise, a work that extensively praises what he hastened to depict. The loved one becomes for him, as for Jocelyn in Hardy's *Well Beloved*, the «formal vessel» of creative vision, the instant avatar of the ideal (Vp., 198).

Shortly afterwards Rhodes seized his drawing; he drew a dog tormented and defended his conduct by stating, 'I tried to figure out something' (p.132). Hurtle tries to 'figure out something' here as a splitter may be created or sexual tension reduced. It's a method to ease

suffering by objectivating it or, in other metaphors of the book, by creating it: work it out of yourself in any event.

Even when Hurtle doesn't really revive art life, he tries to impose himself. He is not afraid to put shape on an amorphous experience and then assert his version's superior ontologie because he sees a "signified difference between aesthetic truth and grubby reality" (p.188) and prefers for it emphasis on the former. For example, with Nance he reached the stage when "his vision, which he had translated into tangible shapes, was only believed" (Vp. 184).

He determined that Hero Pavloussi's artistic truth would be embodied by his demanding 'spiritual bride' (Vp 313), the 'pure soul' (Vp 319). Hurtle laments that 'nothing is as imagined; the soul pure, for example; the innocent, already malformed or putrefied infant in its womb' when He discovered that he was not his cohabitant but the woman who appetized solely for sexual reasons (vp.343) (Vp. 342).

Since the novel has pictured creative production as a birth, it is fitting that teratology, abortion or miscarriage provide images when the human "piece of art" rejects the shape imposed to it by its creator (Vp. 309). Such imaging is subsequently utilized to explain Hurtle's loss of the piece of art, Kathy Volkov. But the parallel here is much more powerful, since Kathy is considered to be her daughter from the beginning. Kathy is his spiritual kid of infinite potential since Hero was to be his spiritual wife (Vp. 411). As she too seduces him with practical effectiveness, Hurtle imagines that she "falls into her motherly and creative womb" to abort herself (Vp.453). He's very

used to seeking solace in painting and produced a canvas Kathy for the real.

Likewise, Hurtle reflects imaginatively and pays importance to this self-image. He countered constantly charges of cruelty by saying that he was an artist, as if he had been given either the license to perpetrate atrocities or his deeds were exempt from such interpretation. In reality, the only person he considers to be 'convincing' is his self as an artist (Vp. 204). He utilizes his artist's position as the barrier between himself and others to avoid moral responsibility.

Nothing is more obvious than in the Rhodes answers of Hurtle The night after year of separation these adopted siblings meet. By accidents his sister drags a cart of horse flesh around the streets, dumbfounded and hunchbacked, to feed street cats. He coaxes with her home, but there's an early picture from the Pythoness, an inspiration for an eventful year before hurtle opens her door to discover her nude and sponged next to her bidet. White Says that when brother and sister stand in front of the painting, her horror at the moment could not stop her from experiencing a twin appreciation of her forgotten achievement: a thin transparent arm, a sponge just as organic as the human claw, that clings to her, a delicate but indestructible tripod bidet architecture,

White described the position of Hurtle in this and similar circumstances in an interview: 'Although an artist, Duffield feels periods of remorse as an individual. In his self-portrait, Flaws in the Glass, white suggests the foundation for this guilt. The writer notes that 'truth,' a reality that the artist is always seeking, 'may be the

greatest destroyer of all' (Vp.70). He laments later in that piece that 'I was made slasher by my quest for the reality of the razor blade' (Vp.155). Like many White protagonists, the problem is that these and similar antinomies should be brought together in a flexible and convenient manner in order to prevent them. However, Hurtle's first trend is to polarize. Hurtle saw that he was the result of the 'bad bargain' between Sunningdale and Cox Street, and that two premises reflect his fundamental contradiction. The son of a 'bottle-o' of the Cox Street and a washerwoman is very much purchased by the Sunningdale Courtney's, whose kids only have the Rhodes, who are misformed. Obviously, the arrangement is in the best interests of the child, a truth that his mother knows; nevertheless, Hurtle carries not just a feeling of betrayal, but also an indelible identity with him in Patrick White's Fiction. Even though he loves his foster father and is legally accepted by him, he stays still a Duffield and applies his paintings with pride in this name. The two names provide White a clean method to indicate his split identity. 'Courtney' refers to the social self of Hurtle, which others in the name of moral principles call on; 'Duffield' is the performer who does not yield to importunity. In White's other characters, similar fissures are shown by the same technique; examples include the tiny Aborigines Girl Alice and especially Boo/Olivia/Hollingrake/Lopez/Davenport, who again marries and so gains another name, a name that is not even mentioned in the book. Even Rhoda is alternatively regarded as a rose and rodent despite she replies a single name.

The antithesis of Cox Street / Sunningdale is reflecting on the streets on which Hurtle's houses are opening of Flint Street and Chubb Lane.

While Flint Street is 'mixed with a scent of bad washing, swamping oil, red veggies, goato male and soggy female axe indicates a basic way of existence (p.260). The White sense here supports contrasts that recall the perspective in The Aunt's story from the House of Theodora Goodman and again reveals the Hurtle goal for the reconciliation.

Among other antinomies, he has to strive to embrace beauty and hides and God as the creator of both in life and art. Hurtle scribbled an inscription which he was not able to complete in his dunny, both a shabby outside and a 'shrine of light' (VP, 301):

“God the Vivisector

God the Artist

God (Vp.301)”

God is a creator as well as destroyer, King and Cruel, for Hurtle. In the calm, peaceful countryside (VS. p.379) .He's both the God who seems like "a formal need," yet in the one picture, the God he imagines as a black satrap, drowning the cats with a figurative bag. Hurtle leaves the inscription incomplete on the private wall because the intermediate word cannot be found between these polarizing extremes. White himself acknowledges the same issue by saying, "how to accept a supernatural power that blesses on the one side and destroys on the other" is a constant subject of his work. Hurtle and his world's antitheses eventually limit chaos and order to that between the world as it has been in all its disturbing flow, and the world rewritten, stabilized, and controlled by art. This contrast is symbolized by the

picture of fragmented light, frequently refracted from the broken glass, and of the light arranged in prisms reflected in a candlestick.

As an infant, Hurtle looks at a lighter in the Courtney home with pleasure, Light is spread here into a 'broken rainbow' (VS,p.25) and the child holds his face nearly flat for the light' (VS,p.31). In a successive sequence of paintings something from above is dispersed (blood, semen, feces and, at last, light) remembers and emphasizes the significance of Hurtle's time beneath the chandelier. The candlestick splits into colors white light but maintains its relationship. It symbolizes thus a kind of intermediate between the ideal unity and the glass. Because it provides a method to present antitheses themselves as a model based on a lot of subsequent Hurtle's work. Sometimes Hurtle also sees other methods of reconciliation. Hero is overwhelmed with revulsion by the worldliness of the nuns, the profanation of the chapel of the Ermita, and the pile of human feces that she discovers all on the altar during her atonement trip to the island of Perialos. She informs her lover that everything is Dreck and uses the German dirt term. But Hurtle saw the resignation and redeeming beauty of a little golden hen that pecked about her that flashed her wings: she did not flee, but stayed dedicated even while waving through lighted dust (VS,p. 384). In short, while it cannot give Hero his understanding, he knows that even if Dreck cannot and should not be transcended, he can 'illuminate' and that beauty coexists with filth and hideousness.

Hurtle never appears at Boo, but Rhodes is a reflection that's more unavoidable. When Courtney's inform him, this stunned creature is its

sister, he rejects the connection and for much of his life continues to do so. However, his family is pushed into his conscience and awareness in later life. He eventually recognizes himself in the glass she held up to him towards the end of his life, says White.

Rhoda is acting like his glass because his fictitious body nearly externalizes his suffering, like an allegory. Hurtle enabled the artist to swell in himself, like Rhodes' hump or cancer in his picture, which is a distinctive motive. 77 White expresses the link by saying to her brother, "Most people have a hump, they're hardly noticeable, and they are not always in the same form" (VS. p.457). In this book, Hurtle shows his form as part of her function. Informing him of the "too broad, too chaotic," reality (vp 458), she also warns him of the danger of his solitude by confronting him with the falsehood of his search of that truth in his nihilism and isolation. You just believe in 'Your artwork and yourself, she adds. But they too are 'gods' that you may fail' (VS,p.504).

Rhoda himself is his hump, the "crowd" to be carried by (VS,p.502) The book often links it to Hurtles repressed consciousness and his illusory appearance reflects the chaos, hideousness and agony of the world. She resists his revisionary imagination alone among his wives. 'She's not going to be born alive' (VS,p.434). Rather, she asks for acceptance, even for love.

Some Hurtle level knows that 'Rhoda, reality.....as what he was given to adore' (VS,p. 496). However, his love for Rhodes marks a film to love and accept his whole, defective self and thus turns towards the rest of his existence, which he has shortened to pursue. Once at a time,

Hurtle said that if he could not love Rhodes, he could not love his own partially colored soul (VS,p.333). But maybe at his death, when he acknowledges Rhodes as the mystical 'Rose' (VS,p. 603). He doesn't really love her. Hurtle admits this critical failing just before the stroke that takes his life: To be frank: Rhodes didn't love. His 'Pythoiness on Trypod' has shown a magnificent objective sympathy for a wounded cryptic mind and a body which would have produced only hatred. Pity is another thing. But compassion is semi-hearted love.

Then we return to the white's issue of failure with Hurtle Duffield. Hurtle's inability to really love his sister who is himself and his failure to fully participate in his life lead him to a framework of understanding and acceptance in which all this may be done. 78 He finally lives in such a setting, like Laura, Voss and the four riders, and becomes himself completely inside it. However, Hurtle learns again, much as the previous heroes, that illumination is not obligatory. Indeed, he makes little progress towards it until his stroke. The structure of the book portrays its experience as cyclical deaths and revivals. These are not spiraling into the vision, but leaving it at the start. Even Hurtle understands that he is still inchoate, eventually. He portrays himself as a fetus in one of his later drawings.

Hurtle travels through six of these cycles, each connected with a lost or escaped lady and each concluding with a metaphorical death or dispiriting that leads to rebirth. A succession of androgynous characters in the book, from the art merchant, Caldicott, through the gay eater Coutbush, widower printer Mothrssole, and art student Don Lethbridge, are supervising many transformations. Kathy Volkov is

also sometimes seen as an androgyny, and it is she who presides over the last transformation of Hurtle by accepting vision and death as a psychopomp. It is a difficult job for these androgynous individuals. The solid Mandala doesn't seem to incarnate here. Instead, they complete through interacting. They lead Hurtle away from themselves to the realization that his imagination relies on existence, even in its most unsatisfactory ways. If Hurtle abandons self-genesis with these hermaphrodites for 'interference,' then the meeting is frequently successful. In the guilt of Caldicott, Hurtle 'born' a picture that creates a sequence of paintings (VS.p.214). He then conceives the harsh Lantana lover beneath Moonfire jointly and demands that in the cooperation Cutbush is acknowledged as a birth culmination (VS,p. 548). Likewise, he feels 'born anew by grace from a warm and middle-class ventricle' (VS,p. 396) following his discussion with his mother sole, while at the same time being pregnant with seed that germinates like his spiritual kid, Kathy Volkov. Is the 'neophyte prostitute' (VS, p.543) who contributes final, major pictures (VS,p. 552). Don's role is, of course, further complicated by his being the 'disciple' of Hurtle (vp.543). He washes the feet of Hurtle; he is a son of a carpenter; and he is called a cup of communion by the names of sheep, called him-Guppaidge or the cup of Lethbridge. Also, Don helps Kathy to play a psychopompal role. It is a bridge across the Lethe River, a bridge from life to death, as his native name suggests. But he is also the lover with whom art is created, as is the other androgynies. White may opt to place this procreational role in the ambiguous and unclear sexuality of Androgyny, because Hurtle cannot utilize unambiguous women sexuality for the sake of

reproduction. He is too busy to reject his needs, to distance himself by flight or art. In every six cycle deaths and rebirths, this pattern is acquired.

He lost 'Mumma' initially when he was adopted by Courteney's and started a new life as her kid. In the courtyards Mumma takes her position from Alfreda or 'Mama,' who immediately launches a seductive campaign by believing she can safeguard the kid forever. Her initial film has been to push the head amid the robes on her wardrobe, creating a feeling of "sweet suffocation" (p 86). Later, Sher turned to her bed to share chocolate, which was flagrantly sexual appeal. Still later, Alfreda's love effort is driving him out of home and into war. Ladies and gentlemen. The occasion of his second rebirth is this escape. The home looks like an egg quilted. Or womb'(VS,p.160), and he calls "he'd shattered the caul" as he announces his departure (VS,p.163). His second reincarnation passes via Cutbush's agency to which he admits his culpability for the suicide of Nance, a fault he has inflicted on the artist. Life and art are recovered, even if Nance is lost. As "another time when he had resurrected from the dead," Hurtle remembers his meeting with Cutbush (VS, p. 396). Boo returns in this following cycle, but loves it and denies it as she was when she was teenagers. The actual loss at this stage is that of Hero, who defeats him, her love, and died of cancer. Hurtle is once again plunged into remorse and creative impotence when her spouse sends a letter accusing him of her death. Mothersole sends him to another 'rebirth' from them (VS,p. 396)

Kathy is discovered loved and lost during his following and final existence, and a stroke leads to renaissance. White again makes the difference with images. Hurtle's is a "new, incalculable self (VS, p. 540) groping his way back to life and work after the stroke, a renewed mind with a 'mind that is more cautious because it is too green and tendril, and shooting from the old wood' (VS, p. 545). On his last life, Hurtle is launched. It is his sister Rhoda, if there is a loved, lost lady in this last period. (His bio-sister Lena is also reappearing and is being refused just before the first stroke.) Only after his death does Hurtle lay the entire right to his Rose. But he may also appeal to all the women abandoned throughout his life, since eventually everything can be seen as one. The knowledge of this identification is twice orchestrated by White. First, everyone is connected to sexuality. In the squeaking of a bed even 'Mumma' is recalled, and Rhoda is once seen as his spouse (VS,p. 595) and participant in Kathy's development (VS,p. 487). The result is that they are all potentially fertile and life-giving and the refusal of Hurtle to do anything mirrors the refusal of life. Second, each lady has connected images, repeating physical characteristics, echoing speaking cadences or even sentences, and linkages formed into memory in Hurtle. For instance, Kathy initially comes to remember Nance with her long hair, and her golden color reminds us that Hurtle was always given a golden tint by Boo. Later on Nance recalled the rhythms and syntax of her speech (VS, p.425) and when an early picture of Kathy drew on Hurtle's previous experience of Boo at the party, another connection was established with Boo. Kathy reminds Hero of an obvious desire to engulf her lover in her violent sexuality. Then we recall, as Kathy bridges a cat

with Hurtle, that the husband of Hero had drowned a sakeful of cats and Hurtle has made that deed a metaphor for God's unpleasant annihilation of mankind. This cat also links Kathy to Rhodes, who are fed stray cats by Hurtle. Rhodes is also connected with Kathy since they seem to be Hurtle childish (VS, p. 450). Finally, Kathy reconstructs the Mom and the chocolate incident (VS,p. 424).

White works with all the main female characters of the book like permutations. Their summary is verified in Hurtle's picture "in which all the ladies he had ever loved were connected to the navel of the same huge kid with umbilical cords" (VS,p. 505) - that is, he himself. The "love" he felt for them, though, is at best problematic. They appear alone or seriously to represent the danger of love which he determines at an early stage 'must be rejected' (VS, p.173). Perhaps this is why, in the picture, the 'huge, timid and vast kid with devilish or marvelous life' only seems to be the lady with the seven cords (VS, p. 505). He can only resist this danger and retain his ill life by distancing himself.

A stroke cruelly prostitutes him at the feet of a detested Cutbush and just minutes after his harsh dismissal from his sister Lena, a painting is complete, makes him believe that he has no soul. A short time after the drawing, Hurtle slides down his promethean high. He's the soul he now has to look for. Previously, he had discovered everything God could not approach or understand, except himself. However, he perceives the hue of the sky as an additional indigo that he seizes as an inscription to "the last and first' Before the Cutbush grocery shop (VS,p. 537). He then found himself in the fashion of the wormeated

furniture in the dunny of brown blows and incomplete inscriptions "in every piece of rusted dwarts, searching for a God-a God" (VS,p. 549). In other words, in the world of Dreck and insecurity, in the world that he had previously resisted the divine order of art, he finds God, the ultimate principles of order. Now art is used for searching. Hurtle begins with his paintings a "scary act of trembling trust," whereby he expects to recuperate the blessed indigo (VS, p.552).

Hurtle's depended constantly on his own will. However, when a skeptical audience starts to label a succession of works "the paintings of God" (VS, p.575), he 'forces himself to give up his will' (VS, p. 553), before he's "painted with, through and on" rather than painted (VS, p. 600). His resignation is like a willing lover (VS,p. 599). Their combination produces its finest creative fruit.

Hurtle has to confess and be shriven in the first of the last three paintings, which are white for us. White writes, "And he had to paint the death that had stroke him before he could consider his indigo view,' "all of it beneath the lifeless crush of despair" (VS,p. 552). In this picture, the dark night of the soul is recognized and he starts to journey towards the fullness of light Contrary to the loss of Arthur of Waldo, the painting does not cleanse him from darkness but compels him to be recognized. It is still a will.

He continues to regain his whole self in his following artwork. Don calls the whole of life (VS,P. 593) labor, and Hurtle reflects in it the inclusive vision that so many white illuminati have been given. In Hurtle's situation, it is fitting that he gains experience, life itself, and

even experience he never had. Here he aims for a vision that "transfers the whole" (VS,p. 590).

Paeon this picture, both of which he now confirms, has been brought to life with all its disintegration, and to flesh. This is because their perceptual style concentrates on filth and rejection of life, which is a reality that partly explains for its transfer from life into art. The Vivisector was the scatological of white artworks. 81 Just now the view has opened to him, and shows to us, at Voss' conclusion, what the artist Willie Pringle, that even 'the blowfly on his offal bed is but a rainbow change. Common forms always split into dazzling forms (VS,p.443). Nor can it be disconnected from the ordinary and brilliant, or any other antithesis of the book. In both dust and light, the tiny hen on Perials moves, and beautiful sights may come down from the dunny. In a section which expresses the pleasures and distresses of the body in words that yet have the artist's organizational view of things; Hurtle shares this insight with other Whites' initiates. 82. He celebrates. He celebrates.

Golden light so voluptuous as tongues; green shade soaked in nakedness as salivary; everything sticks: perspiration, sap, semen, sweat melting; velvet rose flesh threatened with fangs; tired, oily, human furniture, an experience building accumulated in a number of years or a lighting stroke (VS. p. 589). Once diversity is acknowledged, Hurtle is ready to seek oneness. He begins to paint the blessed indigo, mixing the "unattainable blue" (VS. p.602). However, even at this climax, his brush hair clings to the art, which keeps it humanly flawed. Hurtle could reach God, but never Him. Thus, Hurtle

is properly stroked again and turns back to his death while attempting to fix these flaws. "Too weary too endless indigo" (VS.603), the final word of the Hurtle and book, is some cipher that at least encoded the words 'endlessness,' 'sob.' These phrases like God is the ultimate oneness in which every antithesis such as artist/vivisector or creator/destructor is absorbed. However, the vision remains opaque and unfathomable beyond these implications, much more so than in the case of Stan Parker or Mordecai Himmelfarb. Just as Hurtle's encounter with the Indigod is crucial in Lily Briscoes painting on Virginia Woolf's *To the Lighthouse*, both books nevertheless allow us to decide the exact meaning of these extremely accustomed actions. Thus, the lighting of Hurtle is less important than the illumination of previous protagonists. Nothing less, his eyesight after consciousness is like theirs

Indeed, *The Vivisector* is the most direct comparison of White with the murky morality of art as it derives and affects life. Although the book concludes by confirming the creative undertaking, it does not shy away from the odd or misleading ends the artist sometimes searches for 'truth' As before, the vivisector refuses to accept the proposal to peel off, cut to the core or put the inner works blank. Lethal. The movement is vivisection explicitly: harsh and generally deadly. The White movement calls for synthesis and growth, not analysis and decrease. Thus, Hurtle supported the approach to art as a result of love, humility and moral commitment.

In White's typical pattern following *The Solid Mandala*, failure experiences are an essential step towards achieving knowledge. Hurtle

finally brings up his knowledge of his unpleasant love and his similar inability to live. At a time in the book, White is talking about 'this condition of half-cooked reality, not life and not art, which may be the country of human failure' (Vp. 357). In addition to life and art, this land communication is nothing less than a point of view that is both visible and apprehensible to Hurtle Duffield.

Failure is a precondition to vision in the four books from Voss to The Vivisector. All four exercises humble the initiate to the enormity of the unknown while simultaneously inspiring further attempts. In the end, failure requires self-surrender, yet the surrendered selves are frequently refined ironically by the otherness into which they disintegrate. In every book of this era these main principles of failure may be discovered. Arthur Brown from *The Solid Mandala* is a deviation from pattern but since most of White's awarded *White's Illuminati* is not rewarded with the complete vision. Instead, it gives the opportunity to others to give up completeness.

Naturally, these books are much more than redemptive allegories. Such an approach would reject White's understanding of complexity. Giving allegory a simple and reduced character and idea one-to-one equation, the extreme form of allegory was atrocious to White's sensitivity. Indeed, the books of this era become progressively ambiguous and complicated, particularly when they are opposed against *The Living and the Dead* or *The Tree of Man*. In the following, however, doubt is about the esthetic principle.

AUSTRALIAN IMAGE/NEW SOCIETY

In a systematic effort to provide new light on American Cultural history, the phrase Australia Experience itself appears to recapitulate the American experience as a concept studied from numerous aspects. The colonies of Britain and America were both Australia and America. In the Australian setting, their criminals were the floodplains and jets of English society. They were both virgin regions and were both outside the link between the parent and England. Indeed, to suggest that Australia as an entity was created because of America would not be a significant exaggeration. The 1776 American Revolution meant that England had to search for its crime somewhere - drain, which Captain Cook located neatly in Australia. Soon after the two revolutions of historical significance, American and French, the new colony was born: the moving spirit of the two revolutions, democracy and freedom, which formed the ethos of the new continent.

It is evident in their growing art and literature that Australians have had a particular experience, spiritual and metamorphic. The Australian experience, seen from behind, may have been such a horrific event that it might have unleashed a smaller person. The feeling of imbalance that has been so frequently represented by the vague conditions of the Australian weather, terrain, and vegetation seems almost trivial to remark. In the Australian mind, however, it plays a significant role. Marcus Clarke says: "The grotesque, the strange, the strange scribbling of nature alone may be discovered in Australia, learning to write. Some perceive no beauty in our shady trees, no

fragrance in the flowers, no birds that cannot fly, and our animals that have not yet been trained to go all over the place (3).

English Literature has for millennia depicted evil through biological inversions. Shakespeare has horse feeding, street lions and premature comets to critique or announce misconduct or change to natural law. Although Australia does not have anything, one thinks Shakespeare would be pleased with running monster birds, creatures that rushed their tails like their fifth leg and placed upside-down seasons as their reverse emblems. That was a joke for Psyche to see that there were symbols of inversion or something like it in Australia.” it was either like a jail, a nation which would be fled from as quickly as possible or suffered until death, or a place of hope and trust for the few who saw Utopia in the nation," explains Judith Wright. Their psyches had to reorient themselves, which took time and effort. More importantly, they had to generate new symbols – symbols that prevented the crudity of the basic inversions of the early symbols but were accurate and relevant to their experiences at the same time.

What is the nature of Australia's spiritual experience? What have been the causes behind it? Is it the odd extraterrestrial landscape with its uncomfortable twisting? It would be unjust to the Australians to extreme simplicity. Something more devastating than a surreal landscape is required to build a profound experience that can be transformed into art and give the piece of art permanent significance, not only historical or contemporary worth. Even a first peek into Australia shows a wealth of content for a depth and depth encounter. Here was one land with its original resident in a planet a few thousand

years younger - the markers of history that Europe generally only met in literature.

In this setup comes the European with a strong understanding of the present as well – he is a product of today, not merely the weight of his definitive history. The new, totally untested nation is part of this weird juxtaposition of the past and the present: "This is the nation of the future." However, outside of the terrain, two more aspects later writing would be crucial, if not more, than the environment. It is the Aborigines and condemned people. The civilized first world had forgotten four existed, and the second one they would very much prefer to forget. In the latter case, there are some delightful ironies. England sought to become a model nation, free from its society's unwanted - the delinquents. It was an unorthodox path, a perfect effort. Australia was sufficiently isolated and godforsaken to be a suitable receptacle for such dismissals.

Australians, he remarked, went above national reason in this justification of cruelty and presented biological reasons for celebration. The Australians needed to exterminate the Aborigines mentally. Their vision of Eden had no place. As Harry Reynolds says, they were also beautiful illustrations of the naturally disappearing lesser race when it is taken over by a stranger (or more muscular). The white man could not have liked the implicit reminder of the disconcerted savages that they previously had been like them. It may also be. In examining the more spiritual components, it is pretty apparent that the white Australian has misused the meta-physiological potential of an indigenous-white partnership and has thus ruined them.

The Aborigines arguably had a far better concept of mythical Eden than the white man due to the very nature of their lifestyle and physical connection towards the ground. This is the topic Australian poets and writers would discuss later in their work.

Within culture itself, there are intrinsic flaws, which render it open to such an attack. The discursive character of their tribes was amongst the Aborigines. They can never be grouped to fight against a shared adversary. Moreover, their establishment, their beliefs could not comply with the "civilised" world. Hopelessly, they were not equipped. If the white Australian has missed his chances of creating a synthesis between himself and the aboriginal, thereby adding a touch of the wealth of humanity to the Australian experience (the idea is not so naive; the conquering Aryans have landed in India and successfully overcome the Dravidian resistance. They have set about favouring the alien gods of their new country, composing them. The remorse it produced brought forth truly remarkable poetry and books from the most introspective and honest authors. In comparison, Lang believed the general appointment of Divine Providence to "take the floodious European colonists away entirely from the Indian Wigwam and the indigenous wind break" (p.308). It is to the Australian credit that in his writing, he has done at least more justice to the indigenous people than the American has to the Indians.

The development of Australian literature lasts for two hundred years. Since the initial arrival in 1788, the whole literature about Australia in the 19th nation has to do with the vision of bush life in general. In Australia, there existed a dominant atmosphere; the location was

different from Europe. This new and weird scenery caught the attention of the writer. To be convenient, Australian literature may be divided into three different eras, a colonial time from 1788; one was a nationalistic period ended by the world war. Due to prisoners, emancipators, traveller and explorer, the first various texts were written. A convicted outpost, romantically secluded, but yet in jail, was New South Wales of 1800. A covered autobiography of a prisoner was the first Australian fiction—*Quintus Servinton* of Henry Savery(1830). Authors immediately recognised that the prisoner was the sign on which their imaginary universe was founded.

The first published book by White was awarded the 1941 Australian Literary Society gold prize. *Happy Valley* (1939). The circumstances leading to the murder of an adultery woman and killer die in a fictitious rural area of Australia in the mid-1930s. White declined to accept the republic for fear that the family based on the numerous characters in the book would persuade him for libel, even though *Happy Valiev* was generally favourably appreciated.

Patrick White had a tremendous shot in the arms of Australian admirers in the Australian literary scene. Here was a writer with worldwide renown; his work confronted the critics with a task. The Nobel Reward prize was awarded in 1973 as a feather. R.K. Dhawan delivered the remark aptly: "When White's writings have been able for over thirty years to spell readers around the globe. He has been recognisable as a guru, an enchanter and a sage in India and worldwide who has an additional weight in words" (3). The death of White was the end of a grand period in September 1990. White was an

enigma throughout her life, adored, despised. During her lifetime. His works frequently caused issues, and it was difficult for regular readers to connect White with his environment. Perhaps the writer cannot be objectively and passionately planned in a critique or book. The excellent biographical study on Patrick White by David Marr has finally answered this long-felt need. *Patrick White – A Life* (1991) was a great success of the book. The book's incredible sales speak volumes about Patrick White's popularity. This book is an account of White's personal experiences and his insights, misunderstandings and characters, and the things he has heard about it.

Australia gives a timeless depth of experience to Australian authors. This Australian experience had a significant impact on White's life perspective. In *Voss*, one may sense the link between the hero and the enormous wilderness of Australia. Australia delivers a vision of eternity, and its scenery reveals the infinite and the unlimited desires of man.

Suppose we do not take our central imagery and properly investigate our traditions. In that case, we become self-manufactured and slip into the kind of group amnesia White finds prevalent in Australian culture. At one time, the virgin country of Australia resistant to such domestication and full of potential is shown to call into account. The established assumptions of the culture that seek to mould into Carolyn Bliss condemns the failure of contemporary commercial culture to give anything but a refusal to fill the gap. As David Tacey writes in *Australia on White's work*, "The past cannot rely on order and importance, and thus people must go on risky or epic trips into the

unconscious, to base culture in new depths and new psychological soils. White's novel shows a youthful, fragile company that nevertheless has a right relationship with its origins. He continuously illustrates how the new civilization is fake, unauthentic and still needs to establish a creative connection with the spirit of place.

He utilizes a picture of Australia to explain how these ideas may be recognized again when our fragility and creaturehood obligate us to recognize the pure truths of our existence, and pictures may then be recreated. In contrast with the "convicting" mindset, which was widely researched in Australia, White indicates the Australian desert scenery is detrimental to the over-involved ~ British awareness which reached there. Religion should help unite a people and a spirit. However, the imported religion has been unable to accomplish this precisely because second-hand institutions were implemented at the cost of first-hand existential experiences in white Australian culture. Those of us who have built civilizations and religions are well advised in this manner to remember the troubling repercussions of transposing human institutions into alien settings.

STYLE OF WRITING OF WHITE

White's literary style shows the ultimate mystery of life chasing truth, which lies in and beyond the evident daily routines and interactions. It is a search for the textures of music, which aims to establish 'sensitivity in painting. Since I have said his affinity is with those who have thus in some way tried to extend the boundaries of the roman towards the poetics of Virginia Woolf. In her essay 'The Narrow Bridge of Art' it is written that the future of the roman lies in a

compromise between prose fiction and poetry – fiction takes on some 'exalting poetry, but much ordinariness of pros'. The poet Ted Hughes wrote about Voss 'The most interesting poet Australia has yet written about White himself, the prose Patrick White.' ' I was keen above all to demonstrate that the Australian book is not always the drab and uncoloured progeny of media reality White subverts realistic norms, exploring his vision to eliminate the strictly pragmatic and to locate what is odd. It is a continual effort, as it is built by 'common senses' ideology, to illustrate the purely conventional and fictitious quality of the 'real world.'

His personal experience of nature and country life reflected in his *The Aunt's Story* (1948) and *The Tree of Man*, Patrick was highly interested in (1955). *The Man's Tree* was welcomed from Europe more widely. Karin Hansson says that, for the first time, those two romances have concentrated on humanity. These works cover issues such as folly and health, truth and illusion, communication and existential issues (Hansson, Karin;). According to Karin, in the latter stages, we discover books based on more than one main character or protagonist in Voss, *Riders in the Chariot*, and *The Solid Mandala*. In the first stage, books focused on one protagonist were created. White consistently tackles his writings' contrast and conflict. He talks on one side of the man and the force of man, and the other, he talks with mysticism about divinity and lofty spirituality. The third phase of his work has featured romances such as *The Vivisector* and *The Eye of the Storm*. These two books are centered on the single actors, yet all have a 'multidimensional function,' which is dominated by an eye image (Hansson, Karin;). These three stages of White's work

demonstrate the extent to which he participated in his storey, writing and character building. In every step of writing, these efforts are modified with a specific characteristic. Two works, including *A Fringe of Leaves* and *The Twyborn Affair*, where protagonists or significant characters achieve self-discovery, are presented in the concluding part.

In his varied compositions, Patrick depicted the struggle between a person and the cosmos. In his works, he depicts the tragedies of life in various circumstances. In his works, man was regarded as an extremely micro-unit in framework of cosmos in which man was virtually insignificant. In his various publications, White utilised native Australian stories. His experience of the God-Man relationship in his writing was mystical. Like Christina, Patrick White was a modernist writer who denied brown mythology as a nationalist method in writing. He also rejected realism as a way to write literature or a notion to write literature. Some commentators argue that White has utilized a postmodern self-reflectivity style.

White utilizes different connections in Australia in combination with European archetypal or literary connections. *The Tree of Man* provides the backdrop to the traditional Australian narrative pioneering its natural difficulties caused by storms, floods and fires, but it also recreates genesis in Australia. On the narrative level, books deal with the most various individuals, periods and social backgrounds. However, they all indicate that the objective of the search may be accomplished within the boundaries of all kinds of

ordinary reality. God and grace cannot be discovered only in more spectacular locations such as wilderness or cathedrals.

Nonetheless, we can almost by accident choosing his spouse with a weird company and a decision-making instinct. No eye-catching borderline, secretly heroic, leads his apple precocious cheeked bride a dream of unlimited distances and unimaginable risks not far from Sydney. The pioneering Stan's work is explained by the contradictory existence of permanence and fidelity to motion in him – the melancholic wish for the duration and the vibrations of restlessness, which at the core of it is also a wish to remain. However, he is pioneering where he teaches only because his father bequeathed him the plot of land.

Longest, the duration of open, nagging disappointment is delineated. It is a time dominated by the dry sign, and Amy committed her desperate and gratuitous infidelity during this period, which she is very aware of being predestined to infertility. Stan, too, is looking for vistas of desperation. The segment closes with the unhappiness storm. These giant core symbols have to be controlled tactfully; they are not explained or pushed on. As he may think, they have varied uses. In the first place, they are natural occurrences that demonstrate the three significant scourges feared by the Australian nation. However, at one crucial instant, they are representations of the emotional state they achieve. In what White considers as his vital development or evolution, they might operate as emblems of man's existence. It is the flood that leads man to the first stage of self-awareness of others, the fire that excites and purges his imaginations romantics; the drought that accompanies his energy drop to the point when he must reach

wisdom or die. Flood and fire are the most profound and unconscious forces of existence.

The emblem of the rose bush symbolizes White's artistic relationship to the remainder of the story. The pink shrub Amy planted for her emotional rights in her initial days of marriage and is played against the metaphors of deeper roots symbolizing the human tree throughout the story. The man's tree is uncontrollably yet rooted; the trunk that brings it to life cannot be satisfied at all, and it reaches into the nihilism against excellent dimensions. There is just a little rose tree, a little domesticated floral buzz which once meant something to Amy, but which does not mean anything more for either of his children than part of an ethos they are. In the context of the rose shrub that perished after Amy committed adultery, the dead balls of brown roses hung on the old stagy shrub and brushed it down as it fell down.

The novel is an effort to trace the morphology of human existence, to offer an impression of all the significance in a typical existence in successive phases. It tries to do so while tracking the morphology of Australian society, from the tiny settlement to the established family to a more significant settlement and the complications of urban living. It examines the purpose of the existence of most lives by having its characters questioned spasmodically. We cannot grasp Stan's effort to grasp that his progress is innocent and that his reconciliation with reality is experienced. That is the picture of the delicate little grandchild that finishes the book. Thus, the trees were near the end. "The youngster walked with his head down as he was growing in size, shooting green thinking. So, there was no finish in the end" (Tree, p. 480).

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**GRAPHIC CONSTITUENTS OF NATURE:
THE EYE OF THE STORM**

CHAPTER – 4

GRAPHIC CONSTITUENTS OF NATURE: THE EYE OF THE STORM

The Eye of the Storm (1973) seeks for a world of happiness after the final departure from the unreal world to the real world as Mrs. Hunter; the protagonist has been displayed as crossing the bars. A beautiful creation created and crafted on the land of nature, a mesmerizing document of White's wit, wisdom and his imagination. It is regarded as an artistic masterpiece traditionally considered as a well-known structural novel.

In the novel a wealthy sensual materialist lady White has depicted her as a clever socialite lady, called Elizabeth Hunter as his Heroine. Now in her last days of life, bedridden permanently remembering her days of golden glory which she had in her time of youth. She is under the care of the two nurses and staffs that turn devotedly around her and termed that place as 'house shrine'. Death the core and fundamental subject which White has sought in his own library of the real world. Mrs. Hunter's encounter was the crucial moment of harmony between the inner self and the 'eye' nobility, she had chosen to converse in storm with a faraway island during her whole lives, especially with the act of dying. White used Storm and Eye as the primary symbols to show the significance of the novel to correlate it to Time, Suffering and Self-realization.

Novel appears a dark cloud which suggests the bad phase of the life of the protagonist. White is of the view that suffering is the ultimate condition of a human being which he or she passes through the life.

The multidimensional functional of Eye in the novel functions and represents biologically first a part of the body but in context to religious symbolism it is the figure which sees and feels with a storm in the brain. A storm suggests the ideas which regularly move in one's mind as the natural storm does. White of course significantly and symbolically has led both natural elements to give a clear picture of the life through the characters.

Another aspect behind cracking the title on thematic ground, white has beautifully correlated it by depicting a scene of climatic moment in the life of the protagonist when she was left alone on an island and was caught in a tropical cyclone. The experience which she had refers to the suffering and humiliation leading to final destination of the world. The storm which she faced gave her stillness and grace emotionally and spiritually as her deathbed later one turns the still centre in all the emotional storms that surround her.

"Dorothy, it has been the isle I cherished. I have to realize it after leaving. Since I was abandoned and cut to shreds, I was not prepared for taking my life apart. I believe I have been reminded of the pain that one cannot stop. Moreover, though it is a person to escape. (Eye.p.379)

The Princess of Lascabanes and Sir Basil Hunter were passed on to her maid, her lawyer and her two "disloyal children", their might,

authority, and authenticity in various degrees. "The Eye of the Storm is valuable in a sparkling line," William Walsh believes.

He described it pretty well in the current book. The beautiful silver moon, the hummocks of darker green paddocks, vergers, and twisted scaly trees, past a flood with scum which was the darkest and deadliest green of all, was believed to be more dazzling than the sight of the blind.

Mrs. Hunter's social purpose is to mix up her events and experiences and fuse all the diverse components of her character. It states to be a typical mythical personality. The males surrounding her stayed fixed and in a condition of the disintegration while at the same time establishing a healthy character. Unconscious, i.e., sleepy, dozing, half awakening, and near death, was invariably discovered. A complicated, multi-dimensional figure might refer to as it.

Moreover, there were several masks for her and all the people: bed-ridden mistress, disabled and luscious, mother dominating, "old witch," "chrysalis," "barbarous idol," an old witch." Two things she may experience, the Eye of the Mistress' horror, and sit in her Centennial Park apartment on the dresser. The plot comes with it and concludes with it.

Mrs. Hunter was faithful to her husband as a wife. She considered it her primary responsibility to be with him until she received a note from her husband's doctor, Treweek, concerning Alfred Hunters' disease and quickly left "Kudjeri" to do so. It was her husband's property, never hers, but for years her "automation" had managed her

home and gave instructions for her children to educate. "They must have seemed like lovers in the midst of one typical attitude of passion. While she understood by her difference, and by that of her weak "lover," they merely wanted to strengthen one another's mind." She said she slammed than she recalled. He said that it was "Kudjeri," his year's test month since this was her wife's first visit.

The physician came out of Gogong twice a week. She chose to continue and nurse her since Mrs. Hunter knew that her husband's sickness extends and that she had gone to the terminal stage there. "Oh, this was not in years, or even months, for a very long time. By goodwill." He did not object since he liked him. She served himself and did not object. They liked this "sere luncheon," the optimistic attitude at the beginning. They considered each other and talked about daily things in-depth with hunger. The two youngsters told about their father's chronic illness. However, in a letter to the elderly father, they did not appear and expressed their sympathy.

Ms. Hunter was pleased that she decided to notify the youngster about her dad's disease. Alfred finally breathed his last one: "She hung her toes into the inferno for a minute or two and recalled the corpses of guys she had dragged into bed to struggle with: her 'lovers.'" Mrs. Hunter's mother was prosperous. She adored her children: "She loved her children deeply. She pitied now, however. She was not pitied in the usual sense, but an emotional yearning to join their kids, which maybe came out of their bodies and drew their dad.

She came back to her residence in Centennial Park after her husband's death. Two "acolytes," who first resisted each other and then

established a working relationship, rely on two nursing workers, the Sister de Santis and Flora Manhood. Each human satellite embraced her Mistress Elizabeth Hunter's unquestionable dominance. In their connection with her, there is a kind of terror. "You cannot get away from me." Even though visually challenged, she could see through others, yet her visionary capability was humorous. Her caregivers were amazed by her "blind yet aware gaze."

Flora Manhood, nurse chosen for that day, remarked that Ms. Hunter's blood, rhythm, color, and innate behavior are terrible, sensuous, and seductive. Flora had the physical look of Mrs. Hunter and also the instinct of herself. The "guardian of the wigs" usually called her. Her jewelry and cosmetics were the guardians of Flora, Flora loved Mrs. Hunter a lot, and She wanted to touch her body:

“An animal presence is something the mind craves the further the body shrivels into skin and bone.”Flora has an incestual relationship with Col. Pardoe which; Mrs Hunter sensed and points out that when a woman is after a man her smell is "like a doe after she's been to the buck." ' She is considered to be an active human embodiment of erotic nature.(Eye,p. 378)

In Mary de Santis, a nounlike devotee of Greece, her spiritual element is shown. The sign of spiritual pureness, previously seen in Hero Pouloussi, was a Greek picture for White. Mary is an altar-piece nurse. She is unique in temperament and is associated with solitude, meditation and service. It is too limpid, chaste, autonomous, and private. The Virgin Dios of Nature was compared by David J. Tacey.

Ms. Hunter was worldly, yet, even when living she preferred to be alone, away from her spouse; she revealed to Santis that she had never truly loved her spouse.

It was different from Mrs. Hunter, right from the beginning. Her friends called her "breakdown," which revealed her solitude and loneliness. "I want people to take you as my companion, and she was drawn to her infant, de Santis, and want to make friends with her. " She saw the first happy, time because a companion she bought. All life, she lived alone. Basil Hunter's son resided in Paris. After a quick vacation to Bangkok, Dorothy, her daughter, went too. A maid came to respond to the doorbell, to make calls, and to take donations.

The "old animal body" has changed the lives of her day nurse considerably. Closely and unceasingly, the existence of Flora Manhood was ruined by this complicated person. Increasingly, she went her way and thought herself inadequate, leading to disease and social apathy. She experienced a sensation of pointless, worldly, and spiritual connection to Colonel Pardoe. In her life, she came from a moment of creative upheaval; she left the Colonel and began to live with her cousin, Snow Turks. It was around this period that she started a lesbian relationship with Alix. In the alteration of Manhood's life, Mrs. Hunter played a critical part.

The reader for lesbian and gay studies informs us that "lesbian/gay studies are about what women's studies are doing for sex and sex." The critical aspect of lesbian/gay critique is that sexual orientation is a "fundamental analysis and understanding category." It has social and political goals, particularly "an opposing design," since "their input is

to combat homophobia [fear and prejudice against homosexuality] and heterosexuality [and] heterosexual privilege ideological and institutional practices."

Although Mary had a spiritual relationship with Mrs. Hunter, she thought she protected at night. She wanted to distance herself from the luminosity when "she felt assaulted." She felt dangerously oppressed by her inexplicable awkward, hideous form: her lack of excretory organs and her aging animal body;

Doubts seldom arose at night... [but] this morning Sister de Santis was unreasonably pursued by faint fecal whiffs, by the insinuating stench of urine from an aged bladder; while the light itself or iron thorns, or old transparent fingernails, scratched at her viciously.(Eye, p. 216)

After meeting Manhood, Santis discovered her psychological defects, mainly when she compares drab-colored clothing with Manhood's appealing clothing. She excited her interest in magnificent colors. She regarded herself secretly less than the intellectual Manhood she saw, especially in her connection with others in society. By contrast, Flora was envious of "St. Mary" and of her particular attachment to Mrs. Hunter as she called her. With comments and unreasonable inquiries, she cruelly tormented her: "Have you ever desired a man?..... Dear, because of St. Mary's indefensible curiosity. Has Mrs. Hunter ever desired a man?"

Moreover, since Mary understood the assaults were lawful, she gets the intended impact. She believed herself to cherish Colonel Pardoe after hours of seclusion, stress, reflection, and imagination. She removed her drab clothing as though her wild emotions were liberating her:

She began unbuttoning her uniform, tearing at the strait jacket beneath to free her smoothest offerings. Which he [Col. Pardoe], or anyone, would have rejected, and rightly. Though dimpled under pressure, and arum white, their snouts pointed upward to accuse the parent sow.(Eye,p.94)

However, her condition of rebelliousness was unconscious. The Vivisector damaged her undisciplined instinct that is wild, violent force and may be likened to the Madame Pavloussi. "It was so hungry when she got there. He had hardly closed the door on the road when she went down on him hungrily, pushing him with her desire..." Moreover, she recognizes her very own evil spirit. She has a worn-out look and descends into drinking. She places in an institution where she dies from ovarian cancer. In this tale, evil inclinations forced Mary to fantasize, but she restored her integrity.

Similarly, In the novel the eye of the storm, Ms. Hunter is primarily responsible for this. The nurse was in an emotional crisis. She was a steady center at Tim. Mary scrambled up the stairs with considerable difficulty, and with her tattered and loosed garments, she discovered to be a king at that time, and she came at the foot of Mrs. Hunter's bed. It has been destroyed by like, it may be due to the absence of a

symbolic center and picture of completeness in her dilemma." i.e., here, the Guru notion is necessary. A Guru is always there to see whether he is doing wrong with his student.

Basil Hunter view as an outcast with this favorable "matriarchal" movement. He was excessively sensual in his mom's bed at "Kudjeri," with none other than his sister, Dorothy. "Sir" Basil could not support himself, too, like other collapsed male egotists of White. He proved a guy who was disabled because he wrecked his own life and, by devouring hot pies and tomato sauce as the emblems of his youth, he enjoyed his ruin further. He often masturbated and self-eroticed himself by "curling up" in the form he longed: a sleepy possum, a bean in front of the germ phase, or a fetus in a jar."

The feminine role always stayed prominent in White's previous books, and the mother "use" male energies. In *The Solid Mandala*, Ms. Poulter utilized Arthur Brown as a pleasant picture and object of adoration, while Olivia and Hero Pavloussi used hurtle Duffield for their sexual activities. In the same way, Mary and Flora Manhood both employ Basil Hunter for themselves:

In ancient times, according to Frazer, women worshipping at the temples of Aphrodite were required to prostitute themselves to a stranger prior to marriage. Fulfillment of this ritual was believed to incur the blessing of the goddess and to ensure her support in maternity, childbirth and love. (Eye, p. 297)

Flora Manhood wanted to have an everyday healthy family life. However, her life desired two men behind the myth, marrying Colonel Pardoe, but she was carrying Sir Basil's illegitimate child in advance, claiming the baby's dad was her husband. "The actor would at least go and do not need to know. The genuine father remained and knew it. Sir Basil has been tricked and has become laughable because of his love for his spouse. "You do not think it is true, Flora?" He was linguistic and could not grasp what was going on and how the feminine archetype exploited him.

Ms. Hunter detected and appreciated the charade. Instead, "smell the entire circus." It looked as though the relationship with her son was revitalized and regenerated. She handed a pink sapphire ring from the jewelry bag to Flora Manhood and then urged her to demonstrate Colonel Pardoe her dedication. Not only a rose sapphire was for Manhood, but she also associated fruitfulness with a "talisman": "What my children are human, perhaps, if the lovely Saphir works, Ms.Hunter

For the sake of a family and a better social level, Flora Manhood hired Basil. It was Mary deSantis, on the other hand, unobtrusive yet unable to act in the company of a nan. She starts inviting the women to dinner parties and becomes inebriated and produces big loud ringing noises. She rejected social propriety and etiquette and focused on the primal side of her. She recovered a "life pleasure" when wandering naked along the beach with her friend. After a time, she discovered her hair to fall rather than a bit inebriated and fell on the ground. "There were moments when her breasts had still been pointing at her" she wants to

go back to unconscious and striped. However, the situation has altered; hope wholly lost; even violence has not altered a lot; instead, the revival of her lost eros has been a feeling of delight. Santis assists Basil and felt that he had "detached this pale nun." From here, her intuition and sensuous impulses grew markedly.

In early life, Mrs. Hunter associates with the ancient earth mother Demeter, "whose dominating feeding and the key religious activity of which is dancing." She liked to dance and celebrate spontaneously throughout her teens. She loved to give presents to the people she loved. In addition to the Saphir-ring handed to Flora, Mary, Lotte Lipmann's ball-room gown, and extensive checks to Basil and Dorothy received satin-sash and party clothing. It provided the fragmented characters numerous possibilities to explore and grow, including Lotte Lipmann. She had been the Jewish chef and the Moreton Drive housekeeper. She was loyal to Mrs. Hunter, her employer, and all those who entered Ms. Hunter's Sacred Palace. Since she played and sung several times at the base of her mistress' bed, she was less a maid than a resident dancer and artist. Ms. Lipmann was extremely modest and self-effacing and depicted herself as a downtrodden household member. It was irony for Mrs. Hunter once that the Jew "had become used, as no Christian could imagine, to bearing a cross." Mrs. Lipmann might link to the ancient earth mother Demeter because of her ability to dance, an essential rite in the "home becoming a shrine."

The princess of her holy districts was Ms. Lipmann, who seemed to look brutally to pursue power. After saying to Mary de Santis, she

"longed to own people who obeyed me and loved me, of course." Interestingly, certain weak personalities, such as Dorothy, Basil, Arnold, and Lai, feel that Mrs. Hunter is most "devouring." They are inevitably tied up with their more considerable power as they reach the archetypal royal character. "She was charged with devotion. Well, if they hit their skulls in your jaws, you could not help it even though she does not have a taste for human flesh or an unending hunger.

It supports the evidence of mother's "devouring," usually a feature of the White novels. At the Vivisector Mother Courtney attempted her adoptive son, Hurtle Duffield, to fulfill her repressed sexual desires. Amy Parker on *The Tree of Man* tainted with his salesperson that came back home in the absence of her husband Stan Parker. These moms were indeed devouring, but it was because of their people, particularly the men whose strength and realities were lacking. Mrs. Hunter overwhelmed them, therefore, rather than rescuing herself. "In White's story, the ego comes into the mother's source without strengthening the spiritual knowledge' heroic power, and thus it is astonishing if it has eaten."

The person that shows the key element of the mother's image is Mrs Hunter's daughter, her mum's horseradish version. She was extremely hungry for wealth and power. Dorothy married Hubert de Lascabanes and changed her name to Princess de Lascabanes to the express aim of gaining the title of Princess. She got the prestige that she desired and a lot of wealth after marriage. After all of their money and resources, she forced her to return to Australia to face her mother. His primary aim was to take his mother from his sacred neighborhood and transfer

him to Thorogood, an atmospheric yet economical town. The lawyer named Arnold Wyburd was able to provide her with assistance and her brother Basil Hunter is involved.

When Princess de Lascabanes met her boyfriend Cherry Cheeseman at a Sydney party, she became utterly aware of her cruelty and egotism. Cherry was similarly hungry for rich, power, and self-promotion, like her buddy. She recounted her mother's transmission to a geriatric hamlet, where she quickly died and left her ungrateful kids with all of her riches and belongings. Dorothy was surprised when she heard her scheme's counterpart. The concept did not appeal to her anymore, and she departed the party with strong self-reliance. "When she was not running away from herself, her consequences and her charges must at least avoid the Cheeseman House. Dorothy, however, pursued the proposal to buy half the family money as stated in his Will. However, before they took to the geriatric hamlet, the "old dreaming queen" died. She organized her death as she prepared her life; life and death both become self-realization.

Having told his mom about the plan, Dorothy and Basil. She had a scheme of her own, however. She plotted her death when her brother and sister at "Kudjeri" had their incestuous enjoyment. Her first joy dance was Lotte Lipmann. In beloved jewels and lilac wigs Flora Manhood created and covered her face. However, she was so old that she was blind and could not see; Lotte could only feel it in her honor and glory.

Now Mrs. Hunter has gone into the "Memory Kingdom." In a conscious dream, she carried along, where the eye of a tempest on

Brumby Island re-experience. She tried again to comprehend everything. Again, she was looking for agony. The experience was not as traumatic as in the fantasy on the island since it was just a metaphor. The storm's eye regards as the perfect self-picture. A moral center that appears beyond the "ten thousand objects" / '^ that is the self. Her "eye" is the actual self that embraces the human world. Her achievement is not self-annihilation, but self-realization, her will to preserve the completeness and honesty of her ego till the end of her life. "Now, once predicted, the true thing at hand was not to retract her wish but to have the strength to place her feet on the ground and gradually move toward the sea."

Their mother perished at Moreton Bay as their brother and sister were engrossed in their wicked act at "Kudjeri." The news of her death came from a maid called Mrs. Anne Macrory, who served at "Kudjeri." She was emotional, hypocritical, and, without a ceremony, presented the message. Dorothy hugged the poor lady to mask her guilt at the murder of her mother, celebrating the innocence, if only in others. By stating, "So gentle heart!" She shared her emotion. Your kindness, I appreciate." Moreover, in other words, she announced her official sadness, "She had gone gently in her sleep, I believe.

Before her death, the materialist lady wrote her Will and gave it to her lawyer, Arnold Wyburd. "...My attorney and friend Arnold Wyburd remove my ashes on a convenient day and disperse them across the lake in the park opposite I lived in..." After Mrs. Hunter's death, everyone met in Wyburd's office to hear the Will. According to father

will, his widow's estate for the lifetime, to shared equally amongst her children after her death.

After the property disburses according to Basil's wishes, he and Dorothy proceeded to Bangkok from Paris. During the flight, Dorothy came across a desire to see the Brumby island impartially while passing it. Like her mother, she longed to feel the storm's eye. "She was sure that she had found the guts to grab the knee and demand the unbiased perspective of one who went through a storm's eye. If the eye of the observer does not stay ". Mr. and Mrs. Wyturd lived contentedly, knowing that orders and tempests no longer disturbed their lives.

Every White object, including people and things, has weight and volume, according to William Walsh. The fact that Mrs. Hunter also possesses intensity is distinct. The core of the book might term it. Her life matches the standards of Lawrence, "One thing is not to live just because someone does it.... By life, we mean anything that shines, which possesses the fourth dimension ". And the other part of her character faintly mirrored in her eyes: "Some of the original fire of minerals that burnt through the coating with which age and disease tried to cover it." This monster lady, who was a much-sought guy, "a state of mind that she knew was too subtle, but that she might access now and then unless via extraordinary grace...that condition of pure and vivid joy."

The realization of oneness towards the story's conclusion via actions and images is the key characteristic. "Never is the view of completeness expressed, but naturally flows from the field of fiction."

as observed by A.P. Riemer, "There are simply, significant possibilities linked to the death of Mrs. Hunter, no unequivocal pronouncements." David J Tacey says, "The credit for completeness gained At the end, the author doesn't belong alone because White simply allowed a good conclusion to the mythological process.

White's style of Characterization for significance in real life:

Elizabeth Hunter

As protagonist and ski-pod, Elizabeth Hunter is a catalyzer for the emotional entrance and exhaustion with her children, lawyers, and retainers following her emotionally frictional encounters. The minor characters in *The Eye of Storm*, exposing their cached secrets, respond to Elizabeth Hunter's dominant personality. After they have trusted her, they learn that her thinking and behavior have become a wicked aspect of her existence. For example, Flora Manhood worries about her intuitive understanding of thinking and her reluctance to commit her inner self to masculine rule.

The life of Elizabeth Hunter illustrates how, despite convolutions and financial difficulties, the human mind can persevere. The novel's core issues are spiritual strength and a resolute search for a condition of grace. Only her psychological strength and capacity to influence people are known to her. The other characters choose to overlook their esoteric self because they worry about what they do not know. Their dread of death is a bastion of society and society norms: "Solidarity and despair did not match with what they saw as a lovely face and a life that is brilliant externally and worldly prosperity" (p. 102).

Once Elizabeth Hunter had experienced the unusual peacefulness of her "eye," she became a long-term searching for a permanent state of grace, that is, unity with God, shown by her first grace-free experience. In the "eye," the archetypal heart of being inside the psyche is experienced: "- This spiritual experience, which is described as being 'born again' or 'rest' in the NT, is termed Illumination, the Cosmic Consciousness or Christ Consciousness." It was just meant for her by the constrained location of the storm. This phenomenon reflects White's idea that pain takes place in a nation where, on the one hand, it is impossible to communicate and, on the other hand, no assistance is accessible.

Elizabeth's incidents explain much of her seemingly abnormal behavior as an adult. She grew raised in a rural environment like Elizabeth Salkeld. She felt restricted and embarrassed by the ordinary means of her father even as a youngster (p. 161). She once hurled the dolls from Kate Nutley into the river in joy since she had only two of them. Arnold Wyburd's and Athol Schreve's adulteries are deliberate retribution deeds against her father since he gave her life. Even in her later lives, her business is no longer like a tour de force to demonstrate her power over men and, naturally, her brutality.

"Romance" with Eduard Pehl is only a workout for Elizabeth Hunter's Brumby Island to prove their power of "pythonic" over irrational masculine desire. Her 'lovers' are lower class humans she wrests within an effort to grasp human libido as a procreative force: 'She sunk her knees for a while in the furrow and remembers the corpses of men she hauled to bed for a struggle with her 'lovers" (Eye,p. 205).

Once they have satiated their need, they wonder at the vulnerability of men. Elizabeth Hunter may be kind and even self-sacrificing when she does not feel sexually menaced, for example. She cares for her distressed spouse. Carolyn Bliss (1986, p. 136) adds that Elizabeth tries to redeem the grief that she put on her husband during the Hunters' "sere honeymoon" (p. 199). She cares deeply for him as she would care for a baby: "Now she pitied where she had loved. In the ordinary sense, it was not sympathy.

The ironically possessive personality of Elizabeth Hunter rejects the friendship of her husband with Dr. Treweek as her husband has suspected some secret relationship that she does not know. Marriage ultimately collapses due to disillusionment once romance and starkly contradictory aspirations were unfulfilled. Even as Elizabeth Hunter, a young lady, instinctively understands another, a spiritual status. She is permitted participation in a condition of grace without suffering without losing her external self in contrast to whites' other chosen personalities. When the other chosen characters in White's works are enjoying grace and wisdom to the full for persevering in their search, the very content of their suffering, strangely, is Elizabeth Hunter's early awareness of grace. It does not have history to support it, and by its previous knowledge of grace, its future has become meaningless. Richard Wilson (1978:63) says, "It is not so much selfhood that the defects she has so far known, as Elizabeth Hunter transcends in her island experience."

Elizabeth Hunter's apex is her direct experience of another higher condition characterized by the perfect friendship between every living

creature. Her existence was defined by "the egoism, loathship, and restlessness that always defined her" while going to Brumby Island. (Spain, 1978: p.64) The allegorical and metaphorical significance of the arduous trek from the Brumby Island landing in the jungle's darkness to the light of the residence. The Warwicks remembers in Sydney, and Dorothy departs in a rage since her mother believes her mother has seduced Pehl to whom she wanted a connection. Elizabeth Hunter is alone on the island Pehl, departs without notice to Elizabeth, a little shockingly.

In contrast, Elizabeth's elected predecessors transcend world reality via extended, increasing pain. Their 'Eye' is the fulfillment of a lengthy era in which God may discover in anticipation of a fourth dimension. The 'Eye' of Elizabeth Hunter is, figuratively speaking, the equivalent of grace, a condition of a white being. After the first ferocity of the hurricane, she emerges from the bunker, "The myth of her femininity shattered by a storm, no more of a body, nor less of all a woman [hinting of a sexless, hermaphroditic, life]. Instead, it was, or rather, a defect in the heart of this jewel of light: a gem itself, blinkered and trembling at the same time, existent, flawed, and everything. It was by grace alone that she could not ponder the storm for a dream of bright tranquility that led her.

Elizabeth Hunter got separated from the exoteric influences of her earlier existence with the eyes of the cyclone serving as a water bow. Her encounter with another planet controls her thoughts for the rest of her life. Time does not matter to her anymore. Death promises to liberate a condition of grace even more lovely. Hunter's future is so

uncertain as the root of his transcendence is unique that few others elected to get into a state. Hunter's future foreshadows by the Black Swans (Eye,p. 425), emblems of hermaphrodites (Cirlot, 1971: p. 322). At White's canon as a grace, Elizabeth was taken away into lunatic bodies in the moment of death, or, in a sardonic reverse, as in Theodora Goodman (The Aunt's Story). The chosen experience the double impression of grace and damnation at such tipping periods in their lives. It is vital to recognize that Elizabeth Hunter "transcends not so much selfhood throughout the Island experience, but the faults she had previously recognized" (Wilson, 1978 p.63). As understood by the elect and by the unchosen, the disparity in values highlights that the unchosen consider what they consider grace a fool.

Elizabeth Hunter succeeds in "a fantasy of shining tranquility" by sublimating her corporeal existence (Eye, p. 242). She realizes that she must balance the demands of her exoteric and esoteric selves to reach an ultimate union with God: "She only trust in what she saw was and was and was too diversified to be genuine, comprised of everything that she knew and loved, not always completely loved, but rather in the sake of God and birth" (Eye, p. 424). The chaos of wind and water is the destruction of the natural being at a metaphorical and solipsistic level but with a promise of progression towards cosmic awareness. The bird impaled on a tree limb (Eye,p. 425) reminds her of the need to suffer. There are clear biblical and metaphorical intimations.

The stubborn attitude of Elizabeth Hunter to her struggle transforms her discomfort into a spiritual victory against worldly values. His

fortitude in the face of elemental forces sits between human intellectual and sensuous aspects (Tillich, 1984: p.15). Weisheit follows its pride and adds to its innate bravery. She now realized her disinterest in being owned by anyone, as she has a joyful feeling of independence from her external self and union with the cosmic sphere of being for a while. The suffering of Elizabeth Hunter Island was not merely an experience of the "selflessness of saints," but a more authentic self. A sort that she felt as much fear as a fascination for the ski lift of Odilon Redon was not her very face, but rather her spiritual appearance that would sometimes float outside of the gaze of unconsciousness" (Wilson, 1978: p. 63). This loss of grace anticipates causing tremendous pain to man since it reflects the loss of his Edenic status and God's favor.

The return of Elizabeth Hunter from Brumby Island to Sydney causes her severe anguish "Social alienation is not enough to develop inner grace. In White, many characters cannot comply, distort, afflict or overcome their social difficulties and are destroyed or degraded by their experience. They are not elevated "There was a mistake (Beatson, 1976: p.127). Beatson's caution that being different is not the sole need for making "the One" is vital to take heed. The chosen must have the essential connection to the external perimeter of the life-life Mandala. Beatson thinks that the interaction between him and the body is similar. The humiliation of being brought home for the old, Elizabeth Hunter wants her death to escape. Cotter (1978: p.25) argues that her "deliberate experience evaluation conceives its self as the analog of the eye of the storm and the menacing chaos that is in its inner self." Her very own caustic remark on the Word is her grumpy

make-up of Flora Manhood, not only as a turmoil but also as a stage full of lost souls. (Her sitting in the dressing room on her death reaffirms that "souls have an anus that they can never forget" (Eye,p. 194). The ludicrous position of her covered body on the dresser emphasizes the futility of the human effort to obtain financial achievement in life.

FLORA MANHOOD

Flora Manhood is one of Elizabeth Hunter's nurses. Her name in Christian is the shortness of living beauty, and her surname, which combines malehood and femalehood, covers humanity. Her question, "What do I live to do?" contains the essence of her sorrow (Eye,p. 87). She wants more of life than the position of women's wife and childbirth. Her spiritual predicament is worse by her libido and her incapacity to reject the overtures of Col Pardoe. She is among those who agree that life is full of possibilities but does not choose via pain in White's works.

Flora tries by contemplating a significant connection with a woman, here her related Snow Tunks, to prevent male sexual tyranny over her esoteric self. The drunken lechery with another lady shatters her aspirations and illusions (Eye,p. 184) after the sorrows of guilt or shame of her story affair with Sir Basils Hunter and the unforeseen onset of her menstrual blood. Flora Manhood has managed to find a reasonable balance between her sordid affair and that of sir Basils Hunter - "He is her lovely, blessed, God oh Lord, whom she did not trust but whom she would pay more attention to when and as far as

she could" (Eye, p. 548). She no longer worries about male desire as a "club" to submit to her.

Flora Manhood has to look after the old, and incontinent body of Elizabeth Hunter intensifies her contempt for the spiritual and physical dualism of the body. White aims to reveal the falsehood that women naturally want to awaken men sexually by studying Flora Manhood's actions. The sexually motivated behavior of Flora Manhood roots in her wants to have ontological safety. Flora Manhood's essential duality of being experiences and witnesses the destiny of the transvestite Eddie Twyborn in the Twyborn Affair, with growing severity. The ill-thought-out decision of Flora Manhood to seduce and impregnate Sir Basil Hunter is the consequence of her understanding that she, as a woman, seems to have no right or liberty of choice. She thinks that Sir Basil Hunter's decision to have a child demonstrates her independence and freedom of choice. The mistaken conviction that she can provide the kid anything she needs supports her charitable ideas. She must yet learn how not to challenge her esoteric self and public morals.

The careful and compassionate treatment of Hunter's body by Flora reveals how she has altered her perspective on life and death. In her attitude, she gets devoted. The transition of Flora Manhood emphasizes by Mary de Santis, who for the first time calls her by her Christian name and thereby admits her to the "sanctified" community. Flora Manhood runs from "death," deeply touched by Elizabeth Hunter's death via Sydney's scary nightlife. Her departure takes the form of a metaphorical trek through the Death Valley into a refuge of

ultimate protection, in this case, her boyfriend Col Pardoe's flat. The rejection by Flora of the request for help from Snow Tunks, (Eye,p. 569), is not only a rejection of a fallen lady but the renunciation of a way of life. When Flora approaches Col, she believes that in more ways than one, she has "coming home." She feels peaceful and eager to take on her feminine and maternal role in life. She is an eye of a tempest. Col appears no longer sexually attacking; instead, he pays respect to her femininity by kissing her thighs.

DOROTHY DE LASCABANES (nee HUNTER)

Dorothy de Lascabanes is the 'Elizabeth Hunter horse-faced variant' (p. 51). She is tall, slim, and unappealing sexually. Her French accent and foreign manners are unsuccessful efforts to disguise her Australian heritage: 'The tragedy of Dorothy Hunter was in Australia's most French, the most Australian in France (Eye, p. 49). Her fashionable, but never trendy or flamboyant new clothes are sometimes unconscious tries not to see. Her unacceptable dread of poverty and human rights leads her into a vague, patriot-free lifestyle.

Dorothy has dexterously inclined escape also hides her fear of death and condemnation in ways: "At the time when the soul tears free, not a bland Catholic ball automatically knocked on the way, but a shrivel satchel led by leather, she saw her original Protestant soul, stuffed with doubts, self-evaluation, bloody mind, whom Catholic hands, although skilled and skilled, migrated to her (Eye,p. 589).

The natural shyness of Dorothy is impacted by the fact that her mom, who did not even want her as a newborn, was placed in her hands. It is

further strengthened by preparing a front of disloyalty in order to limit her pity times. On the journey to Australia, she repels the Dutch sea captain's genuine friendship, giving further justifications to his affability gesture. By refusing to remain in the home with her mother, she alienated the three nurses who looked after her mother and the housekeeper Lotte Lippmann. Her disappointment mostly roots in the interactions which her marriage to a stranger, in particular, has to bear. Dorothy's misery is fundamentally based on the fact that "Her mother bore the only man she would have wanted" (Green, 1973: p.397). Green thinks that Basil is the image of the Dorothy mirror. This assumption reinforces the twins' belief that they cannot live without Waldo and Arthur Brown in *The Solid Mandala*. The ultimate solipsist is Dorothy.

Dorothy's overt sexuality is so repulsive that she wants to believe that passion does not play a factor in her life. She accidentally reacts to a couple's sexual stimuli at the Sydney Botanical Gardens while repressing her libido: "- she, she, too, was tumbling, upright, and alone on her seat, in a practically perfect rhythm with the combined prostatic bodies" Culpable, the iconic moment of "death," followed by a sensation that is reborn by pregnancy, never happens to her in orgasm.

Ironically, though, Dorothy de Lascabanes finds in the company of old men a measure of happiness that is not sexually endangering to her fragile exoterical self: "She also had a gift that most young girls do not find out about themselves for entertaining older men, and prettier, more confident women do not believe in waste. In its old days, she

relived an illusion of youth, listening and applying an invisible salve. "There was a mistake (Eye, p.56). Her hunger for the companionship of these older adults derives from her paternal desire. As she would have been to a father, she drew to the lawyer of the family, Arnold Wyburd. While Basil adores his mother, the fantasies of Wyburd are "transparent testicles," affected by her repressed sexuality (Eye, p. 216). She may have chosen a partner but does not want to renounce her French title, which she thinks so dearly to recompense her for the vacuum of love. As indicated by her adoration for Stendahl's *The Parma Charterhouse*, the Romantic spirit of Dorothy deludes her into a fabulous lifestyle.

Dorothy's remorse and lack of readiness enable her esoteric self to overcome her efforts for a conventional existence urgently. She even fears that the phone may "go away." She cannot perform the part with confidence, unlike her brother, which supports her. In her fetal posture, while she is asleep, her nihilism is apparent (Eye, p. 215). Rather than attempting to comprehend and reconcile her mother with her, Dorothy uses subversive means to demonstrate the senility of her mother and her incapacity to deal with herself. She is the hidden inspector of Moreton Drive rubbish bins to check if anything waste. The irony of its life comparison is lost on it: "To rootle was the actual reason why the princess herself nearly had to concede her fall into the kitchen. It is a stench to make. What she managed now "There was a mistake.

Her dread of death and the dissolution of her Real Self exacerbate Dorothy's sense of stress. The tragic life of the familiar world is

preferred over the illusionary promise of grace. As Basil did, they could not find release from tension: "if only a rocket of thoughts alternating with evil smog would be lifted out of their heads, she could see more clearly. But, she was suspected, a clear vision is something you shed childhood and do not recover unless death is a light miracle she doubted" (Eye, p. 298).

The mental distress of Dorothy as a kid is shown in Janet's behavior and repeated by Mog's weak-mindedness. The remembrance of her pain as a child leads Dorothy to rip her dress shape with a pair of scissors, committing so a symbolic killing in vengeance: "She put the scissors in the dummy in the final syllable, and a must-smell was coming out. It has been deceptive. She could have hoped for more awesome things, like worms or blood. Again, deeper she stabbed – but nothing. "There was a mistake (Eye, p.513). Manfred Mackenzie (1977:p.276) takes her attack as an effort to put a remnant of his mother's clothes to death.

The yearning of Dorothy and Basil to escape the familiar environment and start life once more is atmospheric when they perform a symbolic action of individualization on the night of their mom's death. Dorothy won the one guy she loved, and by seducing her hidden love, she also won a little vengeance on the mother. Dorothy's incest is believed to be a fabulous matricide-cum-suicide by the man Mackenzie (1977: p.277). He thinks the conduct of his siblings may be a form of "proleptic complaint." Your odd behavior shows latent anxiety that your mother may die before she was "mothered" and cherished. They

are brought together by a similar feeling of loss and a feeling of meaninglessness in their existence.

Kudjeri cannot last Dorothy's idyll. Her psychological incapacity to deal with her awake desire cannot allow her to stay with the Macrory family. Her mother's death gives her not only a new feeling of liberty that dissolves all relationships with the past but also an excuse to leave Kudjeri. Unfortunately, she takes the incorrect option when she reassumes her title and former living style and believes that her mother was still living when financial independence would provide her that bliss. In the intuitive insight of her Real Self and God, she overlooks the spiritual ideals that her esoteric self suggests. The irony of her life is that she does not attain a condition of grace due to her fault.

SIR BASIL HUNTER

Sir Basil Hunter is like a guy lost in a mirror hall, reflecting a host of fractured pictures. There is no way to turn your inadequacy into greatness or to turn your feeling of damnation into a spiritual release of redemption. His feeling of loss generates an insignificant awareness, so he likes to portray personalities that have played an essential part in life. Sir Basil is described by Veronica Brady (1973) as "a hollow artificial guy whose existence is a structure of insincerities and men and whose major preoccupation is escaped for the truth of himself."

The public existence of Sir Basil Hunter is a sham. His fraudulent behavior has its roots in his medical insecurity and onanistic affection

for his Mother. In a radio interview on December 9, 1973, Patrick White noted that Basil was through artistic menopause at the beginning of his work, and he could not escape the impact of his Mother living or dead. In the maelstrom of his life, he can only turn his eyes to alcohol to allow himself a momentary state of amnesia. Sir Basil cannot deal with his sexual opposite because of his onanism. Women are threatening to rely on their Mothers and to adore them. His connection with other women has not developed beyond the Mother-child stage, as seen by his bad marriages. He is now her kid and not her boyfriend after his seduction by Flora Manhood, who is briefly tricked by his renown and bravado: "So he became her baby from being just her patient at first. He could have wanted that. He was, in reality, brimming with tenderness on those breasts. "There was a mistake (Eye,p. 322).

The children of Hunter arrive at Kudjeri in the evening. Thus White proposes the termination of a life, and an inverted rebirth into second infancy and spiritual transformation, ironically. His booming acting cannot be played again by Basil. Its use of words becomes unintentionally 'boyish.' He has an amateur style that does not impress anybody, especially the male Rory Macrory, whose very presence stutters Basil as he had when he was 260 years old. White writes that As he matured, Basil "came to replace the stammer the limp [sign of his psychological deficiencies]" (p. 505 my addition). After his first degradation due to the failed expectations of his return to Kudjeri, Basil wondered how many characters he had taken the wrong turn before him at what point in his career (Eye, p. 479). On the farm, he is so distant from the artificial world of the theatre and his adult life

that he does not recall a single part in containing his spiritual confusion.

The panorama of the almost dry dam, of the tree, and the aging "man-boy" is full of symbolism while highlighting the human death and the deplorable safety of the young. The eternal spirit of man has dried up, as opposed to the steady development of the tree. The wild water left in the dam indicates its spiritual transfer and decline in power. Water and pureness are two of the exceptional features of the experience of Elizabeth Hunter at the eye of the storm. As Basil wads through the muck, his foot cuts through a concealed item. The flowing blood flow has a negative connotation, rather than symbolizing expiation or reconciliation with the past, since the wound becomes infected and therefore the meaninglessness of Basil's enterprise into the past. It also gives a cause for his adult life's limpness. Brian Kiernan (1980: 122) posits a sudden unforeseen rebound into the ordinary, everyday reality when Basil slashes his foot away from the illusion of his dream world. His anguish at these times of sorrow and spiritual desolation centers on his sense of loss and waste: "Suddenly he would want to be certain that he had loved someone already, that he did not just do it" (p. 491). He has left "in his egotism and unfitness" his difficulty (p. 494). In contrast to Laura Trevelyan's "triangle of man" in *Voss*, the Tree (God), the sloppy dam (his sterile and unreal existence), and his spiritual disasters make up his three stages (p. 386).

In his sister's embrace in the bed where they were created, Basil reaches the lowest level of his life. He has completely withdrawn from "adulthood" to conception. In a reassessment, he confesses that his life

was a dream separated from his reality: "If dreams were true, you may not have killed, slept with your sister or considered what professional suicide" (Eye, p. 595) was. In contrast to his mom, Basil never gets any sign of the Eucharist. The sacrament of the Eucharist has two sides: "It is a sacrifice as well as a sacrament," states Skeen (1962-56). A sacrament should typically precede sacrifice. Blood is not sacrificed from Basil's foot. As the act of love, the Eucharist symbolizes the love of Christ for sinners, Basil's incapacity to love is emphasized. The return to England of Sir Basil Hunter and Mitty Jacka is an act of mental suicide and a deliberate surrender to the Mother of the Earth.

MARY DE SANTIS

The crazy night-nurse of Elizabeth Hunter is Mary de Santis. Her seeming religiosity (p. 10) divides her from her more worldly associates. Her austerity and rigor characterize her deliberate existence. In his depiction of the nun-like nurse, Wilson (1978: 75), who considers her normal, says that White finds a convincing balance between her sensitive seeking spirit and her human frailty, her spasmodical need, her guilt-felt sensibility. She serves as a hairshirt for her feelings of guilt while Elizabeth Hunter ministers. The culpability of Mary de Santis rests between, on the one hand, the compelled adherence to duty and seriousness and, on the other, the abolished sexuality. Her clothes, her room, and her motions are nuns. Leonie Kramer (1974 p.67) reminds out that Mary had religious connotations throughout her life. She is a profound and sacred self-denial exercise for Elizabeth Hunter (Kramer, 1974 p.67). She succeeds in maintaining that until Sir Basil Hunter morally seduces

her at the restaurant on the shore of her house. While Dorothy Green (1973:p. 60) sees Mary de Santis as an illuminator, it becomes evident that the flora manhood of her religious façade, for example, is so well-known to her.

De Santis favors the change of darkness since the chosen then feels freedom and weightlessness (Eye, p. 16). Her decision is affected by her coworkers' scathing remarks about her look and demeanor. She hopes, unknowingly and as part of the mystery of the shift, she has an endless curiosity to partake in the moment of Elizabeth Hunter's death. She wants to recreate her psychotic joy when she "ease" the parents away since she was excluded from each other's affection. It is plausible to conclude that her seeming holiness is a type of insane religion.

The duality that contradicts Mary de Santis's psychology further demonstrates that her sexual self inspires by her compelling urge to touch Col Pardoe's "whorl of coated hair" (Eye, p. 173). The fact that Col and Flora are lovers fuels their sensual thinking. The feverish imagination of Col Pardoe evokes the sexual symbol of the lily swaying hypnotically, then initiates a whole dream sequence in which "she twists her backwardly, with the smoothest, most practiced motion, her mind twisted, her mouth lapped at, and all the details on the catalog (Eye, p. 174). In a semi-pagan-hedonistic ceremony, she offers her magnificent breasts as an offer to sexuality. Her breasts appear to condemn her for her life's sexual sterility: "Although she presses her arum white snouts point up to blame the seed of her father" (Eye, p. 175).

Sir Basil Hunter's debonair radically changes the cloistered existence of Mary de Santis. He presents her with flirting and seduction in a sensuously dizzying environment. Her praiseworthy desire to persuade Basil not to move his mother for the elderly fails if they cave to his flattery and the temptations of high-class social existence. When she gets out of the automobile, she accidentally falls to her knees, indicating her grace and the need for forgiveness. Elizabeth Hunter's bedroom has its "inner sanctuary" where Mary de Santis gets solace from her libidinous tendencies. By becoming devotional and scrubbing the kitchen floor into an act of masochistic penance, for example, she atoned for her sexual imagination.

Use Symbols (Symbolism)

Eye and Storm:

David Marr in his biography has discussed the storms as Death and Corruption or perhaps darker purposes. (Marr,White, A Life .p. 235). White uses storm as the destructor and creator. White lays a stress on the darker purposes in the lives of the main characters, one of whom is an actor who has failed as Lear. Storm may also symbolize the thoughts running in the mind of Hunter, which her eye feels and cries for the past actions. Her biological eye an instrument for seeing the thing serves religiously for the death which she feels in her eyes.

Eye and Storm both very significant and suggestive in their meaning for suffering and self realization which White has used for Mrs.Hunter. No doubt the both novels represent the dark clouds which will move away after the final destination behind which a white

surface is hidden. Symbolism refers to the underlying meaning of a text, which an author represents through the images, but to extent, the personal and social aspect of any author remains the main idea behind any text as its natural a product of author's heart through the mouth speaker of the character.

The land of Australia after world war 11, the young generation of the country who mostly reside on the sides of a beach which a natural part of the country. White has used bushes, sea, beaches, corks and the landscapes for the best expression of his writing. He has laid a emphasis upon the suffering of one as a result of failure in the social life. He talks about the divinity through suffering and self realization of one's actions in the end. This beautiful plot is dense network of natural elements that white has depicted for the social display and differences of the people of the land. Sea, beaches, bushes, floods, desert tree and even Australia on the basis of its geographical ground have been symbolically dealt.

White has laid emphasis upon the sufferings which one passes through as Hunter went for her cruel actions which a storm made her feel that destruction and creation are the two main pillars of the world God has created out. White talks about divinity which can be attained through spirituality.

The core organs of any writing are signs and symbols, pictures and images. With the help of images and objects, a writer talks in his voice in the form of letters. This study discusses the thematic and aesthetic issues of symbolism employed in his work 'The Eye of the Storm' by the Australian fiction writer Patrick White. With an emphasis on The

Eye of the Storm, the novels examine the characters and their practicality in terms of symbolism in correlation to social and personal existence carrying the mind and ideas of White.

White seems quite solemn, yet his art is contrary since it is full of complexity and confusion. He intended to address both his worries in Australia and Europe. His Australia may not represent genuine Australia, but in works such as *Voss*, *A Fringe of Leaves*, *Chariot Riders*, and *The Eye*, it serves his fiction exceedingly well. His paintings contribute to self-reflection, imagery, and symbolism. The objective of the present piece is to study and explore the symbolism of *The Eye*.

The use of symbolization by White stresses the importance of understanding how he treats natural images as divinity. In the opening scene of the above novel, the significant symbolic expression represents by the mouth speaker, Mrs. Hunter is now unable to see and feel anything (the morning), (*Eye*, p. 11). Elizabeth Hunter is a rich older woman, socialist, and seemingly senile. She was 86 and had had a stroke lately but still filled with ego and is still a controller around her. Her thoughts remain menacing enough to arouse panic on her servants to be split between a loving adoration for her compassionate and defenseless charge and disdain for a selfish, self-indulgent, harsh old lady. However, she is also aware of her influence and other effects. She has the power to dazzle and make people take her views and worries readily. "A rich old lady and a very passionate lady," she was called (*Eye*, p. 545). The other extremes she recognizes in her personality, duties she accepts with various degrees of good

grace, reflect her two nurses. Like Laura Trevelyan, White introduced this nurse in *Voss*. This study discusses the emotive components in White's writings of natural pictures and symbols. The name of the work itself is highly provocative, meaningful, and symbolic. Therefore he sought to develop a lovely interaction between words and symbols.

White has eloquently shown as ugly, trivial, and pointless in contemporary metropolitan life, like when Basil Hunter walks on a beach in Sydney. He observes corks that have served the end and function, and condoms and decaying fruit, as well as rusty tins and feces (*Eye*, p. 352). White parallelly went over his book *Chariot Riders* and showed disdain. It is about a lovely lady's life. White once again characterized the heterosexual family's psychological structure as intrinsically disordered, devouring uniqueness and distinction. Elizabeth and Alfred Hunter's marriage is more a tragedy than a triumph, like Catherine and Willy Standish. They may go as quickly as possible from their parents and claim a strange series of catastrophic heterosexual connections, like Elyot and Eden. Their children Basil and Dorothy. *The Eye of the Storm* is based on White's connection with his mother Ruth and his long dying, 'being watched over by acolytes and beset by herons who would like this luxurious convalescence, either with death or with a naked chamber of the Blue Nuns' (*Patrick White: A Life*, p. 494). At the same time, Elizabeth Hunter is devouring but negligent mother, an irresponsible woman, and an independent woman - all of them have the potential to erupt.

The tension that comes in the narrative, which tensions become all the more potent, comes from a dying wife confined to bed. Elizabeth Hunter has a manipulative and controlling relationship with White, himself, and her mother. Sexuality is the most palpable conflict. From the nurses to Basil and Dorothy, almost every character has weird or harmful sexual relationships that are exceedingly complicated. Since all of them have no space and no connection angle, Elizabeth, Basil, and Dorote and two nurses appear in the narrative of their personalities. Elizabeth and Alfred fit in the mold of the married pair of the top class of White. They married mainly for conventional purposes, rich, egotistical, frivolous: as the story describes in parenthesis. They spent their whole married lives trying to foster each other's interests (Eye,p. 33). The news shows that the importance put in the White Office on tolerance for diversity and reconciliation is ethically desirable but useless. What about Alfred's treason?

Behind her reputation as Grande dame, a kind hostess, famous beauty, Elizabeth Hunter hides. She is being consumed with herself and often nasty. Love of her, both objects and people, have always meant possession. She is as much of a sensory, mendacious, materialistic, and shallow as her daughter characterizes her. She deserves somebody's little affection. She has sometimes been unfaithful to her nice and soft husband Alfred - always until her creeping cancer mortality lowers him to infantile dependency upon her. The metaphorical usage of White's symbols indicates his own life experience, and he substantially ties his own experiences to the book tale by sandwiching the storm between past and present.

White made it very apparent that death is the final and finest grade in the world to be achieved by one after bad or good, the main concern in the novel dealt is the spirituality though the beautiful images, like sea and its water, symbolically the representation of one's limit and purity. Further the image of bush, which white gives it as the problems in the life related to time. White is of the view that nature supplies you the inner calm of the mind and soul and you can realize yourself a true one as Hunter feels calm and quiet in the center of a storm, which, clearly shows that Eye stands for spirituality that always seeks spiritual emancipation from the physical world. Mrs. Hunter is shown on death bed sleeping and feeling the death by realizing the reality of her life she finally imagines. White sought to bring his characters presented very symbolically and significantly to divinity with spirituality and pureness.

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**METAPHORS AND
CULTURAL
REPRESENTATION**

CHAPTER – 5

METAPHORS AND CULTURAL REPRESENTATION

Patrick White's novels are recognized for their thematic and structural difficulties. Even though most critics comment on White's genius and talent, several have written of the difficulty in reading his novels because of the multiplicity of symbols, myths, and allegories. William Walsh, for example, discussed White's "choking thickets of imagery" in his book, *Patrick White's Fiction*; and Robert Phillips called reading White "a bit like over-indulgence in chocolate mousse"; and Bruce Allen wrote in *Saturday Review* of White's "stylistic crudeness." However, Harry Heseltine in *Quadrant* asserted that "whether we like it or not, White's style is neither a cover over a hole nor an impediment in the way of the full display of his abilities. On the contrary, it is a direct function of his deepest response to life." Describing White's use of language, Walsh also remarked, "This is of such an individual sport that it stamps the work indelibly with the writer's personality, and it is a form of that characteristic domination of his material which this artist invariably exhibits."

The publication of each successive novel delivered a new opportunity to observe his stylistic and thematic concerns in a slightly different context. As it became clearer that White was expressing fuller, more appreciative readings supplanted a unique and genuine, artistic vision, the reservations voiced which was concerned to his earlier novels. With the winning of Nobel Prize (1973) for literature acknowledged

and stamped his position as a one of the significant figures in contemporary and post colonial literature. The citation of Committee of Nobel prize spoke of his 'authentic voice that carries across the world.' *Voss* and *The Solid Mandala* are among the most inspiring novels of the century came out in any language. However on the whole, his tormented oeuvre is that of a great and essentially modern writer. White's literary career as a novelist continued for almost half a century. White and his works may be traced in his earlier novels with the themes such as complex and frequent flashbacks, stream of consciousness narrative, use of uncommon syntax, and abstruse vocabulary and natural and cultural symbols. Although he attracted positive critical acclaim with the publication of his very first novel, *Happy Valley*, which gained him a gold medal from the Australian Literary Society in 1940, but the magnum opus *The Tree of Man* brought him the international fame and reputation. R. S. Edgecombe, in his *Vision and Style in Patrick White*, diagnosed a 'radical break' in style between White's third novel, *The Aunt's Story*, and *The Tree of Man*. Edgecombe concluded as the first three novels of White 'seem to have been promoted more by an urge to be a writer per se than by an impulse to communicate a vision.

Although the obscurity in of White's novels has led some critics to label him as "unreadable," a majority have lauded his efforts. A. Alvarez in his *Beyond All This Fiddle: Essays* described White's isolation as "an image of great beauty," and Shirley Hazzard in the *New York Times Book Review* described White's style as "rich, distinctive language, now stately, now mercurial, and always borne on the civilizing tide of irony." D. Keith Mano wrote in the *National*

Review: "It is as easy to be irked or bloody bored by Patrick White as it is to be astonished by him. If you cooperate, magnificence can be tedious, or tedium magnificent. White is, without the conditional clause, brilliant and exasperating."

Many critics believe that White's basic orientation was religious. He showed a tendency to take from a variety of religions and philosophies to explore his more critical concern: man's search for meaning and identity in a senseless and empty society. Inherent in White's consideration of spirituality in a mechanical and materialistic world was the concept of man's loneliness and isolation in a crowded society. Peter S. Prescott compared White to a medical pathologist, saying that he posed the questions, "What pox, what gangrene do we have here? What rot will be extruded from this pustule?" White believed that even within the most fundamental societal structures, man is alienated and alone. His need for meaning is ultimately found in the interior world, the world of the soul and imagination. In a review of White's, *The Tree of Man*, Robert Phillips wrote: "White's thesis is simply this: We are all alone in a chaotic world, and only we can help ourselves during our brief tenure."

White's theory of the duality of man shows through characters disintegrated in body but a spirituality that remained unimpaired. George Steiner wrote, "Incontinence, the worn skin, the sour odours of senility, the toothless appetites and spasms of the old ... lay bare the ignoble, perhaps accidental fact that the spirit is so meanly housed." When in an interview, White asks if there was any continuing theme running through his work. He told Andrew Clark, in the *New York*

Times Book Review, that his "dominant obsession" was the search for "some meaning and design" in what he described as "the tragic farce of life to find reason in apparent unreason. Moreover, how to accept a supernatural force which on the one hand blesses and on the other destroys." White's frequent use of the theme of isolation in his novels originated from his personal feelings of non-acceptance and alienation by his fellow countrymen. Several periods of expatriation came before his final return to his home country Australia. Ingmar Bjoerksten quoted him in his *Patrick White: A General Introduction* as saying:

"It was eighteen years before I dared to come back to Australia for the third time.... I couldn't do without the countryside out here. I don't believe in a final break with the place one originates from. Only a temporary break ...to get perspective. You are shaped by the place you have your roots in; it has become part of you. Outside places don't shape you in the same way. This has nothing to do with nationalism. People are always the same. This is what my compatriots find so difficult to understand."

Bjoerksten explored another possible cause of White's feelings of alienation: "For a long time he was dismissed as peculiar, pretentious, and irrelevant by his countrymen, whose restricted vision and whose limited experience of what human life has to offer he exposes time after time, while simultaneously attacking the holy cow that they so deeply revere: an uncritical materialism that never questions itself."

In expressing his theories of individual spirituality and alienation, White frequently used Jungian archetypes of religious symbols of

Buddhism and Christianity and the collective unconscious. A recurring notion used in some of White's works involved the mandala, a motif of Buddhist origin. According to Bjoerksten, White made use of the Jungian interpretation of the mandala leitmotif to display man's divinity, with man at the center of the circle rather than God. In a 1973 letter, White himself acknowledged both his early indebtedness to Jung and his more recent belief in the possibility of the existence of God, "I have great admiration for Jung and his findings. However, I also believe in the supernatural power I have been given inklings from time to time. There have been incidents and coincidences which have shown me that there is a design behind the haphazardness."

Patrick White is a novelist who has attracted diverse critical opinions for his work. Amid all this diversity, it is possible to isolate some of the more critical strands in his work. Liberal humanists like William Walsh have stressed the combination of moral passion and intense imaginative power in White. Some critics have classed him with such great American writers as Hawthorne or Melville or the Russian novelist Dostoevsky. The third school of criticism insists that Patrick White has created a fictional genre of his own and that his works must be judged on their terms and without relation to other forms and traditions. At another level, a critic like Leonie Kramer concentrates on what he sees as a gap between intention and achievement in White. He argues that the work's texture generates meanings that run counter to the overt intention embodied in the archetypal structure. The White text presupposes and, to some extent, creates two kinds of readers, the one literal-minded and obtuse, and the other, intelligent, sensitive, and imaginative, and able to grasp the deeper significances of the text.

Only in *The Aunt's Story* does White combine extreme originality with relaxed confidence in his reader's sensitivity. In the works written after his return to Australia in 1948, the tonal shifts begin showing up and creating a sense of strain. The loss of confidence is understandable when he remembered that A.D.Hope described his attempts to create prose to "convey a splendor, a translucence" in *The Tree of Man* as "pretentious verbal sludge."

Patrick White's works are rooted in the painful drama of his early life. "In the theatre of my imagination, I should say there are three or four basic sets, all of them linked to the actual past, which can be dismantled and reconstructed to accommodate the illusion of real-life boils down to." Most of the sets combine a symbolic house, distorting mirrors, a wild garden, and a privileged visionary whose life molded by an ineffective father and a dominating mother. Nevertheless, because everything has been dredged up from the unconscious, as it were, the transportation of life into art has been a rich and complex affair. White has often insisted that he is not a realistic writer. However, his central moral and imaginative preoccupation has been discovering a unity that would transcend the apparent dualities of existence. In a way central to White's fiction is his published short story, "The Twitching Colonel," printed in *The London Mercury* in June 1937. The story is structured on a contrast between two views of reality and two responses to life. These are developed through an eccentric retired English colonel who remembers a mystical experience in India and his complacent wife attached to herself beyond escaping. This is a pattern typical of the later fiction, where the privileged visionary is placed against a sordid physical

environment. The colonel's illumination and escape from the self-come from a visionary moment's memory in the past. It is accompanied by personal dissolution in a fire. Fire as a symbol of purification and destructive passion, and fire as accurate, recur in *The Aunt's Story* and the Madeleine episode in *The Tree of Man*. The musical style of "The Twitching Colonel" incorporates irony and breaks conventional syntactic rules, foreshadowing White's latter daring mixture of modes. Central to all White's fiction is the distinction made in the short story between external appearance and internal reality, between surface meaning and underlying significance.

Happy Valley and *The Living and the Dead* express the author's struggle to discover meaning in a meaningless universe. *Happy Valley* asserts that suffering is universal amid necessary precondition to spiritual progress. *The Living and the Dead* builds up a powerful composite image of the dreams and frustrations of small-time rural life. In this novel, the problem of suffering is traced through doubling, multiplication, and fragmentation.

Instead of having a single figure searching for truth, there are Elyot and Eden St a dish. Each is involved with contrasted potential partners, and all the characters may be seen as fragments of a whole person. At the beginning and near the end, Elyot reflects: "Alone, he was yet not alone, uniting as he did the themes of so man other lives." It is this theme of fragmentation which is further developed in *The Aunt's Story* in the dream fugues in the "Jardin Exotique," a garden which is a fictional analog of Duffy's painting *Le Jardin deliver*, and in the heroine's confrontation with the composite figure of Holstius at

the end of the novel. *The Aunt's Story* makes use of the device of interior monologue. It further reinforces a strong suggestion of the Jamesian narrative in its manipulation of the extreme fluidity of movement from the inner thoughts of one character to another and in the resolution of clock-time into the mysteries of psychological time. There is further the creation of significant patterns of meaning through repetition of remembered images. A pertinent example of a time shift and exploration of consciousness through a remembered image occurs in the second part of the novel, "Jardin Exotique." Here Theodora Goodman, the deranged heroine, relives the experience of a Greek earthquake. However, instead of shifting back into her past, she moves into another character's past, the Greek girl Katina is through a process of empathy. The epigraph of Part Two prepares the reader by saying, "Henceforward we walk split into myriad fragments." The idea of finding the self through gazing into mirrors or living through others is a recurring phenomenon in White's fiction. There is further in this novel a linking of the structural and narrative strategies to the allegorical mode. Theodora's spiritual odyssey is frequently linked with Homer's *Odyssey*. Holistic is Theodora's composite image of all the characters that would have seemed to represent wholeness and totality. Holistic does symbolize the possibility of reconciling duality and achieving unity. The early works do illustrate the fictional matrix from which White's work springs. The constituents of the matrix are a belief in visionary experience and the redemptive power of love. Fragmentation looks upon as a necessary prelude to psychic harmony. There is an ironic reversal of orthodox ideas of success and failure. Underlying all these is the lonely quest for truth.

In *The Tree of Man*, Stan Parker, the inarticulate hero, appears on the opening page as the anonymous archetypal pioneer. Although Stan's mother wanted him to be a teacher or a preacher, he emerges as the type of man who finds meaning through physical action and silent communion with nature. The novel traces his battles with fire, flood, and drought. Storms, floods, fires, and drought, which are the distinctive elements in the tales of the Australian bush, signify essential stages in the relationship of Stan and Amy and their contrasting responses to the otherness of nature. Stan craves solitude and Amy for society. In the storm, they regain a naked innocence. However, as yet, Stan cannot penetrate the mystery of the natural world: "Only sometimes the touch of hands, the lifting of a silence, the sudden shape of a tree or the presence of a first star, hinted at eventual release." The description of the Wullunya flood and the fire that destroys the butcher's house, Glastonbury, are elaborate set pieces and integral parts of the thematic design. White combines here graphic details with fairy tale motifs and symbolism. The incident of the boy whom the Parkers rescue from the flood and that of Madeleine, whom at the instance of Amy, Stan rescues from the burning Glastonbury House, belong to the fairy tale. For Amy, fire is a practical threat to life. For Stan, his encounter with the red-haired Madeleine in the burning* house is his first experience of the flames of a potentially ennobling, though devouring, passion. It is not only through Stan and Amy that White explores contrasting approaches to truth. The Irish woman Mrs. O'Dowd reveals a generous warmth and easy tolerance that Amy lacks. m Yet another aspect of *The Tree of Man* is that it is a

family saga, and White presents here aspects of Australian suburban life.

Chariot riders, *The Solid Mandala* and *The Vivisector* are all focused on transfiguring the experiences of solitary visionary and artistic artists. The four protagonists in the *Riders on the Chariot* are fake, since they have to originate from one another. Only through each rider's experience of failure can their successful connection be achieved. The quaternary archetype is utilized as a vehicle for psychic integration and consistency by the self as we know Jung's knowledge. A link between pain and spiritual understanding is created in these three books, where characters take on an important role. Alf Dubbo's paintings mediate the meaning of the funny crucifixion and death of Himmelfarb in *Riders in the chariot*. Arthur Browne has the visual vision of the artist in *The Solid Mandala*. Hurtle Duffield is at the heart of the imaginary universe in *The Vivisector* and examines the meaning of the concept of the artist as both creation and destroyer.

The concept of redemption is likewise at the core of *The Solid Mandala*, White's next book. The subject here is a quaternity of characters, who are all seen to be facets of a single self. In this book the *Riders in a Chariot* supplied the references and the uniting myth with the Judeo-Christian heritage. However, in *The Solid Mandala*, narrative care is spread among the four main protagonists. But it concentrates on two: The brothers twin Brown, half of a separated whole. As a sign of perfection, the concept of a circle or even children's marble is described in the following:

“The Mandala is a symbol of totality. It is believed to be the "dwelling of the god". Its protective circle is a pattern of order superimposed on - psychic - chaos. Sometimes its geometric form is seen as a vision (either working or in dream) or - His voice had fallen to the most elaborate hush.” (Arthur)

Use of metaphors

Cultural Linguistics is a multidisciplinary field of linguistics that investigates the connection between language, culture and conceptualization (Palmer, 1996; Sharifian and Palmer, 2007; Sharifian, 2011, p.2013,). Cultural linguistics uses analytical techniques such as 'cultural scheme,' 'cultural category,' and 'cultural metaphor for the exploration of language characteristics which have a cultural foundation. I collectively refer to these concepts as cultural concepts.

The significance of many lexical elements of human languages is best suited to cognitive schemes that resume cultural experiences. Many lexical articles also function as labels for cultural categories. For example, we are classified as 'wedding,' 'funeral,' 'home heating' etc. based on their purpose, related behavior, and material culture. These kinds of events are typically culturally defined and have prototypes which may vary across cultures. However, we are also aware of other elements of such events, including knowledge of standard processes, the involvement of individuals and the standards of sub-events. This kind of information is always produced culturally and captures cognitive systems on which speakers participate or reflect on these occurrences. A conceptual metaphor is an important conceptualization

class which is central to both the cognitive and cultural linguistics. The major work of Lakoff and Johnson (1980) on the conceptual metaphor within cognitive linguistics defined the metaphor not only a figure of speech but essential to human thinking. Lakoff and Johnson believe that the basic metaphor of our 'ordinary conceptual framework, where we both think and act is (Eye,p. 545). They claim furthermore that, since our concepts shape how we see the world, 'the way we think, what we live, and what we do every day' (p. 545).

Cultural linguistics also focuses on the conceptual metaphor. It focuses on the cultural base of the conceptual metaphor and its significant consequences for the conceptual metaphors cognitively.

White utilizes Australia's inner environment as a metaphor for awareness of the limits of mankind and its larger reality. Moreover, the land may stand for the voyage to find and as the symbol of discovery itself in as best expressed in *Voss*, but also *The Aunt's Story*, *The Tree of Man* and *A Fringe of Leaves*. Ryszard W. Wolny also endorses this fact that the desert's emptiness in White's fiction is "both symbolic of Australian spiritual vacuum as well as a mystic space of reconciliation with the divine ..." (p.11). The spiritual vacuum, Australian averageness, shallowness, mediocrity, and emptiness of its mindscape have a significant concern in his writings. He set out to replace material ugliness with things spiritual and eternal to heighten life. The unsettling, unexplored, and unknown Australian landscape- bush, island, or desert- is a fascination for White as a mystic space of reconciliation with the divine and realization of the true self in *A Tree of Man*, *A Fringe of Leaves*, *Eye of the Storm* and

Voss. The view of Nature as a hostile force, as we find in Happy Valley, undergoes a change in *The Riders in the Chariot*, where a harmonious relationship of the four luminaries can be noticed with the natural surroundings.

Most of White's criticism focuses on the spiritual aspect of this metaphor. However, if read closely with the theory of ideology, this appears to be a subversive strategy to counter the progressivist colonial ideology. Whereas the White settlers perceived the Australian continent as *terra nullius* and its desert merely a physical site of wilderness, Patrick White subverts the white 'masculinist' ideology. He presents the outback as a space of spiritual fulfillment. Space can be defined not only at objective levels of physics or cartography or at the personal level of 'individual cognitive mapping' but also in its social dimensions. So space has three aspects: physical, mental, and social. Though all these three categories seem independent, the first two are affected by the third. Both ideational and physical categories are socially produced, as Simon Ryan writes that "the individual's notion of space determines by his or her socialization...through institutions of society" (4). When the colonizers talked about space, they could not refer to it outside. Its cultural and linguistic construction into an unmediated reality. They perceived the space of their conquered lands merely as a geographical entity to cater to their material pursuits. They desired to conquer and exploit the body than establishing a spiritual bond with it. In his context, it was inevitable that the Australian desert would appear hostile and strange to the White settlers because of their distanced relationship with the land. In

contrast, the aborigines perceived it as a natural part of their everyday life.

In Voss, Australian outback and desert treatment, though truly excellent and captivating in its capturing of national spirit and cultural heritage, is more than a mere geographical entity. It is a symbol of 'harshest imaginable' psychological depths. It is a space that dismantles, deconstructs, and smashes the self for its new avatar or redemption. In this manner, Voss's journey across the desert becomes a journey through his interior self; the landscape is projected as a 'mindscape,' a space of his encounter with his authentic self stripped of his pride and egotism through suffering into self-discovery. Voss's initial claim is that of a proud White foreign explorer for whom land is merely a cartographic entity whose map is drawn by him. However, the novelty of White's approach differentiates him from others. Voss re-enacts the historical journey of exploration by the Europeans to the Australian continent. Heyes observes that "as a metaphor of the whole continent (desert) allows White to critique the processes of imperialism and colonization as well as carrying resonances of the 1950s..." (p.243)..

Australian landscape has always been a strong influence on its literature through its reflection in the literature varied, according to the perception of its white occupants. Deserts had usually been narrated as discovery sites, exploration for finding grazing pastures, and mapping by the explorers for practical purposes. Moreover, those who could do it "were cherished and rewarded" (Keneally). The imperial endeavor of exploration necessarily constructs this space as universal and

divisible, erasing the possibility of the existence of any other community. In their narrative of the land, the interior is painted blank to negate any possibility of the Aboriginal population's existence. The reason for this 'otherization' of the space owes its origin to the history of white advent on the Australian continent under the veil of emptying the English prisons and dumping the convicts in a far-off land. The actual intention was to expand the Empire and find a base for Royal Navy in the Eastern Sea. Since 1788, beginning with convict settlement, several nationalities started making Australia their home. This 'terra nullius' certainly posed a solid threat to the settlers in a strange land quite different from their home. The earliest form of Australian English literature grappled with this struggle of taming the wilderness for settlement. As a harsh scrub, this image of Australia underwent a shift with the 'golden era' dawning. In the next half of the 19th century, the people rushed not to a foreign and hostile country but a land of opportunities and promises. These shades of attitudes towards Australia find their reflection in various forms of early literature, comprising mainly diaries or memoirs written to cater to the curiosity of the masters in England who were very eager to know about life in the colonies.

With the emerging demand for independent settlement for creating their Federation, a necessity felt to establish a national identity in the form of literature for shaping the new nation's identity. However, this demanded them to free it first from the European influences' clutches to create a literary canon of their own that would be purely Australian in taste and character. Writers like Lawson(Joe Wilson and His Mates), Franklin (My Brilliant Career) & Furphy (Such is Life) were

among the pioneers who glorified the outdoor and romanticized & reinforced the Bush for its iconic significance as a symbol of national life, a source of national ideal and self-identity. Australian landscape and ideas about the Australian' national character' moved to the foreground in fiction at the turn of the 20th century ever since the Bush became central to any debate on national identity.

Quoting the Dutch seamen of the 17th century, Carolyn Bliss writes how Australia was regarded as a cursed country of "unnatural monsters...unfinished by their creator" (Bliss,p. 2). On the one hand, where the Australian landscape provided a base of literary myth to the writers, on the other, it provided the colonizers an opportunity to project themselves mighty & superiors and justify their presence on this land. They could prove themselves stronger by the invasion and taming of the alien, invincible, bleak wilderness. The explorers were projected as active, brave, and tough intellectuals, whereas the natives were just ignorant and savages. Guided by the utilitarian and material pursuits, the colonizers had pushed the indigenous people off the shore that had inhabited it for ages. However, invading the land for material exploitation and forced adaptation is different from one's assimilation with it. Australian landscape has had a profound impact on the consciousness of Patrick White. He had served as a commissioned Air Force Intelligence Officer and served in the Middle East. His experiences in the Western desert made him read about.

The metaphor of land and landscape used in the novel 'The Eye of Storm' is a powerful tool in the hands of Patrick White to demonstrate all the major themes of his fiction. This symbolizes the thirst of the

land's acceptance of all those who are eager of assimilation with it. The metaphor of journey stands for the journey across mindscape for self-realization. In his other works also, this tool helps White to make his works Australian in nature. The landscape also symbolizes Patrick White's acceptance of Australia and his fruitful attempt to give Australianness to its literature despite being born in England. The legend of Leichhardt had reinforced the image of Australia as "a netherworld that could consume any descending Orpheus" (Keneally x). However, as Hayes observes, Patrick White, through his imaginative vision in *Voss*, transforms this apocalyptic image of the Australian desert "from dead heart to arena for psychological struggle and the spiritual quest" (White Speak, p. 239). The study reveals that White has subverted the ideology of white masculine superiority and its perception about the Australian landscape in *The Eye of the Storm* and has envisioned a life full of understanding and humility by transcending the material ugliness. This vision raises him to the stature of a novelist of universal appeal.

The eponymous Happy Valley is a land of dreams, aspirations of mysteries, or secrets of 'snow and ice and wind.' It is a remote little town that is settled down in its panorama of abandoned beauty. The characters in the story amply reveal their inner psychic mechanism. As if every character had his/her tale to tell the readers. Each and everyone has his /her loss and aspirations. Everyone suffers from acute loneliness and desperately trying to escape, which grows intense passion. All the significant characters think of escape. I must move away from here, thinks Dr. Oliver Halliday, and also comes to mind of Alys Browne, Sidney Furlow. Autobiographical tones scatters

throughout the thirty-three chapters of the novel that consists of two parts. We all know that Patrick White discovered his mighty expressive voice due to the war if we read his life story. Manoly Lascaris, the Australian dramatist, played an essential role in White's life. He led White to find love with life. One of his classical pieces was *The Aunt's Story*, which was brought back to Australia with him in 1946, symbolizing his love and hate for Australia. It also catered to the sustaining themes of his classic work. To Patrick White, Australia is a thoroughly experienced and suffered homeland from which he cannot isolate his soul. The homeland is intricately related to his heart. In this novel, *Happy Valley*, Patrick White gives vent to his thinking and feelings. It is an all-embracing novel of Australian life that mirrors Patrick White's work and life experiences in the Monaro as a jackaroo (a white man living outside of a white settlement in Australia). Through the story, the young writer (Patrick White was twenty-seven when he wrote this novel publishes) desperately finds his soul, feet, and happiness, which is applicable for all the characters in the novel.

The narrative of *A Fringe of Leaves* states that "White contradicts his want to write about Australian physical environment with the notion that human spirit ultimately remains unconditioned by any other category outside of himself." Andrew Elfenbein claim that the two conflicting opportunities to describe the relationship of his heroine, Ellen Roxburgh, with Australia, express this paradox throughout the book. The first one treats it with a metaphor: The divided personality of Ellen is symbolic of Australia's divides. Ellen's life as a Victorian lady is a reflection of the historical circumstances of Australia in the

19th century as a British criminal colony. The second utilizes Australia solely to build Ellen's self-confidence, which is similar to that of Mr. Hunter, and transcends the categories of civilization.

In Australia, in the 1840s, a fringe of leaves sets. Vimala Rao writes in *A Fringe of Leaves* that white stands out as a "strong narrator and moral prophet" (p.109). The story's action begins about 1835. Ellen and Austin Roxburgh are the married couples who, until they died, have never parted. Austin is a wealthy guy whose 'Virgil' replica is closer than his wife. Its 20 years younger than her spouse. Ellen's untrained. Garnet Roxburgh, Austin's younger brother, visited Austin's property in the region of Van Dieman with Austin Roxburgh and Ellen. The country of Dieman is a criminal colony, and Garnet has been forced to withdraw inside the town. The culmination of Dulcet's visit takes place on the day Garnet seduces Ellen.

War in Patrick White's literature, with a special focus on the brief tale "After Aleppo" published in 1945. When the writer was included in an Intelligence Officer's R.A.F, the research attempts to show how White's narrative systems contribute to demythologizing the rhetoric of war and of war heroes, by analyzing white's approach to war as "The most horrifying and wasteful era" of his life (Marr 1992: p. 493), The intense global debate on the role of literature during the war and on writer's societal and political commitments in a nation recovering from war in the immediate aftermath of World War II (McKernan 1989: p. 6) emphasizes literary culture's responsibility to contribute to an education process that should convey a message against war and promote antiwar sentiments to readers. However, as Clare Rhoden

observes, the danger of portraying war brutality and terror in one manner is essential to writing difficulties for the sake of anti-war discussions. Although it is meant to repel conflict, it finally makes the same waste and barbarity to be abhorred spectacular (Rhoden 2012: p. 5).

It must be pointed out that White tends to be seen by literary critics as part of his life that somehow divides his youthful and global experience from his retired Australian years, which are mainly European. According to Michael Ackland, the war is viewed in the life and work of Patrick White as "a tremendous caesura" (Ackland 2002: p;.402). It also symbolizes a "dividing line" between what had previously been and what had happened. White was rarely critical of White's involvement. "The fact that the Literary Historian's work was ignored from 1940 to 1945 by his activity in North African, Middle-East, and Greece is, as Bruce Bennett affirms, an element of White's experience" (Bennett 2010: p.127). It was only with David Marr (White Speaks: p.1992)'s thorough and active biographical reconstruction that White's war years became alive. That is the reason why, in the current study, the main sources for documenting the author's approach and reaction to conflict are Marr's biography and white letters (1996), and autobiography (1982).

However, this is a choice taken out of the heroism of the war. He admits in a letter to a friend that "I'm not doing so because I don't believe I can ignore war entirely" (Marr 1996: p. 32). So, the desire of White to enlist, a scenario that's substantially similar to the book he just completed, is based on a common sense of human duty. The

Living and the Dead (1940), whose protagonist, Joe Barnett, decides not to plunge into heroic quest for glory during the Civil War in Spain. But only to realize that a conflict can't be "To read in the newspaper, it gets to "be a part of yourself" to other people's business." Your emotions couldn't be kept off. It was confused with what you did "There was a mistake (White 1962: p. 288). White "was drawing out an unheroic formula for his determination" by seeking a moral explanation for his choice as David Marr points out (Marr 1992: p.200).

In London, the days of the Blitz, White led to a reflection on the essence of military heroism, which was reduced to a mere acceptance of ordinary mortality and inevitability. As he seems to suggest in a letter to his New York agent Naomi Burton, 'I am prone to think that heroism is probably a fiction, as are people working on aircraft, or at worst sitting beneath a cup of tea on the stairs, who walk out in the face of death' (Marr 1992: p. 204). White's participation in the war machine starts with his appointment to the Red Cross Postail Message Scheme that enabled war-separated family members stay in touch. His initial approach to war is therefore with the sad personal and emotional tales generated by it: tracing families, comforting lovers, delivering personal messages. After he has been named the intelligence officer of the R.A.F. Squadron and deployed to Middle East, Egypt and Greece, he remains exempted from his duty. It is anticipated that the squadron pilots would get information on the activities from the headquarters and subsequently return accounts. Recovering all the papers, maps, letters, and diaries from the enemy; questioning flüchtlings for bombing targets; censoring letters written

by pilots that, week after week, most of them reveal the tragic disintegration of human ties. To borrow again the words of David Marr: "White fought a battle for a novelist" (Marr 1992: p. 203). More than his faithfulness as a brave soldier, it was his imagination as a creative writer that fueled it. A report shared with Bruce Bennett, who stressed the link between "spying" and "writing" in an article on White's participation in spy during the war, saying that "much of the skills of fiction and analysis needed of an intelligence agent and book writer are closely similar" (Bennett 2010: 128).

White's anti-heroic outlook shows a recurring sensation which accompanies his War memories. Futile waste of time, lost sense of time, "extended forbearance and solitude of war" (White 1982: 33). In the continuous journeys from post to post when monotony and self-searching go along, the boredom is characterized as 'the greatest adversary' (White 1982: 86). He writes in his diary: "We are waging that nonsensical war. "It is only absurd in need" (Marr 1996: p.45). This feeling of wastage and indifference is a contrast to an unquenchable desire for reading, divided in any heroic goal. White consumes while he's out of duty by the books. For him, it is really life. Of all, when war comes to an end, literature will remain "the unchanged jugular vein of a life that must go on" (White 1982: 96). The war does not, as he acknowledges, make the brain work creatively (Marr 1996: 34-35). Nevertheless, the character of the writer continues to develop and thus the bits of knowledge, life, relations dispersed about the conflict that he gathers and compiles with his intelligence reports. In the heart of calm will finally thaw the seeds of his future books (Voss, of *Riders in the Carriage*, of *the Story of The*

Aunt) that will be germinating when his creative desire, frozen into stillness by conflict. As White recalls in his book in hindsight, "our actions were undoubtedly important for the writer in me" (White 1982: p.92).

White can only write letters, as an officer is intruded in a pointless battle, that helps him deal with the sense and the connections between the people who disturb the fight. Very few short tales enable his stifled creative impetus to reverberate. But his post-war writing is inspired mainly by it. War often occurs and has been produced by Patrick White from the early phases, but never depicts warfare, mass murder and carnage. In White's references to the war we find a concern with more metaphysical questions rather than the heroic vapor that generally penetrates the realistic accounts of war literature: the irrational nature of war, the sense of responsibility in human beings, moral deterioration, the psychological effects, the sense of alienation and diseases. In addition, as Brigid Rooney argues, the World War II events portrayed in his works certainly help to shape the 'visceral feeling of apocalyptic' of White (Rooney 2010: p.5).

Riders in the Chariot (1961) shows the lunacy of anti-semitism as a war, which many years later in Australia has its absurdity and irrationality via the hanging and mocking of the Jewish refugee. The First World War in *The Vivisector* (1970), offers a chance for little Hurtle Duffield to escape the pressure of the almost incestuous love of her foster mother. But it turns out to be a nightmare much crazier. World War II emerges in *The Twyborn Affair* in the apocalyptic visions of the bombing of London as the final downfall of Western

civilisation. In the final, unfinished and post-published news, *The Hanging Garden* (2012), White's last creative phase also deals with the theme of war. He sketches out two refugee kids from World War II Europe towards safe Australian and is confronted with the consequences of war in terms of disrupting family bonds and emotional wastelands.

The conflict, whether the Second World War or the 1922 Sack of Smyrna, (and the devastation of the Anatolian Hellenic community), of which he directly knew his life partner, ManolyLascaris, and his family, has become sharper and sharper in White's tales. Which in all his Greek tales constitutes a recurring leitmotif — is portrayed as a destructive spirit. So, for example, in a tale such as "The Full Belly" White reduces the tragic component of war to the fundamental bodily requirements, in particular famine, which placed the characteristics of testing and strength in the gradual, inexorable dehumanization and reversal of animals. But white again does not want, in the historical event, to write war as a historical element, but instead to portray the human tragic events and their many aspects.

David Marr tells Patrick White that after the War, he was back in Australia with an Australian grazier's indomitable face. And that's what he did. His life's love, ManolyLascaris, had been discovered and battle made him greater than he would have been the literary barbed in London. He has written *The Aunt's Story* in particular (1948). It became apparent that one of the twentieth century's major literary talents reached his braces, and Australia's haunt of his infancy became his Ithaca and his Iliad. The location of his heart and the battlefield

where his fury and art were one. Is Patrick White, however, the greatest literary genius I characterize as? This assessment was obvious to Australians reading literature across a generation, but I wonder how much it has been read in recent decades. As I grew older, I became disgusted to watch remarkable critics of English like Al Alvarez proclaim that books like *Riders in the Chariot* (1961) put English literature mostly current to disgrace. I was shocked at the discovery that they had provided when I got into my teens to read Patrick White and to quickly devour previous books and then gradually read the new works that came out. His books then seemed clearly important to me, as they still appear to me. The work of Faulkner, Nabokov or Beckett, the towering international authors I discovered in the meanwhile, did not seem to me any less when reading *The Tree of Man* (1955) or *Voss* (1957), first of all.

In addition, I believe that is exactly where Patrick White is in the literary order of pecking. When he received the Nobel Award — in the humility that, while it has been the case, never appeared to be his dominating characteristic — neither James Joyce nor DH Lawrence, the most important modern writers of the French language, got the prize. In fact, the literary gift of White didn't correspond to Lawrence's, because he did not have the same talent, but the gift is not that similar. Neither does the James Joyce of *Ulysses* or the Proust belong to Patrick White. But suppose he does not include the small number of up surging modernists among the most important authors of the 20th century. In this scenario, he has a position with the great news artists — Beckett, Nabokov and Waugh — in the following

category. The problem is that one thousand times the world's labor is known more than ever before. White's Patrick.

This may not have happened in Australia in the 1970s and 1980s, but in the Australian academia and publishing sectors, this literary titan has now become a forgotten memory for people who should know better. However, there were a few things which came to a close: studying the Australian literature got established and it began becoming an exclusive concentration for some of them in the days when people believing in canons and assessments. Then, although the literature departments started to embrace a new relativism (where the theory ordained the book was as good as the next), those with a professional interest like so-called 'Australian' were much bothered that Patrick Whites was the unassailable modern classic. Therefore, many elements of modern literature – Peter Carey's books for example – were globally more successfully commercialized than Patrick White had ever been. He was unable to assist Joseph Losey to create Max VonSydow's film from Voss. The imagery of White as the patricial denouncer of Australian injustices was reinforced by David Marr's excellent book, *Patrick White: A Life*, in 1991. The distinguishing Australian ratbag corresponded with the fact that White would become a matter of relative indifference as an artist of the contemporary Classic. Simon During the debunking book a few years later (1996). It was all a disaster, ten years later, that saw a chapter in *The Eye of the Storm* (1973) rejected by the Australian publishers and literary agencies, which was launched by *The Australian*. It is a fitting irony that the excellent film from the book by Fred Schepisi may assist revert Patrick White's neglect, and also his unfinished work *The*

Hanging Garden, which was published this centennial year. Whatever you do with White's draft of part of a book, much of what you write today leaves to death.

The Tree of Man, the book which followed in 1955, was on the side, the open effort to create an epic on the everyday, even if it was not filtered by Joyce's impact because Joyce's aim – whatever else Ulysses is a daily epic. Of course, he is primarily there to inspire The Vivisector's Wordplay (1970) and his Aunt's Story dream sequences – but DH Lawrence. The Man's tree is White's Rainbow equivalent. Lawrence's shadow with her powerful poetry, her biblical sense of foreboding, and her ability to follow in a steady way. If there is occasionally repetitive melody, large literal and psychological tracts, this is the Australian description of life in the bush. Something shines in this book about White's old-fashioned ambitions, precisely as the narrational ambition shown throughout his whole life has been lagging behind. The Tree of Man is, in one sense, almost an effort to convey a picture of The Bulletin's Australia via letter. In his oratory A Child of our Times or Bach and the Lutheran chorals, it is almost like Tippett used the Black spirituals. The Tree of Man, however, is a wonderful and exuberant reimagination of a very classic buzz subject.

Stan and Amy Parker live in the country for themselves. There they are. However, in the richness of its recognizing element, White, who is faultless in the replica of his laconic Australian character – he out-Drysdale Drysdale's exploits and transfigures a national type also intended to sound the depths of this world of ordinary Australian understatement. So, we have the fluttering account of Amy's

loneliness and yearning and the remarkable time when Stan recognizes God in a spit gob. Interestingly, it is to be seen how fascinated and horrified Patrick White was by the image of Australian ordinary and how much he had in common. Who was born 20-and-a-half years after him had the same concern with grossness and the banal melancholy?

Coetzee has turned to Eliot to define how he has been spoken to by European writers and artists. He did so in ‘What is a Classic?’, originally a 1991 lecture given in Graz, Austria that, according to Coetzee’s biographer John Kannemeyer, ‘was to prove one of the most important lectures of reer’ (Kannemeyer, 2012: p 498). In this lecture, Coetzee analyses T.S. Eliot’s eponymous 1944 lecture, exploring the modernist poet’s motives for claiming a place within a beautiful Western European tradition beginning with Virgil. According to Coetzee, there are two possible ways of approaching enterprises such as Eliot’s: ‘the transcendental-poetic and the socio-cultural (Coetzee, 2002: 9). In the first case, the classic presents an ‘impersonal aesthetic experience’; in the second, it is an experience marked by ‘material interest’ (11). Coetzee then presents himself as an example analogous to Eliot’s of the way ‘provincials’ or ‘colonials’ may situate themselves about ‘the high culture of the metropolis’ (7). He analyses ‘the impact of the classic’ (10, italics in original), which he first experienced when he listened to Bach’s Well-Tempered Clavier in the South Africa of 1955, wondering whether this experience was a transcendental aesthetic one or whether material interests determined it.

Symbolism and criticism:

The dualisms are only a symptom of a deeper problem, however. For Patrick, White is a man dissociated, a man who strives for surety, permanence, and the ideal, while knowing all too well the empirical reality, the contingent, a temporal world that undermines schemes of permanence. The dissociation urges him into restless experimenting. He seeks surety by imposing mental constructs on the novels: symbolic patterning overshadows the life that arises in the interaction of characters. Rather than a complex of thought, emotion, and intuition entering into a creative relationship with the material, the cerebral aspect of White's sensibility assumes dominance. What follows, as I said, is a devaluing of human life and the wholeness found in relationships. Intent on surety, White misses, broadly, the fulfillment, though not permanence, human life can offer, and which his novelistic art, through dramatic realization, can direct him to. Instead, he clings to extrinsic systems while knowing they are stop-gap measures and do not answer the issue.

This tension forces complex human issues into the forefront of his fiction--primarily how meaning and value are found and maintained in human life. In large part of his canon, the desire for surety results in an "evasion of the complexities of actual life" through the suggestion of a transcendent realm glimpsed by the elect in epiphany and only reached in madness or death. The suggestion is the combined effect of the overarching symbolic designs that make the novelistic experience point one way. The "oracular statements" reinforce the dualistic split between significance and banality. However, through symbolism and

assertion, this evasion accompanies a sincere, if wrongheaded, response to the complexity of the situation. If misanthropy and solipsism attend the sincerity, they do not cancel it. White is consistently concerned with discovering meaning and value in a world he feels is devoid of them. The sincerity witnesses in the sheer technical skill and creative energy he displays in his continued wrestlings with the task he has set himself: to help "people a barely inhab-ited country with a race possessed of understanding. It witnesses to, as well, in real life that does get into the novels. White's spiritual and ethical concerns--being real concerns, and those of a novelist-- necessarily involve him in the intimate exploration of characters' lives. Of course, the result of this detailed treatment is that the_ characters so invested with life by him threaten to escape his confining grasp--that part of White that wants to impose a symbolic pattern of significance. He responds by thwarting the growth, truncating the development before it escapes from his control completely. He may, consequently, as John Colmer says, often only be presenting a "symbolist form as a solution to a humanist dilemma, but in hitting on this solution, he joins the prestigious company of the high modernists. White's major status for us lies in the fact that the sincerity of his concern, his continual wrestling with the issue, finally forces him out of the culde .his desire for surety had forced him. He recognizes that the symbolist route is no solution unless the symbolism is firmly rooted in human experience. The terms of this recognition are what White explores so fruitfully in *A Fringe of Leaves*.

The refusal of criticism to wrestle with the literature is not without consequences. Trilling quotes Saul Bellow's indictment of modern criticism for its culpability in engendering, with modern literature, a doctrine of alienation which concludes that "modern society is frightful, brutal, and hostile to whatever is pure in the human spirit, wasteland and a horror:

The critics must share the blame They too have failed to describe the situation. Literature has for several generations been its own source, its own province, has lived upon its own traditions, and accepted a romantic separation or estrangement from the common world.

As I see it, the challenge to criticism is two old: first, to oppose the doctrine of alienation from a firmly rooted perspective in "the common world." Moreover, second, the opposition does not necessarily mean rejection. In modern writing, it is registering the authentically new life outlined above extends and reinvigorates the everyday world. For it is this life that has given the authors who embody its prior status. This does not mean that I see White's work expressing secular humanism, as Leonie Kramer does. 15 To do so would simply be advocating the other side of the dualist position. Instead, I see White's work gradually overcoming the split between significance and banality, transcendent reality and human nullity, as it expresses his understanding of the wholeness that creative relationships can bestow. The spiritual dimension in White is transformed gradually from an arbitrary and unconvincing imposition into a moving reality which gains in authenticity by being the natural

outcome of, and on a continuum with, human relationships. The features of this trans~ formation are explored most clearly in the novelistically enacted "debate" between the Lord God of Hosts and the God of Love in *A Fringe of Leaves*.

An irony of the modern period is that while reacting against the Baconian mechanization of life and mind, its writers often re-introduce that mechanization in the very solutions they offer. White, of course, is ostensibly on Knights' side against Bacon, defending the "more delicately perceptive elements of the sensibility" against "practical reason." He says, in fact, "I accept [reason], but I think intuition is more important than anything. However, his cerebral systems of symbols manifest a lack of regard for the life they impose on that is similar to the disregard Knights sees in Bacon. We have the grand designs, the "oracular statements," the dominating conceptions, thwarting the new life which "emerges from many tensions." Examples are the sacrifice of Huntly Clarkson to Theodora Goodman's author endorsed quest for transcendence in *The Aunt's Story*, of Harry Rosetree to the extrinsic symbolic system that White imposes on Riders in the Chariot, and of Hurtle Duffield's victims to his "divinely inspired" vision in *The Vivisector*. As White comes to understand this process more clearly, however, and to see its destructive implications, he calls it "vivisection"--a word with enough scientific overtones to indicate White's awareness of the direction of his dissociation is taking him.

Yeats, for example, first escapes to the sentimental wholeness of the Celtic twilight. Then, upon recognizing his indulgence, he rebounds in

an opposed direction into A Vision's esoteric, private order of A Vision. Though Yeats needed these systems as the impetus for his poetry, please recognize that the poetry itself pulls Yeats together, which shows us where the truth is. We do not need to know the "vision's" meaning of the "gyre" to understand "The Second Coming" (though the knowledge will not hurt us). Similarly, John Colmer says, "it should be possible to examine the ideas of duality and unity in White without continuous recourse to either Jungian or theological terms. After all, he is a fiction writer not of technical psychology or Christian apologetics, an explorer of reality, not a psychologist or priest."

Lawrence also manifests dissociation problems but shows, I believe, clues to a way back to wholeness. Lawrence continues to deal with human relationships because the nineteenth-century loss of faith in the social contract reflects his work. Where Joyce and Woolf gradually rejected the social matrix for a meaning to be found in form, Lawrence realized that the novel's life was in the relationships between people or nowhere. Trying to revamp the social matrix led him into his evasions in, first, the middle "leadership" period of will and power, and finally, as a response to the former aberration, in the "mythic" period of "tenderness," a lyrical or pastoral mode--away from the problems.

However, the focus on human relationships occasionally results in work that enacts wholeness in human life that overcomes dissociation and "places" it with an awareness whose power can only have a salutary influence on a tradition languishing in the morass of

twentieth-century skepticism. In *The Rainbow*, *Women in Love* to be selective, short pieces such as "The Thimble," "Odour of Chrysanthemums," "Daughters of the Vicar," and, in a more allegorical vein, "The Man Who Loved Islands," Lawrence bodies forth, and does not betray, the truth that human wholeness is to be found in a human world, that without the matrix of relationships in which we live we have no chance of becoming ourselves fully:

The fact remains that when you cut off a man and isolate him in his own pure and wonderful individuality, you haven't got the man at all. You've only got the dreary fag-end of him. We have our very individuality in relationship. Let us swallow this important and prickly fact. Apart from our connections with other people, we are barely individuals; we amount, all of us, to next to nothing. It is in the living touch between us and other people, other lives, other phenomena that we move and have our being. Strip us of our human contacts and of our contact with the living earth and the sun, and we are almost bladders of emptiness.

Richards David's masks of Distinctiveness examine the representation of European culture by indigenous peoples. Europeans have complex, singular personality in dyads of binary opposition, whereas indigenous peoples are seen as hard, brutal and immoral. Native people in numerous travel literatures, authored primarily by European experts, are described as wild Orcus, i.e. cannibals and rapists. The classical "grammar of representation" comply with European cultural objects. Richards observes. This policy of aboriginality representations seems

to influence White's *Voss* and *Leaves Fringe*. A counter-progression of these writings would nonetheless unavoidably offer up fictitious places for cross-cultural transactions, hybridised identities and fictional exchanges.

Mr. Mr "Voss's garden may be set up as a place which conveys imperialist ideals. The white culture has been transferred to the foreign Australian countryside much as the horticulture science. Keith Garebian demonstrates this problem in his article "The Desert and the Garden: The topic of Voss' comprehensiveness": The garden has long been a symbol of colonization, because the presence of it in a new planet means that civilization and horticulture are imported into the wilderness. In contrast to the desert, the garden is not for its organ a primordial characteristic of Australia. Its maintenance is the tangible proof of colonial development that life in previously unclean trash may take root and thrive. The imperialist view is that of the domestication of nature. Aboriginality is referred to nature under this paradigm. It is important that the science of horticulture has not exorcized the spirit of the place in the garden of Mr. Bonner. The walls and ribs of indigenous creatures still invaded. Thus, Mr. Bonner's garden may be interpreted as a site for indigenous and imperialist culture "Treffen, struggle and struggle in the most asymmetrical of dominion and subordination relations. The confluence of two different cultures may perhaps undermine the legitimacy of the imperialist culture. The invasion of native fronts by the colonial area of Mr. Bonner (which symbolizes Indigenous Australia) "The garden is the symbolic expression in the mind of the colonists of an undermined dread. Bonner In Mr. "The official

expedition journal s Mansion, Voss and Mr. Bonner. When Mr. Bonner asks him whether he examined the map, Voss answers with pure arrogance: "The map?" the German replied. "I'm going to do it first."

Voss therefore tries with the imperial lens to textualize Australia's spatial reality, which considers the historic characteristic of imperial progress. So, the house of Mr. Bonner adapts imperial ideals. Sue Rowley examines gender policy in the outside and indoor areas of the garden landscape. She also points out how women in colonial literature join the nation-forming stories: This inner area often assumes the shape of a home room in the late 19th century. Women were given home space by the concept of gender in the 'different realms.' Concomitantly, the outside of the male realm had been built, and the bush was a masculine and external place in the field of bush mythology. This demarcation of the inner and the outer space frequently was striking, insisting that the conditions by which women might participate into the narratives of nation building were somewhat concerned and conflicting. In his letter to Huebsch in 1956 Patrick white said the book is based on facts of the day, and that the gender politics of the garden scene represents the prevailing patriarchal colonial society at the time.

Stephen Brock believes that rock painting in the cave establishes a dichotomy between "the logos of the word in the civilization of Europe" and the mystical indigenous culture: The guy came to the simplicity of the paintings of the cave. All words must henceforth be deceptive unless they, the railing of language, are sanctioned by

necessity. The oral culture of the indigenous populations is related to otherness by Goldie. Indigenous peoples "are unlearned, and thus above and above the harmful writing supplement." It is a cliché in the story of the indigenous cultures that are ready to be made by the white consciousness. It is an exploratory cliché. Voss's main need "The quest is to reinscribe white ideology in indigenous Australia's pristine territory. However, this colonial ambition is hindered since the indigenous culture opposes the promotion of the European Consciousness. To "break apart the awful enchantment that uninterruptedly, eternally ties him together with the White Man," Jackie executes Voss. Voss's devastation "Dugald's letters resist the invasion in an ancient Aboriginal world of Western logo-center culture. Two different civilizations seem to be unable to negotiate here.

Jackie's Final State "S Conscience provides room for cultural discussions. Dugald rejects a white, logo-centered society effectively and reverts securely to Aboriginal world refuge. He has no difficulty in his position at the conclusion of the book. Voss's spouses, however, enter the heart of Jackie and create embryo awareness simultaneously.

"In this connection, s observation is worth mentioning: Jackie has the weight of a new awareness with him, whether he wants it or not. His relationship with the visionary white guy, who planted some magic and a disgusting possession into the aborigine culture, has contracted this. This embryonic consciousness disturbs the balance of its whole self. His self is broken: In normal conditions, the isolation is progressively decreased by many little steps which make life pleasant and acceptable: follow animal trails, have a look at the brush or logs,

search for water or honey, look and see constantly. His eyes would not temporarily see well, however, and these ideas exacerbated loneliness. We cut it to terrible thinking knives, honed on the sun's blades. His universe seems to break down the "furious blades of thinking." It transforms Jackie into a Frankenstein, it leads his master, "against his master" into "the knives of his mind." In the end, Jackie crosses two different cultures and inhabits an "intermediate," disturbing binary zone. Such places provide the path to cultural hybridity, which avoids Manichean polarization of identities.

White ingeniously breaks up cultural and religious preconceptions in both *Vivisector* and *The Eye of the Storm*, he has carried his themes out metaphorically and symbolically, a beautiful world beyond words. White's books seem to support the concept of postmodernism which promotes the idea of having many identities rather than a centralized unitary self in transgressing stereotypes.

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CONCLUSION

CHAPTER – 6

CONCLUSION

This chapter will supply the factual facts with an idea as a result taken out after a systematic study on the selected area of research. As a matter of fact that any study or research done aims and attempts to figure out the analysis reaped on the basis of the data available, collected and reviewed for the purpose and comes out in the form of any new findings or a new discovery as this study on Patrick white in relation to symbolism in his fiction mainly in his two novels ‘The Eye of the storm and ‘Vivisector’ have been attempted in a systematic way by chapeterizing the whole study on different parameters set by the researcher following its objectives. As a matter of fact that literary research is best found when studied and analyzed on the gamut and ground of critical and philosophical aspects.

Patrick White is still regarded the great old master of Australian literature, a great English writer from 2nd half of the twentieth century. He was an extensive writer who tried almost all the literary genres. He has produced a vast array of prose fiction, poetry, short stories, and plays. His powerful voice in narration and his sad stories are quite appealing. His books are tricky, i.e., with their weight and storylines readily confused for something else.

The first chapter which is naturally like a nail to hit with the hammer showing the line of the work by introducing the components of the thesis. In this chapter Language and literature has been explained and dealt as an alpha and omega with the meaning and definition of

symbolism. No doubt words matter a lot but the uttering tongue those words becomes even significant as statue cuts in a piece and takes a shape and appreciated but the man behind it the real artist is always appreciated and applauded more for his art and in the similar manner words carrying the meaning in the textual form being interpreted by the readers but author or narrator claims to be a stamped real hero as here Patrick White through the words conveyed a lot and established a real relationship between the words and meaning. The life sketch of white along with his literary career has been well explained in brief. White tried to show the Australian or Australia as a separate county, the thought might have hit him on the geographical aspect of the world as Australia is at the top and shares no boundaries with other lands. The most of themes in his plots speaks about the self realization and quest for identity which is the byproduct of Loneliness. Symbolically and significantly he has tried to show its image what he saw and what he lived in motherland where people have struggled for their own identity however through the time it reaped the fine harvest for its people at the later stage. White in his autobiography beautifully served the definition of Left which he calls after life:

“Memories-friendship-love, however thin its ice-food, if teeth allow-sleep-the dark...Would it have been any different had I begotten actual children? I doubt it. I would have been a rotten, irritable parent. There would have been all the misery of disagreement. I doubt whether I could have kidded myself, like so many parents, that my continuity was assured.” (FG, 251).

White here wants to make a balance between the world life and real life which he depicted through his characters as Hunter in the Eye of the Storm and Hurtle in Vivisector and Voss as how they suffered throughout the life White really must have inspired by Shakespeare as their characters and themes resembles Macbeth and Lear. White is most found a nature lover he talks about the desert Flood, Fire, Bushes, Sea, Strom and Tree etc. and all these have been his literary weapons for the real meaning dipped in the colour of symbolism.

The meaning to be taken out of his works is the lesson for a man as sufferings and hardships of life are the two bridges of life upon a human being hangs his life and gets an attainment of happiness in the end.

In The Vivisector, White treats a different difficult and complex subject the act of creation as realized from or within the consciousness of artist's. Hurtle Duffield, the artist-protagonist, is the Vivisector himself who cuts in curves and gives reflect living experiences and relationships. But Hurtle considers art as a way to a realization of the Divine (VS. p.383). Vivisector, God, and both the successive women in his life and paintings of pure being, the quest culminates in his final attempt to paint God, which was disrupted by a stroke. Another important theme in the novels of White is erotica, although it is not very dominating. He has talked about lesbianism, homosexuality, hetro-sexuality and bisexuality. Various kinds of sexual experiences have been dealt with. Sex has been treated as a physical need for which Amy commits adultery in The Tree of Man. It is a means of self-realization in The Twyborn Affair.

White believes that the greatest manifestation of love is not sexual desire. This is explained in *The Aunt's Story*, where an "aunt" is the main character. His books portray sex as only one method to convey love and hatred, good and evil. He stressed that bodily reproduction is not just spiritual fertility or creativity.

Patrick White was very much influenced by Indian philosophy. The Hinduism appears to have influenced him, from mystical symbols to beliefs. The idea of love, cleansing through pain, self-realization and the renaissance of all known gloves. The circle (Mandala) and the carriage then arrive. In this area, however, there is space for thorough study. Ken Goodwin finally takes the view. "White's corpus deals, in every style from farce to tragedy, with a small number of themes but a vast number of characters. He has constructed a continuous literary protest against materialism and the dullness of realms."

His works help to reflect, symbolize and imagine yourself. This current essay aims to try to explore the symbolism of his novel *The Eye of the Storm*. White's use of symbolism stresses divinity with natural pictures since the novel's first scene represents significant symbolic expression by the speaker through her mouth. Elizabeth Hunter is a rich, socialist, and seemingly senile former. She has turned 86 and had a stroke recently, but she also boasts her ego, and she remains a controller. Her intellect is so formidable that her attendant is terrified that she is divided between affectionate awe for her benevolent and vulnerable burden and disdain for a selfish, self-indulgent and cruel old lady. She understands her impacts on others as

well. She is capable of effortlessly impressing people and making them take up her ideas and interests. She is called "a rich senile woman and an emotional woman" (Eye, p.545). Her two nurses are the opposite poles, which she recognized with various degrees of good grace throughout her demeanour. Like Laura Trevelyan, White portrayed this nurse in *Voss*. This paper explores the affective aspects of White's writings in realistic representations and symbols. As it is quite suggesting, important, and symbolic, the title of the book wanted to create an excellent connection between words and symbols.

Whites portrayed contemporary urban living in beautiful terms as ugly, trivial and pointless as when Basil Hunters, on the beaches of Sydney, saw the goalless bobbling of corks, and condoms, and rotten fruits and rusty tins and excrements (Eye, P.352). White parallelly went to Chariot with his novel *Riders*, showing disdain. It concerns relationships, sexual treason, love, illness and death. White again portrayed the heterosexual family's psychological system as innately pathological, decorating uniqueness and distinction. Like Catherine and Willy Standish, Elizabeth and Alfred Hunter's marriage is more disastrous than effective. Their children Basil and Dorothy flee as quickly as possible from their parents and may assert, like Elyot and Eden, a series of catastrophic heterosexual ties. *The Eye of the Storm* is focused loosely on White's friendship with his mother Ruth, and her prolonged death "behind acolytes and besieged by heirs desiring this opulent conquest will end with the death or a bare room of the Blue Nuns" (Patrick White: A Life, p. 494). Elizabeth Hunter is at once a devoted yet reckless mum, a disrespectful wife and a separate individual – all possibly volatile. Elizabeth Hunter's tensions are all

the more potent when they are from a dying, sleeveless individual; she is dishonest and commanding. The comparisons between White himself and his mother are startling, explicitly or implicitly. Sexuality is the most real conflict. Almost every individual, from the nurses, up to Basil and Dorothy, has odd or disruptive sexual connections and is extremely complex. There is no room to get into this connection of Elizabeth, Basil and Dorothy, and two nurses seen in the novels of their character. Elizabeth and Alfred moulded the white upper class married pair. For the sake of tradition, they marry mostly rich, egocentric and frivolous: as the storey relates by parentheses. They lived their whole marital lives seeking to promote mutual desire (p. 33). They are spiritual praiseworthy but yet somehow unsuccessful. The novel supports efforts to make one another happier, stressing the importance of regard for distinction and unity in the White Oeuvre: And what about Alfred's treason.

Behind her appearance as Grande dame, generous hosts and iconic elegance, Elizabeth Hunter is shielding herself. It is proved to be self-obsessed and sometimes inhuman. Love of her, all objects and individuals have always implied ownership. She is like her daughter says: sensual, mendicant, materialistic, and shallow. She deserves somebody's little attention. She had occasionally been unfaithful to her fair and compassionate husband Alfred and was often unattainable until his gradual cancer death reduced it too childlike dependency upon her. It gets closer to the suffering she caused by taking her and her children to a home in Sydney from this place of power and influence. The metaphoric usage of white objects reveals the personal perspective of his life and greatly connects his encounters with the

novel's plot by sandwiching the storm from time to time. Thus, when Elizabeth trapped in the rain, the novel title can be associated.

"Dorothy, it has been the isle I cherished. I have to realize it after leaving. Since I was abandoned and cut to shreds, I was not prepared for taking my life apart. I believe I have been reminded of the pain that one cannot stop. Moreover, though it is a person to escape. (Eye.p.379)

White is of the view that Death is the last and highest degree in the universe to be achieved by one as here being felt in the eyes of Hunter. Hunter feels still and calms in the middle of the storm, which means that Eye represents God himself, who seeks spiritual emancipation from a physical world through which all passes passes, as King Lear of Shakespeare had to go from this most similar storm at the end. Now she will shut her eyes completely and realize the real-life pattern she eventually encounters. White wants to guide his characters in spirituality through sufferings.

White thinks "Religion does not only consist in acknowledging the presence of a transcendental world, but also in trying to enter it. (FG, p. 251). His first physical and spiritual collapse is to reach this world. This takes a religious turn later."The fall is White's way of redemption since he believes in the need to suffer to achieve salvation. It is White's acute sin-awareness and his conviction that you must die to the world and be born again in the kingdom of God. The "Three Stades of God into Man, Man and Man back to God" his protagonist Voss traverses. Ellen also gives a feeling of God via her knowledge of wickedness – the cannibal incident when she becomes hungry and

hopelessly consumes the rest of man-made flesh. The sexual indulgence of Ellen, participation after the shipwreck in an act of cannibalism, puts her in moral uncertainty and instigates a sense of fault. She believes that "they cannot show their glass." Their plunge into the depths of the well of St.Hya was due to the "sooner or later presence of evil." Nature does not replace God in these two books. Rather, nature acts as the picture of God through which man achieves the experience of God.

Substantial and thematic in White's books, he never dismisses pain; rather he says, "The law of suffering is the essential condition of the experience of human beings." It is noteworthy to notice in this context how much White attaches to the Gandhian slogan are that genuine human development may be measured by human pain. The worth of suffering is certainly not so much a purely bodily pleasure, which is a private matter, but a truthfulness and excellent characteristics. It is perhaps these feelings of human values that give the great books of Patrick White, in particular *The Aunt's Story*, *The Tree of Man*, *The Toss* and *A Fringe of Leaves*, subtle appeal to this enduring spirit of human endurance. White thinks that pain is an essential path towards spiritual development that benefits both the sufferer and the afflicted. It was called "one 377 essential condition of our existence," stated by Mahatma Gandhi. White has a great deal of sorrow and solitude; his characters have seldom pleasant and gratifying interpersonal connections. The vicissitudes of experiences and events finish in the valley of life.

The tales of the Australian bush are distinguished by the storms, flooding, fires and drought, which mark important stages in the connections of Stan and Amy and their opposite reactions to nature's otherness. Stan wants loneliness, and Amy wants society. They recover a bare purity in the rain. However, the uncertainty of the natural universe cannot yet be pervaded by Stan: "only occasionally the palpitations, silence, abrupt form or first star's appearance, indicate eventual emergence." Wullunya's depiction and the fire that destroys Glastonbury, the butcher's home, are elaborate fixed sections and essential elements of the thematic architecture. White blends graphic descriptions with the motifs and symbolism of the fairy tale here. The event of Stan from the burning Glastonbury House, the boy that Parkers save from the storm, and of Madeleine, whom at Amy's request Stan rescues. For Amy, fire represents a real-life hazard. For Stan, his first taste in the fires of an ennobling, if devouring, love, his meeting with red hair Madeleine in the kitchen.

As a metaphor in the book, the Chariot has clear biblical, classical and mythical origins. As in the "Heavenly Chariot" practice, the Jewish Merkabah appears to have been added by White. The conviction that the four figures in the Chariot are the four archetypes around which the whole existence of the human being is centered may also be relevant. Even more importantly, his concept is that it gives a perfect order reified in the painting of Dubbo, whereby the riders unite as they cannot live. The four have come together once throughout their lives.

As a matter of that in any literary piece of writing, a writer uses his thoughts. These thoughts are the result of author's reaction to events

that happened in and around him. Therefore, in a literary work, the writer would surely have traced the spirit of the society in which he lived and his response towards them. The artist's society could be examined for a better understanding of the author's literary works. The relationship between the artist and the society is a crucial factor. Hence, approaching a literary work in the cultural, economic and political context in which it is written is worth. At the same time, it has its own limitation. A critic must not take things for granted. On the contrary, he must be careful in using the biographical facts of a writer. He must not equate the author's life on the whole, to the work. It must be just an illuminating factor.

To sum up the study, and after reviewing the material used for the purpose, the researcher finds that Eye in the both novel has been used as a symbol, Duffield who cuts the figures, the eye of the artist indicates a special instinct enabling him to discern truth behind appearances. The title is very suggestive, and eye is also a kind of knife, a tool and instrument for torture.

On the other hand, Mrs. Hunter in the Eye of the Storm whose eyes are now unable to see anything. Eye and Storm both very significant and suggestive in their meaning for suffering and self realization which White has used for Mrs. Hunter. No doubt the both novels represent the dark clouds which will move away after the final destination behind which a white surface is hidden.

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RESEARCH ARTICLES



NATURAL ELEMENTS AS SYMBOLS IN PATRICK WHITE'S THE EYE OF THE STORM

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Abstract

Since when the Literature came into the existence, the words and the letters of writers started blooming with signs, symbols, images and pictures, so can be termed as symbolism. The practice of such a great literary weapon even more enriched the art of writing any genre of literature. The words beyond their original meaning or a text beyond the text and even more than its literal meaning can be termed as Symbolism. It destabilizes the hidden or underlying meaning of a narrative, and reverses its sequential flow and reveals unknown to the known world. A writer speaks in his voice with the words or sometimes without the words with help of signs and symbols associated with images and pictures. This current paper will attempt a short detailed critical analysis of the thematic and stylistic concerns of the use of natural elements as symbols in the certain novel of Patrick white entitled The Eye of the Storm. While focusing on 'The Eye of the Storm', the paper shall also examine characters and their practicality in terms of symbolism as to how and what White wants to suggest through his characters and the theme of the novel.

Keywords: symbols, natural elements, images and pictures.

Patrick Victor Martindale White, an Australian most eminent figure in the world of English literature, a Noble Laureate, great novelist, innovative short story writer, a biographer and an industrious fellow, his stature in twentieth century English literature is well known to scholar and critics. White's The Eye of the Storm has beautifully created a world beyond the words. It is a dense network of symbols, as a matter of fact that the title of the novel itself is very suggestive, significant and symbolic. The writer presents the story of a lady (Elizabeth) and her life by juxtaposing the present to her own memories of the past. She is now bedridden

missing her old youth days as how she was the whole sole lady in her family everything was supposed to happen around her. White has presented her characters a selfish and senile woman. She used to have an ill treatment towards anybody and even for children and her husband. She is now surrounded by two nurses and her children breathing her last. She has been referred to as “a wealthy senile woman” (White, Eye p.545) and “a very passionate woman” (White, Eye p.545). It opens with the scene where a suffering old lady, in fact the leading lady of the novel; Mrs. Hunter lying on the bed and moaning with the pain, trying to make herself comfortable in the bed, asking the nurse for the same. The very opening scene is very suggestive and significant in its viewpoint “Oh dear, will it never be morning? Mrs. Hunter got her head as well as she could out of the steamy pillows. It is said the nurse: can’t you—can’t you feel it? While working around this almost chrysalis in her charge, her veil had grown transparent; on the other hand the wings of her hair, escaping from beneath the lawn, could not have looked a more solid black.” (White, Eye p.9) A morning that is followed by night indicates something positive over negative, a change of time good time after bad time but even for Hunter it’s a night which means all the sides are now black for her which she is still surrounded by, which are the crucial nights in her existence as an invalid, nights when her false diurnal identities are sloughed, setting timed history in abeyance and opening up an avenue to transcendence. White laid stress upon the luminal nature of this world. “Thus placed they were exquisitely united. According to the light it was neither night nor day. They inhabited a world of trust, to which their bodies and minds were no more than entrance gates.” (White, Eye p.11). A light that indicates neither night nor day resembles Hugo’s ‘reflections of moonlight where there is no moon,’ and Hugolian, too is the idea of their becoming in this state of suspended consciousness so many entrance gates.

The Eye of the Storm is symbolically the representation of a savage exploration of family relationships- and the sharp undercurrents of love and hate, comedy and tragedy, which define them. But Literature is not same as writing is. The storm may symbolize the destruction of anything and regeneration of all things. The use of the metaphoric symbol of the title can be cracked down whether on the ground of religious, personal or geographical aspect of literature but here a question arises why White used eye and storm metaphorically and what kind of storm is it that supplies or bears its title? White knew the magic of the words beyond its real meaning and to establish the beautiful relationship between the symbols and the meanings which he wanted to convey by downing his pen in his text or novels white feels free to treat his readers in some ways that suit his moods as a reader will definitely have a range of action and reaction.

A symbol may serve more meanings as a storm is a symbol of natural disaster but if a storm is displayed in a novel then it is obvious that it has been used as a metaphorical function. Best example of the storm is one that is very suitable for this particular novel is of King Lear by Shakespeare where the leading leader Lear turned like a Bear in his last days facing a storm in his life as here the White’s leading lady Elizabeth is feeling the same storm in her mind and heart. Every time she is feeling a storm around her and in fact a storm in her eyes, a storm of failure, a storm of tiredness, a storm of Time which is vanishing everything. She can only see herself through the mirror of her memories as how time can decay everything. White has also very beautifully used the technique of the stream of consciousness as Elizabeth is in the mood of nostalgic. She remembers her return to ‘Kudjeri’, her husband property. She is missing her children Dorothy and Basil who were born to

mystic parents whose capacities for insight they intuit but are personally unable to realize. Dorothy's failure, as in her premature flight from the island of her mother's revelation, relates to her jealous self-enclosure, on the other hand Basil heading to his adult life trying to define himself as the true one by the factitious of his profession. White showed it when Basil visited a public garden in Sydney. White has taken a keen interest in nature and the natural elements have been used to supply his vision, it wouldn't be a poetic justice if the researcher refers to Wordsworth where nature is being talked about. As Basil is turning an adult, Wordsworth says:

“Though nothing can bring back the hour of Splendour
in the grass, of glory in the flower”(Intimations Ode)

Michael Cotter “The function of Imagery in Patrick White's Novels” finds:

“Elizabeth Hunter's Life after the storm is devoted to the attempt to regain the clear sense of her that has been granted to her in the storm: an awareness of herself as being a conscious functioning being, sharply distinct within a universal order.”

The metaphoric use of symbol by White shows the personal experiences of his life and significantly he relates his own experiences to the story of this particular novel by sandwiching the storm between the past and the present symbolically using the time frame of Elizabeth's life as the title serves itself a symbolic meaning and attracts the readers towards the symbolic expression used by the author. Elizabeth Hunter is sleeping in bed experiencing the last breath of life while her impatient children- Sir Basil a celebrated actor, and Princesses de Lascabnes an adoptive French aristocrat- are awaiting her demise but she still remains a destructive force on those who surround her. She was caught in a storm on an island she takes shelter in a cramped bunker and had to stay all the night she tells the same what she experienced to Dorothy: “It was the island I loved, Dorothy. After you left I got to know it. After I had been deserted- and reduced to shreds-not that it nattered: I was prepared for my life to be taken from me. Instead the birds accepted to eat out of my hands.....what saved me was noticing a bird impaled on a tree..... I think I was reminded that one can't escape suffering. Though it is only human to try to escape it.... (379). This particular work is an example of an artist who is an actor which Patrick White also used his characters in *The Vivisector*, *The Fringe of Leaves* and *Voss*.

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In an article by Mrs. B. Siva priya entitled “Illumination if Elizabeth Hunter: A study of Patrick white’s the Eye of the Storm”

“Elizabeth Hunter’s instant of illumination becomes the central point of her experience in the novel. The storm is set as a background to impart clarity and vividness in human moods and situation and serves to intensify human emotions. White wants to suggest that nature though as stern, fierce and destructive, could be at the same time benign, gentle and peaceful. It contains the contrasting qualities of loving kindness and devastating anger sweet reasonable and ferocious strength.”

I think by taking the symbolic meaning of the storm which is clear now that a man had to suffer for bad actions and for good result as Hunter in this novel. But still there is an ambiguity to clear up the title because how an eye can be an eye of the storm I think so far White is concerned, he liked the Christian symbols means the religious symbols here an eye can stand for God which now Hunter is experiencing in her eyes in the presence of a storm as everybody who is going to die can see clearly his death and experiences the God white displayed hunter on bed resting for a long a sleep and symbolically sleeping can be termed out as a rehearsal for a death itself. White also very pictorially displays the scene of garden. Roses on the door of a room in ancient Rome signifies a place where confidential matters were discussed and the rose is also a reference to the term ‘sub Rosa’ (under the rose) which means to keep a secret. It is the emblem of silence and in this novel it alludes to a private pact that the siblings need to make. The rose is also the symbol of the Virgin Mary – and it is the eternal virgin Sister.

Patrick White’s novels lie in the world of his imagination and mysticism. They appear somewhat difficult and ambiguous they vary line to line in its relation to the world of words that is real world out of this unreal world. According to the White the purpose of any work of any art must not be simply pleasure giving. It must preach something to the individual. He defines the art as: “Art is a kind of innate drive that seizes the human being and makes him its instrument...”

He himself states: **“I always like to write three versions of a book. The first is agony and no one would understand it. With the second you get the shape it is more or less all right The third gives some enlightenment oput of that suffering...” (Driesen 72).**

I think the importance of white in the literature in special relation to the symbolism can be firmly established through studying his novels. Really white proved himself the first hand writer of his particular type that is **difficult novel of a difficult man.**

Patrick Victor Martindale White, one of the eminent literary figures in the world of English Literature. He is the only writer of Australia to be honoured with the Noble prize (1973) for his authentic voice that carried him across the world and also the recipient of gold medal of the Australian literary society in 1941. He is among the most acclaimed and admired contemporary novelist today.

White seems very sober but his work reflects opposite in as they are full of complex and confused. He wanted to present his both Australian as well as European concerns. His Australia may not be the true Australia but it serves his fiction extremely well in novels such as Voss, A Fringe of Leaves, Riders in the Chariot and The Eye of the Storm. His works serves for self reflexivity, symbolism and imagery. The purpose of this current article is to attempt and analyze his fiction The Eye of the Storm on the ground of symbolism.

Number ninth novel of White 'The Eye of the Storm' is dedicated to Maie Casey, the wife of the former Governor General of Australia. Lady Casey is a close friend and has much in common with white. She is a writer (of biography and verse) and shares White's interest in painting.

White's use of symbolism lays stress upon the significance of understanding of his treatment with natural images with the concept of divinity, as in the opening scene of the novel mentioned above represents the significant symbolic expression through the mouth speaker; Mrs.Hunter who is now unable to see and feel anything(the morning), whereas it is a morning, but now Mrs. Hunter can only hope for morning which she had seen a long ago when she was young, but now she is only experiencing the death in her eyes, so it is all dark for her. Elizabeth Hunter is a wealthy former, socialite and apparently senile. She has turned eighty-six and has recently suffered a stroke, but still full of boast of her ego and remains a controller one those around her. Her mind remains formidable enough to terrorize her attendants so that they are torn between affectionate admiration for their generous and helpless charge and contempt for a vain, self-indulgent, cruel old woman. She also knows about her effects and impacts on others. She has got the ability to impress others easily and make them accept her concepts and concerns. She has been referred to as "a wealthy senile woman and a very passionate woman" (p.545). Her two nurses represent the opposing poles she recognizes in her personality, roles they accept with varying degrees of good grace. White presented this nurse like Laura Trevelyan in Voss. This article elaborates on the affective dimensions of natural images and symbols in White's writings. He wanted to establish a beautiful relationship between words and symbols, as the title of the novel itself is very suggestive, significant and symbolic.

Susan (1982) reported "Our attention is drawn to the pivotal symbols of this novel by the title and as with all symbols, the calm at the centre is open to many levels of interpretation. The eye of the storm can be understood as an allusion to the bed ridden Elizabeth Hunter, who is the still centre in the tempest of emotions she rouses in those around her: her nurses, children lawyer and friends. On a more obvious level, reference is being made to the calm at the centre of a typhoon. Both the Dutchman, whom Dorothy Hunter recognizes but fails to accept as

possible spiritual guide and Elizabeth Hunter experiences such a moment of peace at the heart of the storm, If we consider the novel's many reference and similarities to Shakespeare king Lear, a subject that deserves an essay in itself. We must recognize that the storm Mrs. Hunter experiences on Brumby Island has a parallel significance to that of the storm which Lear endures on the heath. Elizabeth, too, suffers a storm she learns that the power her wealth and beauty have afforded her is ultimately insignificant. But just how is the reader to understand Elizabeth Hunter's experience during the typhoon?"

White beautifully presented modern urban life as ugly, banal and meaningless, as when Basil Hunter walking on a Sydney beach sees an aimless bobbing of corks which have served their purpose and scum, and condoms, and rotting fruit, and rusted tins, and excrement (352). White parrellely went by his novel Riders in the Chariot and it shows the disgust. It is about families, sexual betrayal, love, sickness, and death. It tells of the life of a beautiful lady. White again presented the psychological structure of the heterosexual family as innately pathological, devouring individuality and difference. The marriage of Elizabeth and Alfred Hunter, like Catherine and Willy Standish, is more of a disaster than a success. Their children, Basil and Dorothy, escape their parents as soon as possible and, like Elyot and Eden, can lay claim to a string of disastrous heterosexual relationships. Clearly, *The Eye of the Storm* is loosely based on White's own relationship with his mother Ruth, and her protracted death 'attended by acolytes and besieged by heirs who wished this opulent convalescence would end, either with death or a bare room at the Blue Nuns' (Patrick White: *A Life*, p. 494). Elizabeth Hunter is, at one and the same time, a devouring but careless mother, a disrespectful wife, and an independent woman - all potentially explosive characteristics. She is manipulative and controlling, and the parallels with White himself, as well as with his mother, are striking, directly or indirectly, Elizabeth Hunter activates all the tensions in the novel, tensions which are made all the more potent as they come from a dying woman confined to bed. The most tangible tension is of sexuality. Almost all the characters, from the nurses, to Basil and Dorothy, have bizarre, or destructive, or highly complex sexual relations. As there is no space to go into all of them, and about the relationship angle presented in the novel of its characters, Elizabeth, Basil and Dorothy and two nurses. Elizabeth and Alfred fall into the mould of White's upper class married couple. Rich, egocentric, and frivolous, they marry predominantly for the sake of convention: as the narrative relates in parentheses. Their whole married life they had spent trying to encourage each other's uninteresting interests (p. 33). They are morally commendable, but somewhat remains futile, attempts to make each other happy are upheld by the novel, highlighting the value placed in the White oeuvre on respect for difference, and reconciliation: And what about her own betrayal of Alfred.

Elizabeth Hunter shields herself behind her role as Grande dame, gracious hostess, and legendary beauty. She is shown as self obsessed and frequently cruel. Love to her has always meant possession, both of things and people. She is much as her daughter describes her: sensual, mendacious, materialistic, and superficial. She merits little love from anyone. To her good and gentle husband Alfred she has been occasionally unfaithful an always unreachable- always that is until his slow death by cancer reduces him to childlike dependence on her. From this position of power and controls she comes close enough to positive the pain she caused by taking herself and their children off to a house in Sydney.

The metaphoric use of symbols by white shows the personal experience of his life and significantly he relates his own experiences to the story of the novel by sandwiching the storm between past and present; time frame of Elizabeth life. The title of the novel is thus can be correlated when Elizabeth was caught in storm.

“It was the island I loved, Dorothy. After you left I got to know it. After I had been deserted-and reduced to shreds not that it nattered: I was prepared for my life to be taken from me. Instead the birds accepted to eat out of my hands what saved me was noticing a bird impaled on a tree.....I think I was reminded that one can't be escape suffering. Though it is only human to try to escape it..... (p.379)

Ashok Kumar (2011) finds that the title suggests to a climactic moment in her life when she was left alone on an island and was caught in a tropical cyclone. The experiences indicate suffering and humiliation, closeness to death, but also a moment of incredible grace and stillness. To her, as to Hurtle Duffield (Vivisector) the eyes come to stand for the core of reality, the centre of our true existence inside all the layers of appearance. In the end, both protagonists and become obedient instruments of the divine eye. Their will is wholly concentrated on reaching the eye of truth and infinity, a process that ultimately implies the destruction of that same will. They both make the act of dying a work of art and the novel ends on a positive note by combining the fundamentally human aspect with the concept of divinity.

Cotter(1978) reported “Elizabeth Hunter’s Life after the storm is devoted to the attempt to regain the clear sense of herself that has been granted to her in the storm: an awareness of herself as being a conscious functioning being, sharply distinct within a universal order.”

White’s characters have been presented as sufferings from physical world in the hands of spiritual world. As Hunter facing a real storm in life in her mind symbolizing the human suffering which is inescapable and inexplicable. White opens up a subjective world to us fully and convincingly. But the sensibility he explores is surrounded by ironies. Hunter now is more spiritual than physical union.

“She was no longer a body, least of all a woman: the myth of her womanhood had been exploded by the storm. She was instead a being, or more likely a flaw at the centre of this jewel of light: the jewel itself, blinding and tremulous at the same time, existed, flaw and all, only by grace..... (p.424).

White has made it very clear that Death is the last and best degree in the world which everyone has to attain as Hunter’s eyes are experiencing. Hunter feels relaxed and calm in the centre of storm which it signifies clearly that Eye stands for the God himself always seeking for spiritual emancipation from the physical world which everybody passes through as Shakespeare’s king Lear had to go from the very similar storm in the end as here hunter but on the ground of practicality and physicality an Eye may represent the evilness when it is opened as they can see the both the evil and good as Hunter used to see her own world only the physical world when young but when they are closed it shows and seeks the spirituality and purity in the divine process of life. Now she is going to close her eyes fully and realizing about the realistic pattern of life which she is meeting finally. It

is very clear or the title of the novel itself speaks very symbolically and significantly that White wanted to lead his characters towards the divinity with spirituality and purity from evil.

Conclusion: Really, White in *The Eye of the storm* proved himself as the best representative of symbols with beautiful imagery and pictures. Thematically and critically it is a true testament of original and first hand writing. He uses both religious and natural symbols. His works give food the readers for thought. *The Eye of the storm* is modeled on sensibility and symbolism. It is a combination of heart and mind and soul and body. White has created a beautiful world beyond words.

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**SYMBOLISM IN THE ‘THE EYE OF THE STORM:’
A THEMATIC STUDY**

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Abstract

Sign and symbols, pictures and images are the basic organs of any writing. A writer speaks in his voice through letters and literatures with the help of images and pictures so called Signs and Symbols. This article argues to analyze the thematic and stylistic concerns associated with Symbolism as used by the Australian Fiction writer Patrick White in his novel ‘The Eye of the Storm’. While focusing on ‘The Eye of the Storm’, the article shall examine the characters and their practicality in terms of symbolism as to how and what White wants to suggest through his characters and the theme of the novel.

Keywords: Symbols, Metaphors, Themes and Motifs.

Patrick Victor Martindale White, one of the greatest literary figures in the world of English Literature, has been an ostentatious novelist and a travel writer. He is the only writer of Australia to be honoured with the Noble prize (1973) for his authentic voice that carried him across the world and also the recipient of gold medal of the Australian literary society in 1941. He is among the most acclaimed and admired contemporary novelist today. His novels are mainly set in Australian outback, demonstrating the wrath and anguish of amazing society of Australia.

White seems very sober but his work reflects opposite in as they are full of complex and confused. He wanted to present his both Australian as well as European concerns. His Australia may not be the true Australia but it serves his fiction extremely well in novels such as Voss, A Fringe of Leaves, Riders in the Chariot and The Eye of the Storm. His works serves for self reflexivity, symbolism and imagery. The purpose of this current article is to attempt and analyze his fiction The Eye of the Storm on the ground of symbolism.

Number ninth novel of White 'The Eye of the Storm' is dedicated to Maie Casey, the wife of the former Governor General of Australia. Lady Casey is a close friend and has much in common with white. She is a writer (of biography and verse) and shares White's interest in painting. Novel seems to be a dense network of symbols. It opens with the scene where an old lady lying on bed and trying to feel comfortable, the protagonist and the leading leader of the White's fiction 'The Eye of the storm', Mrs. Elizabeth Hunter, a dying, sensual, proud, vain, selfish, almost blind and a greedy lady who is now under the supervision of medical assistants. The very opening scene through the letters has been presented very symbolically and significantly between the nurse De Santis and Mrs. Hunter.

'Oh dear, will it never be morning? Mrs. Hunter got her head as well as she could out of the steamy pillows.

It is said the nurse: can't you—can't you feel it? While working around this almost chrysalis in her charge, her veil had grown transparent; on the other hand the wings of her hair, escaping from beneath the lawn, could not have looked a more solid black.' (p.9)

White's use of symbolism lays stress upon the significance of understanding of his treatment with natural images with the concept of divinity, as in the opening scene of the novel mentioned above represents the significant symbolic expression through the mouth speaker; Mrs. Hunter who is now unable to see and feel anything (the morning), whereas it is a morning, but now Mrs. Hunter can only hope for morning which she had seen a long ago when she was young, but now she is only experiencing the death in her eyes, so it is all dark for her. Elizabeth Hunter is a wealthy former, socialite and apparently senile. She has turned eighty-six and has recently suffered a stroke, but still full of boast of her ego and remains a controller one those around her. Her mind remains formidable enough to terrorize her attendants so that they are torn between affectionate admiration for their generous and helpless charge and contempt for a vain, self-indulgent, cruel old woman. She also knows about her effects and impacts on others. She has got the ability to impress others easily and make them accept her concepts and concerns. She has been referred to as "a wealthy senile woman and a very passionate woman" (p.545). Her two nurses represent the opposing poles she recognizes in her personality, roles they accept with varying degrees of good grace. White presented this nurse like Laura Trevelyan in Voss. This article elaborates on the affective dimensions of natural images and symbols in White's writings. He wanted to establish a beautiful relationship between words and symbols, as the title of the novel itself is very suggestive, significant and symbolic.

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Conclusion

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**CONFERENCE/
SEMINAR
CERTIFICATES**



Vardhman Mahaveer Open University, Kota
Rawatbhata Road, Kota-324010, Rajasthan

Certificate of Participation

This is to certify that Dr. /Mr. /Ms. *Ravi.....Shankar.....Mishra*.....has actively participated in the workshop on “**Health of Higher Education in India**” organized by Vardhman Mahaveer Open University, Kota, Rajasthan on 5th of September, 2014.

Happy Teacher's Day

Keerti Singh

Dr. Keerti Singh
Organizing Secretary

Dr. R. R. Singh
Convener (Education)

Vinay Kumar Pathak

Prof. (Dr.) Vinay Kumar Pathak
Vice-Chancellor, VMOU, Kota



Chartered Institute Of Technology, Aburoad



hosts
XIV Annual International Conference

of
Rajasthan Association for Studies in English
on

“Contemporary Trends in English Language and Literature: Exploring Post 2000 A.D. Writings”

November 4-5, 2017

Certificate

This is to certify that Mr. /Ms. Ravi Shanker Mehra.....
Department of English..... College/University Vardhman Mahaveer..attended/participated
in the XIV Annual International Conference of RASE on “Contemporary Trends in English Language and Literature:
Exploring Post 2000 A.D. Writings” organised by Department of Humanities & Social Sciences, Chartered Institute
of Technology, Aburoad and Rajasthan Association for Studies in English (RASE) . He/She chaired/co-chaired a
session/presented a paper entitled ELT: A study of Challenges for the Teachers.....
Prof. Saif Saif

Prof. H.S. Chandalia

Vice-President, RASE

Prof. Dr. C. Lognathan

Principal, CIT Aburoad

Dr. Rukhsana Saifee

Head Dept. of HSS &

Organising Secretary, Conference



NATIONAL CONFERENCE ON

LEARNING FROM THE MASSES : EXPLORING THE FOLKLORE

NOVEMBER 1-2, 2014



DEPARTMENT OF ENGLISH, JAI NARAIN VYAS UNIVERSITY, JODHPUR
MAHILA P.G. MAHAVIDYALYA, JODHPUR
RAJASTHAN ASSOCIATION FOR STUDIES IN ENGLISH



This is to certify that Mr./Ms./Dr. *Ravi Shanker Meshwal [Research Scholar]*

Department of *English*, *V. M. Open* College / University, *Kota* attended / participated

in the XI Annual Conference of RASE on *Learning from the Masses : Exploring the Folklore* organized by the Department of English, Jai Narain Vyas University, Jodhpur, Mahila PG Mahavidyalaya, Jodhpur and Rajasthan Association for Studies in English. He / She chaired / co-chaired a session / presented a paper entitled: _____

Manorama Upadhyaya
Dr. Manorama Upadhyaya
Principal, MMV, Jodhpur
& Co-Convenor, Conference

Sunil Bhargava
Mr. Sunil Bhargava
General Secretary
RASE

Satish Harit
Dr. Satish Harit
Associate Professor
& Convenor, Conference

Sudhi Rajiv
Prof. Sudhi Rajiv
Head, D. pt. English, JNVI

59th ALL INDIA ENGLISH TEACHERS' CONFERENCE

Organised by : DEPARTMENT OF ENGLISH

RAJASTHAN TECHNICAL UNIVERSITY, KOTA (RAJASTHAN), INDIA

19-21 December 2014

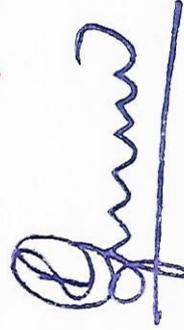
Certificate

This is to certify that ...Ravi Shanker Meghna (R.S.), VMou, Kota.....

presented a paper/ chaired a session titled ...Concept of self-reflexive Symbolism in

the work of T.S. Eliot.....in the 59th All India English

Teachers' Conference on the theme *World Literatures in English* held during 19-21 December 2014.



Prof. Rajeev Gupta
Director

University College of Engg. (RTU)



Dr. Rajesh K. Lidiya

Local Secretary, 59th AIETC-2014
Department of English



Prof. Permand Jha

Chairman
Association for English Studies of India





Workshop

On

“Research Methodology”

December 28-29, 2018

Organised by

Department of Research

Vardhman Mahaveer Open University, Kota (Rajasthan) 324010

Certificate

This is to certify that Prof./ Dr./Mr. /Mrs. *Ravi Shanker Meghwal*.....
.....has participated / attended / delivered lecture in the National Workshop on
“Research Methodology” organised by the Department of Research, Vardhman Mahaveer Open
University, Kota (Rajasthan) during December 28-29, 2018.

He/She has successfully completed the workshop.

ASMI
Prof. Ashok Sharma
Patron
(Vice-Chancellor)

SK
Dr. Subodh Kumar
Organising Secretary
Director (Research)

Kshamata
Dr. Kshamata Chaudhary
Co-Organising Secretary
Dy. Director (Research)



Dr. K. N. Modi University, Newai

hosts

XIII Annual International Conference

of

Rajasthan Association for Studies in English

on

"William Shakespeare through the Ages"

November 5 - 6, 2016



Certificate

This is to certify that Mr. / Ms. / Dr. *English*

Ravi Shanker Meghwal (Research Fellow)

Department of *English*

College / University VMou Kota

attend / participated

in the XIII Annual International Conference of RASE on "William Shakespeare through the Ages" organized by the Department of Humanities & Social Sciences, Dr. K. N. Modi University and Rajasthan Association for Studies in English (RASE). He/She chaired/ co-chaired a session / presented a paper entitled *Reading at an angle: Symbolism in Shakespeare's Drama.*

Devendra

Prof. Devendra Pathak

Vice-Chancellor, DKNMU

Pooja Chaudhary

Prof. H. S. Chandalia

Vice-President, RASE

Manvijay Singh

Prof. Manvijay Singh

Proctor, DKNMU

& Convener, Conference

Saikat Banerjee

Mr. Saikat Banerjee

Head, Dept. of Humanities & Social Sciences

& Organizing Secretary, Conference



Indian Association for the
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Mohanlal Sukhadia University, Udaipur

IASA 8th Biennial International Conference

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ICSSR, New Delhi



Indian Council of
Social Science Research

**CERTIFICATE
OF APPRECIATION**

2018

Makarand R. Paranjape

Prof. Makarand R. Paranjape
President, IASA

Certified that Prof./Dr./Mr./Ms. *Ravi Shanker Meghwal*

of *V M Open University, Kota*

attended/presented a paper on *Higher Education: A Future*

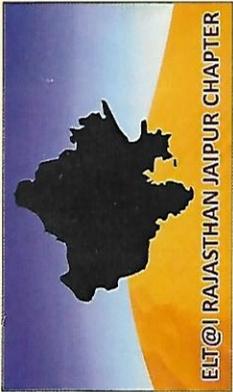
Global Centre Between India & Australia at the 8th Biennial

International Conference on **Planetary Futures and the**

Global South held from January 16-18, 2018.

Pradeep Trikha

Prof. Pradeep Trikha
Conference Coordinator



ELT@I Rajasthan : Jaipur Chapter

and

Department of Humanities & Social Sciences, MNIT Jaipur



Certificate

This is to certify that Mr./Ms./Dr./Prof. Ravi Shanker Meghwal
of V. M. Open University, Kota participated in the one-
day workshop on "Writing a Research Paper" at MNIT JAIPUR on June 27, 2016.

B. Chakrabarty
Dr. Bandana Chakrabarty
President

ELTAI Rajasthan : Jaipur Chapter

Nupur Tandon
Dr. Nupur Tandon
Coordinator & Head, HSS
MNIT JAIPUR



Two-day International Online Conference on
'Diaspora in the Era of Globalization: An Interdisciplinary Approach'

(23rd July-24th July, 2020)

Organized by

Department of English

Vardhman Mahaveer Open University, Kota (Rajasthan)

In association with

The Shakespeare Association (India)

Certificate of Participation

This is to certify that Prof./Dr./Mr./Mrs. *Ravi Shanker Meghwal* has participated/ presented a paper in the Online International Conference on 'Diaspora in the Era of Globalization: An Interdisciplinary Conference' organized by the Department of English, Vardhman Mahaveer Open University, Kota (Rajasthan) in association with The Shakespeare Association (India) on 23rd July -24th July, 2020.

Prof. (Dr.) Ratanlal Godaraa
Hon'ble Vice Chancellor
Vardhman Mahaveer Open University, Kota

Prof. B. Arun Kumar
Conference Convener
Director (Academics) VMOU, Kota

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