

TRIBHUVAN UNIVERSITY

Fatalism in Nora Roberts' *Heart of the Sea*

A Thesis Submitted to the Central Department of English in Partial Fulfillment of the  
Requirements for the Degree of Master of Arts in English

By

Ishwor Prasad Joshi

Central Department of English

Kirtipur, Kathmandu

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**Tribhuvan University**  
**Faculty of Humanities and Social Sciences**  
**Central Department of English**

**Letter of Recommendation**

Mr. Ishwor Prasad Joshi has completed his thesis entitled "Fatalism in Nora Roberts' *Heart of the Sea*," under my supervision. He carried out his research work from July 2013 to July 2014. I hereby recommend his thesis be submitted for viva voce.

.....

Mahesh Paudyal

Lecturer

Central Department of English

Date .....

**Tribhuvan University**  
**Faculty of Humanities and Social Sciences**  
**Central Department of English**

**Letter of Approval**

This thesis entitled "Fatalism in Nora Roberts' *Heart of the Sea*," submitted to the Central Department of English, Tribhuvan University, by Ishwor Prasad Joshi has been approved by the undersigned members of the Research Committee.

**Members of the Research Committee:**

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Internal Examiner

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External Examiner

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Head

Central Department of English

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Date: \_\_\_\_\_

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### Abstract

This research looks into the novel, *Heart of the Sea* from the perspective of Richard Taylor's theory of fatalism. The major thrust of this research is to show how these characters believe in fate. The major character Darcy Gallagher belongs to the ordinary world filled with the challenges like traditional belief. Darcy Gallagher has always believed in fate, the magic of legend and the importance of money. Working all hours in the family pub, she can't help dreaming of finding a rich man who could sweep her off her feet and into a world filled with luxury and adventure.

A wealthy businessman with Irish blood, Trevor Magee has come to Ardmore to build a theatre, and uncover the secrets hidden in his family's past. He thought he had given up on love long ago, but Darcy tempts him like no women ever has. Darcy, too, can't deny her own feelings for the handsome American, though neither of them believes they have a real chance of finding lasting love with each other. Darcy knows what she wants life, and she's not convinced that Trevor is the one. But the village of Ardmore has a way of weaving its magic over its visitors and inhabitants and the forces of destiny can only be resisted for so long. The perspective of fatalism propounded by Richard Taylor is used the main theoretical tool. With this tool, the researcher probes into the issue of fatalism in this text. There is hardly any chance to get success because all the participants in the text are believed to do or think for future. Darcy Gallagher totally believes in fate about her any activities. Therefore, she fails to move towards her desire to get the destination.

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## I. Nora Roberts and Her Writing: An Introduction

The present research entitled "Fatalism in Nora Roberts' *Heart of the Sea*" probes into the issue of fatalism which projected thorough the major character of the novel, Darcy Gallagher. In this novel *Heart of the Sea*, a totalitarian thought or believes in fate. Nora Roberts' *Heart of the Sea* introduces a character whose position in the novel is no less than the Burmese in *Animal Farm* of George Orwell. Nora Roberts' attack on Irish society is multi-pronged. Stripped to its barest essentials, however, the author seeks to establish the following set of related novels: economic development happens only when society as a whole, and particularly its leaders, believe in an "achievement oriented" ethic. In Ireland, due to the pervasive influence of "hierarchic fatalism", society is opposite of achievement-oriented and the dominant Irish belief is unwilling to relinquish their undeserved hold over society. This result is the waste of productive energies of the majorities, the non-ruling societies. Therefore development can occur only when the Irish living system is thoroughly purged of its fatalistic tendencies.

Indeed, these are things that might seem self-evident to many, familiar with the workings of Irish society. At times, they may have been harbored identical suspicious about the reasons behind Ireland's current state. Fortunately, suspicion does not enjoy the status of explanation in social sciences. Nora Roberts provides a highly simplistic, biased and untenable framework for the study of the relationship between society, culture and economic development in the Irish context. This is highly unfortunate since many in the West look up to Roberts for insights into Irish society. The thought that this work may be internalized by scholars and novices alike is worrisome, not the least because as a sociological study of under-development,

Fatalism and Development is decades behind similar scholarship about many other developing countries.

Darcy is the youngest of the Gallagher Siblings and the only one still looking for happily ever after. She is a small town girl with big city dreams. She swears she will only marry a rich man who can give her the exotic life. She always legends for, she believes in fate, magic and faerie legends, but who wouldn't when live a life in the small Irish town of Ardmore, where legends are a matter of course?

Trevor Magee is an Irishman who was raised in the US by his exceedingly practical parents. He comes to Ardmore to build a theatre, and learn more about his family history and what caused them to abandon their roots. He is happy to meet the Gallagher clan and is brought into their fold. When he first sees Darcy in a window, he is fascinated by her beauty and determined to get to know her.

Trevor and Darcy are mutually attracted and agreeable to hearing a flying, Darcy has no interest in love, only money and fame; Trevor doesn't believe in love but is willing to shower Darcy with riches and adventure. The more they are together, the more they are drawn to each other until their agreement is no longer enough with the help of Carrick the faerie prince and his lady love who is now a ghost, may be Trevor and Darcy will come together and realize their real dreams are in fact each other.

This conclusion to the Gallagher trilogy is definitely not the best of the three. It is, in fact, extremely disappointing; Darcy is very shallow caring only about money, fame and flaunting them both. When she was a minor character in the other two books, this was tolerable; when she is the heroine it is annoying. All through the story, she made it very clear to Trevor that was all she wanted from him, nothing more. Until she started to fall in love with him, then suddenly she gets angry when that is all he is giving her, though she never told him her feelings had changed and that she now

wanted more. She expected him to be a mind reader and got mad when he wasn't. Her only saving grace is her love for her family. It is obvious how much she cares about them and is evident she would do anything for them. Trevor tries hard to meet her desires, even when he comes to realize he wants more than her gratitude. He goes out of his way to accommodate what she had originally desired and is confused when she isn't happy with that anymore. Trevor is seen for the good man he is, all the way to the end, but Darcy never redeems herself.

In Nora Roberts' *Heart of the Sea*, the major characters such as Darcy Gallagher and Trevor Magee engage in fatalistic activities in the society. Darcy is constantly willing to get engaged in believing in fate to get love with a rich man. Likewise, Trevor Magee is forced to deny overwork. This researcher tries to explore why are these characters engaged in such activities? And how do these characters fail to get the successes in their life?

Through the main characters in *Heart of the Sea* are victims of fatalism, they are vitally important as they illustrate the contradictory representation of traditional social structure. Nora Roberts worked for writing about myth it shows her in the world. The threat of fatalism, when it arises from God's exists. But it could also be averted by denying that God needs to be thought of as omniscient at any rate if omniscience involves infallible knowledge of all facts that could possibly be known infallibly. So if it is logically impossible for someone to have infallible knowledge that Jones will mow the lawn and for Jones to have the power to refrain, it is imperfection in God if he lacks such knowledge.

Different critics have analyzed the novel from the multiple perspectives which preserves the universal nature of novel. Though the novel is claimed to be one of the truest stories of the world but many critic have taken it differently. Nathaniel

Philbrick provides early notice that his account is going to be a richly contextualized one, and it is throughout. By the end we learn a good deal about the "punishing regime" of whaling itself as well as about the officers and crew members who embarked on the Essex, seven of whom were black and about the culture of Quakerism and profiteering that characterized Nantucket society at that time. He elaborates upon the traditional and mythological beliefs in his essay "Sea Survivals Are a Kind of Theology." He states:

They bring you to the human edge, face to face with God. So it was with the sinking of the whaleship Essex in 1820, deep in Pacific. The story of the Essex also has literary significance. Attacked two times by a sperm whale even reported as a white whale in a contemporary account told to Ralph Waldo Emerson – the tragedy of the Essex gave Herman Melville the idea for "Moby – Dick" the quintessential American novel. (1)

*In the Heart of the Sea*, a research fellow at the Nantucket Historical Association tells the entire harrowing story in a workmanlike and authoritative fashion. He begins with a brief history of Nantucket itself, provides interesting background notes on the Nantucket whaling industry and describes the financial arrangements made before the departure of the 87 foot, 238 – ton Essex from Port on Aug. 12, 1819. The men of the Essex, Philbrick writes, were the victims of their particular moment in the history of the whale fishery. A few years later, as the Nantucket ships ventured farther and farther west in their search for whales, they became familiar with the central Pacific islands, where cannibalism was not practiced. But in 1820, these islands were outside the bounds of what they considered to be reliable knowledge. The eerie paradox

is that the transfixing fear of cannibalism among the mate and crew members of the Essex is what led them to become cannibals themselves.

The research hypothesizes that Darcy Gallagher is fatalistic hero because she enters the catastrophic world of *Heart of the Sea* as an ordinary contestant. Fatalistic heroism easily arises in uneventful circumstances. She embodies all the characteristics of fatalistic hero as Richard Taylor talks in the *Philosophical Reviews*. This projection focuses on Nora Roberts' *Heart of the Sea* (2000), a story about the traditional society of Ireland. It explores the complex social structure from the perspective of fatalism through the role of two main characters, Darcy Gallagher and Trevor Magee, who are often overlooked in the Nora Roberts' scholarship. Darcy Gallagher has always believed in fate, the magic legend and importance of money. She is working all hours in the family pub, she can't help dreaming of finding a rich man who could sweep her off her feet and in to a world filled with luxury and adventure.

A wealthy businessman with Irish blood, Trevor Magee has come to Ardmore to build a theatre and uncover the secrets hidden in his family's past, he thought he had given up on love long ago, but Darcy Gallagher too can't deny her own feeling for the handsome American, though neither of them believes, they have a real chance of finding lasting love with each other. Darcy knows that she wants from life, and she has not confined that Trevor is the one. But the village of Ardmore has a way of wearing its magic over its visitors and inhabitants and the force of destiny can only be resisted for so long. Instead of believing in fate and getting a rich man rather wants to do more labor to get money.

Darcy Gallagher's faith makes her kind of fatalistic hero. Like the gladiators Darcy's and Trevor's mounting rectory through the extraordinary gladiatorial performance. Darcy Gallagher has to achieve the remarkable sense of fatalism. This

project makes significant in two areas of critical concern. First this study recognizes the causes behind fatalism in Nora Roberts and *Heart of the Sea* with the purview of critical analysis. And this study makes a significant theoretical representation of faith.

Nora Roberts' novels are obviously more subtle, and in them she had doubtlessly elucidated more satisfactorily the object of his reflections. Nora Roberts believed that national traditions conditions personality and little sympathy for Marxist cosmopolitanism. His great importance lies in fact that she tried and saw some truth beyond doctrine and theory about the English society of her time. In this connection David Daiches writes:

The compulsive honesty is seen in her novels also, where again and again she cut throughout Generations of accepted judgments of ways of thinking by relating the subject directly to the personally realized facts of human experience. There is an almost masochistic honesty in her works, for she insisted on living with ills. She exposed before exposing them. (1770)

David Daiches explains about Nora Roberts. She is objective in the description of society, but as soon as she starts reflecting, she betrays signs of private feeling blurring her vision of public truth. She had feelings of the common man and the mind of intellectual. She differentiates herself from the intellectual and many critics do not find her mind mature, consistent and remarkable. He finds that her novels come with the compulsive honesty. Her novels come with the generation to generation related and suited. On the other hand, her novels are real and matched with the human experiences. Among these human experiences she works honestly to expose the real life situation in the society of Ireland. David finds the compulsive honesty in Roberts' novel. Most of her novels show the contextual social situation in the country.

According to Richard Taylor's *philosophical review*:

Fatalism is commonly used to refer to an attitude of resignation in the face of some future event or events which are thought to be inevitable, philosophers usually use the word to refer to the view that we are powerless to do anything other than what we actually do. Included in this a man has no power to influence the future and indeed his own action. (1)

This view may be argued for in various ways: by appeal to logical laws and metaphysical necessities by appeal to the existence and nature of God; by appeal to causal determinism. Richard Taylor's article is important because it shows how a few important presuppositions, once commonly accepted by academic philosophers, imply that determinism is true. This is most ironic, because anyone familiar with Taylor's work would know that this was not his position on free will. Nevertheless, several philosophers tried to show in the 1960's that Taylor's arguments in "Fatalism" were invalid. Taylor's articles are still widely anthologized, with the result that many philosophers today regard Taylor as a fatalist:

Nora Roberts' novel is intended as warning to all mankind with the message that simple ordinary people must resist authoritarianism or face total domination by mechanical zealots of abstract ideas. R. J. Rees in his *An Introduction to English Literature* sums up and opines:

Unfortunately Roberts did not live to see the success of the television and film versions of this frightening piece of satire – a negative utopia intended as a warning that no modern society can afford to shut its eyes to the dangers of totalitarianism. Her story has a clear message to the effect that man can easily fall prey to the abstraction of ideas. (175)

More specifically, Roberts made her both a permanent misfit politically and a brilliantly original writer. She always carried the marks of working class origin and sympathized for the working ordinary people. Much of her evaluation and common theme appeared in the arm of the literacy creations as a satire, political philosophy, allegory, humor and social injustice in the world. She bitterly attacks the vices of humanity.

In 1981, a new publisher, Silhouette books, formed to take advantages of the pool of manuscripts from the many American writers that Harlequin had snubbed.

Rob Swartz states:

Roberts found a home at silhouette, where her first novel, Irish Thoroughbred, was published in 1981. She used the pseudonym Nora Roberts, a shortened form of her birth name Eleanor Marie Robertson, because she assumed that all romance authors had pen names. Between 1982 and 1984, Robert wrote 23 novels for Silhouette. They were published under various Silhouette imprints: Silhouette Sensation, Silhouette Special Edition and Silhouette Desire, as well as Silhouette Intrigue, and MIRA's reissue program. In 1985, playing the Odds, the first novel in the MacGregory family series, was published. The book was an immediate bestseller. (7)

Rob Swartz holds the view that Roberts found a place to publish her manuscripts in 1981. She used the pseudonym Nora Roberts, a shortened form of her birth name Eleanor Marie Robertson because she assumed that all romance authors had pen names. She wrote 23 novels for Silhouette between 1982 and 1984. All those novels were published under various Silhouette imprints as Silhouette Sensation, Silhouette Special Edition and Silhouette Desire. She wrote many romance novels about the

family conflict and contextual stories. Most of the romance writers wrote fatalistic stories in their literary work in the time of World War II. She wrote the first novel named Mac Gregory Family Series. When she wrote many novels and brought them in the market, her all novels had got a lot of popularity.

Nora Roberts was far from being just an intellectual producing her books during her life of refinement and quiet. Pamela Regis's book, *A Natural History of the Romance Novel* says of her thus:

Roberts, a master of the romance novel form, because she has a keen ear for dialogue, constructs deft scenes, maintains a page – turning pace, and provides compelling characterization. Nora Roberts is a romance novelist who also writes futuristic police procedurals under the name J. D. Robb, has published a hundred and eighty – two novels. In typical year, she publishes five "New Nora": two installments of paperback original trilogy. (18)

According to the book *A Natural History of the Romance Novel*, Roberts is well-known novelist of the romance novel form because she has keen interest for dialogues constructs difference scene, maintains a page and turning pace. She provides futuristic police procedurals under the name J. D. Robb. She has published one hundred and eighty two novels. All novels got good name and fame for her. She wrote trilogies.

In this connection, M. H. Abrams makes in *The Norton Anthology of English Literature* where he explained on the topics as *The Woman Who Broke the Rules*. Nora Roberts is probably the most successful novelist you've never heard it. There are more than 400 million Nora Roberts novels are in print. Last year alone she shifted 10 million books. It takes her 45 days to write a novel.

Most importantly, she writes what she likes to read. And "what's so bad about a happy ending?" She asks, romance gets disparaged for happy endings. But all genres have expectations and all genres require narrative resolution. But it's disparaged because it's happy – if it was important, it would be tragic. Which is bullshit, Look at much ado about nothing - everybody is happy. (44)

Most of the Nora Roberts' novels were related with family relationship and meaningful contemporary society. She explained in her novel about the real life of the people who were living in the society. She wrote with the different topics about the contextual reports of human being compared with the different examples. The above statement had been taken on the topic as *The Woman Who Broke the Rules* by Carole Cadwalladre from the New York Times.

Different critics have examined *Heart of the Sea* from different perspectives. Viewed from different perspectives, different conclusions and findings have been found. But none of the critics have dwelt upon the issue of fatalism in *Heart of the Sea*. All the above quoted and cited reviews of literature cover the issues ranging from history, dystopia, economic diversity, humanism, totalitarianism to the issue of women and myth. All those critics and reviewers have examined these issues which are quite commonplace and obviously transparent in the novel. But none of these critics and reviewers has noticed the fresh and original issue of fatalism. Thus this research fulfills the gap which arises from the reviewers' evaluative interpretations and the present researcher's issue of fatalism. The researcher introduces the issue of fatalism which is fundamentally different and distinct from the quoted views of the critics in literature reviews.

By adopting the broader perspective of fatalism given by Richard Taylor, the researcher explores the related and relevant issue in the text *Heart of the Sea*. In support of Taylor's theory of fatalism, the researcher mobilizes Aristotelian notion of fatalism. Additionally, David foster Wallace's and Aristotelian literary use of fatalistic criticism gives theoretical support to this research. Roberts' heroism tends to be similar to the heroism of ancient Roman gladiators. On the strength of these theoretical tools, the researcher completes this research work.

This research is divided into three chapters. The first chapter entitled "Nora Roberts and Her Writing" raises the major problems of the research. In addition, this chapter also includes the major hypothesis of the researcher as well as introduction of the author, her work and their major themes. It also brings different critics into discussions who have taken about *Heart of the Sea*. The chapter finally shows the creativity and originality of the research by evincing the point of departure from other critics. In second chapter the researcher analyzes the text *Heart of the Sea* thoroughly by mobilizing the theoretical insight of Richard Taylor and Wallace's fatalistic analysis of serious literary works. The Roman myth of fatalism is used extensively in the chapter of analysis. Moreover this research also draws upon Aristotelian notion of fatalism to justify the claim of the researcher. The last chapter deals with the fatalistic frame in *Heart of the Sea* of the entire research specially focusing upon the finding.

## II. Fatalism in Nora Roberts and *Heart of the Sea*: A Background

Nora Roberts' *Heart of the Sea* depicts a female protagonist Darcy Gallagher who demonstrates sufficient characteristics of fatalism. Though her performance in *Heart of the Sea*, she succeeds in presenting herself as the fatalistic hero. Darcy Gallagher plays a well role to perform to show the clear cut meaning of fatalism.

The literal meaning of fatalism refers to the subordination of man to fate either consciously or unconsciously. Determinism or fatalism is a concession to unknown and unconscious forces operating in life and society. An examination of Roberts novels make it more transparent most of Roberts heroes suffer from the problem of conformity to fate, for example Darcy Gallagher always believes in fate to do anything. Trevor Magee has come to the small Irish village of Ardmore to build a theatre and try to discover the land his grandfather left many years before. Wealthy, working and emotionally remote, Trevor isn't looking for any sort of romantic entanglement. Then he meets Darcy Gallagher and his interest is immediately piqued.

Darcy's spectacular Irish colleen looks are a perfect package for her ambitions. She wants to taste the good life as in material 'wealth and a man come along. She's more than happy to dally with the handsome yank laying brick under her window. Trevor, for his part is quite willing to dally with the most beautiful girl in the village, one more pair most be strewn with boulders.

Trevor soon finds he's genuinely enamored of witty, forthright Darcy, if she wants material wealth, she can give it to her, and in spectacular fashion Darcy, while tentatively enjoying the luxury Trevor can afford finds. It's his heart she's really after. And so, having been honest about what they want, these two find it's not what they want at all.

Trevor is a terrific hero, intelligent, down to earth, and above all, introspective. This is not a man to delude himself with nonsense. Oh no when he falls, he's fully aware of it. His change from aloof businessman to a man desperate to convince his love that his feelings are honest is delightful.

Darcy was initially at least more problematic she's portrayed as having a lovely singing voice, but her tune seems to be "Santa Baby". Trevor's attempt to give her a weekend of luxury pleases her just a bit too much private jet – jet check jeweled bracelet check. London town house with servants – check – she enjoys it and lets Trevor know it, which makes the climax mostly a problem of her own making. He got a bit of raw deal although her emotional humbling was gratifying. Darcy's gradual maturation comes from self – absorbed material girl to woman who can deal with ups and downs of real love from the backbone of the story. She's a complex and sometimes uncomfortable character and that reader's end up sympathizing with her is a tribute to the author's storytelling abilities.

As for Carrick and Gwen, they pop in and out of the story, offering advice to these two messed – up lovers, but in the ends happily. Readers may be a bit disappointed with how quickly Gwen and Carrick's story is wrapped up. After serving such instrumental roles, thus the major characters of Roberts' novels have surrendered themselves to fate.

Roberts' concentration on her leads her to see the outside world as an enlarged projection of her own personal problems. She was from childhood hampered by her bad luck and she sees the world as a succession of money rackets. She was by birth an upbringing or rather through an upbringing strongly ill suited to her birth. Actually sensitive to close distinctions and she soused everyone else to be as painfully affected by them as she was herself. Protagonists bear the stamps of her creator, a fact which

cannot be avoided. In the novel Darcy is the youngest of the Gallagher Siblings and the only one still looking for happily ever after. She is a small town girl with big city dreams – she swears she will only marry a rich man who can give her the exotic life she has always longed for. She believes in fate and magic and faerie legends, but who wouldn't when living a life in the small Irish town of Ardmore, where legends are a matter of course.

Alexander and Link (2003) examined the stigma of mental illness, perceptions of dangerousness and social distance in a telephone survey. They found that, as a participant's own life contact with mentally ill individuals increased, participants were both less likely to desire social distance from the target. They state:

This relationship remained after controlling for demographic and confounds variables, such as gender, ethnicity, education, income and political conservatism. They also found any type of contact or a contact in a public place with mentally ill individuals reduced perceptions of dangerousness of the target in the vignette. (1)

The word 'Fatalism' is derived from 'Fate'. The doctrine in which everything is subject to fate is known as fatalism. According to this theory power, knowledge, property, personality or success in human life always depends on fate. If fate doesn't favor as we cannot get success. Therefore, fatalists do not believe on effort and work. They don't believe that success depends on enough preparation and failure is certain without it. They take their failure as their negative working of fate.

A more closely connected term with fatalism is determinism.

Lexicographically, fatalism means a belief that events are decided by fate. In other words the word fatalism has been explained in terms of submission to all that happens as inevitable fatalism has been defined in *Encyclopedia Americana* as follows:

Fatalism is the belief that the course of events is fated that is, decreed or laid down independently of the wills and acts of individual men. It applies not to every day affairs but to greater affairs, our deaths, our soul salvation, war and peace, or social revolutions which are fated, no matter what we may do. Fatalism may be negative, a mere conviction of importance, or an affirmation that some metaphysical power has decided the issues; fate, destiny, necessity, or even chance: God or gods; or the historical dialectic. Fatalism is most at home in the orient.

(54)

The considering that fate is an inevitable necessity and that all events take place due to divine influence believes on fatalism. If we accept God's modes of operation, and believe that natural force should thus govern all things. It would be called 'Fatalism'. When God is identified with natural law, he may obtain resignation, but he cannot attain religion. And the resignation attained may cancel beneath it.

Trevor didn't intend to be taken for his money. Not now, not ever. Even if he was willing to use it to entertain them both in the short – term. Shrugging that off, he leaned over to brush a kiss across her cheek, then left her sleeping. She didn't stir for more than an hour after he'd gone, then rolled over lazily. The first thing she saw when she blinked her eyes open was the rose. It made her smile, and it made her yearn. She reached for it, stroking its petals as she sat up and read his note. Trevor writes:

I'll be done by two, and pick you up. I'm hoping you'll put yourself in my hands for the rest of the afternoon. I have to get back to Ardmore right away. Mick O'Toole has been injured on the job.

"Injured?" she leaped to her feet. Is he all right?

He took a fall. He is in the hospital. I just heard and I do not have all the details. (196)

Darcy Gallagher had certainly put herself in his hands the night before; she thought now and contentedly settled back against the pillows. What lovely, lovely way to wake, she mused and stroked the rosebud against her cheek. She considered wandering down for breakfast, or being completely indulgent and ordering it up so she could have it in bed like royalty. From the above statement, Trevor also believes in fate. They make the imaginative thought to overcome their desires.

Fatalism holds that all events come to pass through the working of a blind, unintelligent, impersonal, non-moral force which cannot be distinguished from physical necessity, which carries us helplessly within its grasp as mighty river carries a piece of wood. In this concept the idea of final causes is excluded. It snatches the reins of universal empire from the hands of infinite wisdom to fate and gives them into the hands of a blind necessity it attributes the course of nature and the experiences of man-kind to an unknown, irresistible force, against which it is vain to struggle and childish to repine.

Our character are not self made, they are past made. The actions which we perform are the fruit of our complexes, and that our interest in impersonal things, our hobbies our holidays, our choice of a profession, and all the steps of our lives are ways of resolving them. It is to hold that we are not free. Even our efforts to correct, the tendencies we regret are the expression of forces for which we are no more responsible than for the tendencies. CEM Joad, in his book *Guide to Modern Thought* opines on it as follows:

If the will is not really the freely exercised faculty that it appears to be, efforts at self - Control are not within our control. If our characters are

made for us, not by us regret for our deficiencies is as idle as pride in our virtue is unjustified. We are powerless to control the future.

Therefore, we can neither build our characters nor mould our lies.

Fatalism believe that the future is not only unknown but beyond our control. (273)

It is the part of wisdom we can describe and analyze the contents of knowledge but we cannot explain why there is wisdom and 'knowledge: man is not, however, an altogether separate and peculiar being. He bears the marks of his origin in his organism, his fragile body, limited life and bounded mind. He has grown out of the physical, vital and animal life into the power of manhood. He is a part of human nature, a whole carved out of nature continues. But man is not simply the animal gone up any more than an animal is a man gone down. Between the two there is a gulf. No amount of scientific observation can help us to explain the astonishing change in psychoanalysis, we seem to have an opposite story where mental phenomena are cause factors and physical behavior can be explained in terms of personal history. We are unconscious in this condition to accept the fatalistic incidents. This unconscious situation is also known as a type of fatalistic emergence. An objective treatment is not of much use and we have to cross – examine the individual about his dreams and associations.

S. Radha Krishnan in his book, *An Idealist view of life* has opined:

The greatest part of our mind is hidden from us. It is buried or repressed and yet affects our waking consciousness. It is not possible to equate the "unconscious" of the psychologists with the "biological" of the behaviorist. It suggests that the unconscious and the conscious are parts of one whole. (264)

According to the doctrine of predestination the freedom and responsibility of men are fully reserved. In the mid of certainty, God has ordained human liberty. But fatalism allows no power of choice no self determination. It makes the acts of men to be as utterly beyond his control as are the laws of nature personal. Abstract power has no room for moral ideas. Fatalism has no place for and offers no incentives to religion, love mercy, holiness. Fatalistic critics said that Justice or wisdom while predestination gives there the strongest conceivable basis. Nevertheless fatalism leads to skepticism and despair.

It is emphatically repudiated that the 'fate' is a term given by the stoics to their doctrine of necessity, which they had formed out of a labyrinth of contradictory reasoning, a doctrine calculated to call god himself to order and to him laws whereby to work.

Most of the dialogues and characters activities clearly show us the fatalistic opinion. Darcy and Trevor play the major role to speak about the fatalism in the novel. Darcy thought she understood now why he had told her of his grandfather. To show her he had cold blood in him. Darcy says:

'I see what put you in such a rare mood. The very idea of the remote possibility that I might be your fate and future set you right off, didn't it? The very thought that a man of your education and consequence should tumble heart first for a barmaid. I am not the one having conversation with Faerie princes, am I? And no, I don't particularly care to have my fate and future dictated by another's wants and needs.

"Neither do I," he added, "will I?" (219)

Trevor was so genuinely baffled it took him a moment to answer. "Where the hell did that come from?" It is a fortunate thing for both of them that love has nothing to do

with the matter. He'd seen angry women before, but he wasn't certain he'd ever faced one who looked so capable of inflicting real physical harm. To ward it off, he held up his hands palms out. Darcy always believes in fame and fortune. She compares herself and her any task with the beliefs to God. Darcy makes the good examples of fatalism in the novel through her dialogues with the other characters.

'Determinism' the theory that human action is not free is another parallel word for 'Fatalism: A determinist believes that all events are caused and, therefore, no freedom or free will exists. These causes donot allow for any human control. We may have choices but our history, which includes our personal make up and the environment, causes you to make certain determined choices. In other words, we are programmed to choose and act in certain ways while 'Fatalists' believe that all events are irrevocably fixed and, thus, are predetermined.If these events are fixed, then they cannot be altered in any way by anyone when one looks at the future, one does so knowing that it is always beyond their control.

In the view of determinists we are not responsible for our conscious thoughts and desires our thoughts determine what we think our desires what we do; therefore we are responsible for what we think and do. If in short, consciousness is regarded as by a product of unconscious processes, it is clearly determined by processes which produce it. CEM Joad in his book *Guide to Modern Thought* has quoted the view of Freud and says:

Freud holds that the origin and explanation of all conscious events is to be found in the unconscious. Our conscious thoughts and desires are, therefore, the reflections more or less distorted and more or less sublimated of unconscious elements in our nature. We do not know what is going on in the unconscious; if we need, it would not be

unconscious, but, in respect of our knowledge of it conscious; therefore we cannot control. (251)

Here we can also talk about self determination which means not determination by any fragment of the nature of self but the whole of it. Unless the individual employs his whole nature, searches the different possibilities and selects one who condemns itself to his whole self, the act is not really free.

Fatalism is pretty obviously false, but we want to make sure no one gets demoralized by naturalism that understands all our behavior as fully a function of environment and heredity. What is it that some people imagine they lose should their actions turn out to be a deterministic unfolding of conditions, not a "freely willed choice?" There is a sense that some sort of possibility is given up, that one's power over the world is relinquished. Since things couldn't have turned out otherwise, why make any effort to bring about a desired outcome? If we don't have free will, why bother to act at all? This fatalistic response to not having free will is often suggested as a reason why we must have it? But such fatalism is misguided; therefore it cannot be counted as a motive to reject the conclusion that we do not have free will.

The dialogues between two major characters increased spontaneously or gradually forwarded. Trevor and Darcy are playing the major role in the novel. Darcy Gallagher toyed with the silver disk dangling from the chain, closed her fingers around it. She started to answer his grin, and then could only stare as her heart landed right at his feet. She says:

'No.' oh, Jesus, oh, God. Holy Mother of God. 'Just dizzy for a minute, as I said. I'm better now, but I still have that powerful thirst. I could dearly use that wine, if you don't mind.'

'Sure.' Not quite convinced, he skimmed his knuckles over her cheek.

'Just sit her. I'll be right back. (231)

Anything which has the possibility to occur and re – occur to fatalism. Nora Roberts describes in the novel clearly, she made the characters and their activities related to the fatalistic thought. From the above statement, there is a clear cut meaning about the fate and fortune. They always believe in fate and their fortune to do and think about anything. So, they join their thoughts with the God and their fate to complete their work. The minute he was out of the room, she grabbed a bed pillow and pummeled it viciously with her fists.

The best way to see the flow in fatalism is to imagine that we do indeed have some sort of contra-causal free will and see if it could improve on the deterministic situation we actually find ourselves in. If indeed the free will is uninfluenced by ones circumstances, such as desires and motives, then it simply has no reason or capacity to act. Fatalist must concede the power of hunger, thirst and other basic motives of self preservation and the compelling, fated nature of their motives are not ordinarily thought to constitute an infringement of autonomy or a reason not to actively pursue them. Fatalists with the desire to live will look both ways before crossing the street. Likewise higher level motives, as they win out over completing desires in fatalist rational deliberations, are equally determining. And say what they like, fatalistic cannot help but engage in such deliberations. After all there are actually very few, if any consistent or committed fatalists those who ignore the prompting of rationality that survive or prosper very long.

The fatalist supposes that it is useless to act upon higher level motives, since the future is already fixed. But should he take into account the argument above, he will see that having an independent platform of action would do nothing to his power.

His power, in short, resides solely in the strength of his desire and his skill in fulfilling it to give up one's projects because one believes their outcomes are already determined irrational, since it is only acting in very specific ways that are realized

C.E.M. Joad writes:

Determination represents human beings not as drawn from in front but as pushed from behind; as motivated, that is to say, not by a rational desire to achieve ends and to fulfill purposes envisaged by the imagination as desirable, but as implied by a drive from behind whose strength is derived from forces which are both incalculable and irrational. In so doing psycho-analysis undermines the reason no less than the will. (259)

There is no agent acting independently of desire and rationality which can do otherwise in the situations that unfold. But desire and rationality – unlike the independent, freely willing agent are not powerless, far from it. By being embedded in the casual matrix they inevitably have their effects, and a strong, skillfully pursued desire can have far reaching effects indeed. The fatalistic response to the non-existence of free will then can be seen as the quelling or damping of desire by the irrational supposition that it makes no difference what action or whether any action is taken.

If action is believed to be rendered important by determinism, then naturally desires are less likely to be acted upon and may fade away. But this fatalistic response is only a possibility to those who imagine mistakenly that being an independent, freely willing agent gives us power over circumstances that would otherwise be missing. If instead, one embraces the conception of oneself as a locus to motive and rationality, whose "world line" unfolds in space and time, then the knowledge that this

unfolding is determined does not undercut desire, as it might if one were disappointed by not being a "first cause". The more or less predictable sequencing of actions and their rewarding outcomes is, after all what gives up hope that our motives can be fulfilled, and this hoe, the opposite of fatalism in turn spurs desire. We do not independently choose ourselves or motives, and the strong, effective pursuit of our goals does not hinge in the least upon supporting. We act in any sense independently of the cause that produced up or now surrounds us. We simply need to know and appreciate the deterministic connections between action and outcomes to realize as desire arises in us. So too its fulfillment can arise, if we act smartly and decisively. Seeing the flow in fatalism makes its voice likely that we act smartly and decisively even though we cannot have contra causal free will.

Most of it was a blur. Faces, Voice, movement, he lost track of how many pints had been pushed into his hands, how many times his back had been slapped. He remembered being kissed, repeatedly. Many had shed tears. He was mortally affair one of them had been himself. Darcy waits. Trevor arms shook as they wrapped around her. He'd thought she'd meant to plunge into the water. Darcy gets in a temper and says:

'I'll kill you, first chance.'

'I believe it.' He looked down at her. Her face was streaked with tears, and they continued to fall though her eyes were burning with fury.

Here, he thought, was the first time he'd seen her weep for herself. And he'd caused it. (364)

Trevor and Darcy are talking each other about their plan to marry. But Darcy gets in a temper hearing about the marriage. Trevor conducts her from the different talks. He was not asking her to be his mistress. Which is a ridiculous term and completely

unsuitable, when applied to her. He was trying to ask her to marry him. He knocked the breath out of her as surely as if he'd rammed his elbow into her belly.

Since fatalism, as a response to the non-existence of free will, is a deeply mistaken response, one that confuses determinisms for powerlessness, we need not pretend to have free will just to avoid it. Rather we must see that the traditional notion, the freely willing agent does nothing to give us real, causal powers – The power of desire, rationality, and skill – that we do not already have in some measure. Actions do make a difference, in that they effects and the fact that we do not autonomously choose our course of action. Our course of action independent of circumstances does not lessen its causal efficacy. Seeing this we accept our place in nature without falling into passivity. Indeed we have no choice but to respond to the prompting of desire, sometimes modulated by the national consideration of consequences, sometimes driven straight to it objects. Either way, we are inevitably moved to action, and no philosophy, or philosophical mistake can prevent it.

In religious point of view "Fatalism" is always governed by God because he is all knowing and almighty, he knows and has already predetermined all events.

According to physical science "Fatalism" is the product of nature because everything is governed by natural laws, right down to the bottom. Humans, being physical, are subject to this law.

In historical and cultural point of view "Fatalism" is the product of mind because "reality is mental". The physical is a manifestation of mind which is trying to achieve perfection. This is true for all previous periods of history. We have no responsibility as we cannot control the culture we are in or those before because mind is controlling us.

In Freudian point of view "Fatalism" is the emergence of unconscious because unconscious motivations drive humans to act in certain ways. According to this theory society and mores drive people to repress natural urges.

Darcy turned, flung back her arm. It was blind instinct that made him grab her, pry her fingers open. She jerked away from him as her voice began to hitch again.

'*The Heart of the Sea,*' She could wish on it, he told her one wish only for her heart's desire. But she didn't use it and never will. Darcy speaks:

'No. Don't cry any more. I can't stand it.'

'Do you know why?' Her voice rose, thick with tears.

'No. I don't why?'

'I wanted you to love me without it. That was my wish, so how could I use it and have it come true?' (365)

Trevor had worried about magic, and she'd held it in her hand. He had offered her things, and she had wanted him, enough to have thrown the fortune. He had let himself believe she desired most back into the *Heart of the Sea*. She looked at him then, the beginnings of amusement lighting eyes still damp from tears. He opened his mouth, was on the verge of dropping literally and metaphorically to his kisses. And that, he decided, would just put the cap on everything else he had suffered that morning. While the sun strengthened, they walked away from the sea. The music drifted into hush of dawn, under a rainbow that arched from beginnings to ever after.

Generally we accept everything that befalls on us guided by natural political change or the contemporary situation because it is known to us that the world is run by fate and we have to accept it as there is no way to remove it. It is because of such composition of human beings, different types of principles, theories and philosophies have emerged. As they have different origin, they focus on different aspects of life.

All the faults and misdeeds are turned to be right and appropriate by tactful and effective use of speech by which even the opponents and enemies happens to be sympathetic and friendly and forget whatever faulty and wrong concepts had been previously formed in their minds. The concept of the dismissal of family, religion and the formation of stateless world is of course an elusive vision of future. However, the people at moments believe it without a word of denial. This faith is not their forgetfulness, but the effect of fatalism. The psychological aspects of love sentimentality of passions, emotions and forgotten in the presence of fate by which everything is made possible and the ignorant animals are tortured.

The domination of the intellectuals who themselves brain workers and assume to have God-given right to rule over the ruled is the result of the fate of the characters.

The characters in the village were united for freedom from traditional belief. They got success in the rebellion. The situation of characters became worse than before which is clearly noticed at the third chapter. According to her speech, she says:

“I believe in fate, Trevor, in the meeting of like minds, in comfort and in honesty when it serves its purpose.” She took another bite of omelette. “Do You?” I believe in like minds, comfort and honesty when it serves its purpose. As to fate, what’s a different matter?

There’s too much Irish in your blood for you not to be a fatalist. (66)

In this way the simple and honest characters were cheated by clever characters from the beginning. And at the same time, they manage to be optimistically sentimental and full of dark and exciting superstition. As for honest, her eyes twinkled at him. Now that is a matter of degrees and view points, for what’ better, all in all, than a well-told tale embroidered with colorful exaggeration. However, honesty is something she

thinks he appreciates, so what is wrong with letting he knows that if he falls in love with her, she will like let him.

The role of fate is shown in the beginning chapter of the novel through vision of golden future of Darcy Gallagher who is philosophical and majestic looking wise character Trevor of the benevolent appearance. The Roles of the all characters come into action because of the fatalistic dream vision or the concept where everybody is expected to be equal to another in every aspect of life. Brenna lifted her eyebrows and says:

'You don't know the legend, then? Your grandfather was born here, and your father as well, though he was a babe when they sailed to America. Still, he visited many years back. Did neither of them tell you the story of Lady Gwen and prince Carrick?'

"No, so it would be Lady Gwen who haunts the cottage?" "Have you ever seen it?" "No." Trevor hadn't been raised on legends and myths, but there was more than enough Irish in his blood to cause him to wander about them. "But there's a feminine feel to the place, almost a fragrance, so odds are for the lady." (12)

This speech by Brenna reflects the fate of the characters which is determined by their role. Brenna incites them for justice and throws light on the troublesome condition of characters who like under the traditional beliefs. The characters are exposed to the misery and doubtfulness because of their fate.

It was too early to call New York, but it was never too early to fax. After he'd dressed for the day, Trevor settled into the little office across from his bedroom and composed the first message to his parents. He writes:

Hope you're both well. The projects on schedule and remains on budget as well. Though after a couple of days' observation, I've concluded the O'Tooles could handle the job without me, I prefer staying, at least for the present, to supervise. There is also the matter of community relations. Most of the village and surrounding parish seem to be in favor of the theatre. But the construction disturbs the general tranquility of the area. I think it's wise for me to remain visible and involved. (57)

The above lines on the fax to Trevor's Mom and Dad show the feeling and hope towards the God. From the beginning to end, there is hope to fulfill his desire and go ahead and get success on every task for his life career. This is the first message to his parents about his living from far area. It means he is living now his forefather's land. This statement is also related with fatalistic thought.

Quick, Nigel thought, lively, subtly sexy, and fun. Yes, Trevor was right, as always. They had a gold mine in Shawn Gallagher. And it wouldn't hurt to meet the man face to face, he supposed, even if it did mean travelling to Ireland. God help him. He listened, nodding to himself, and then grinning when Trevor sang the lyrics. His friend had a strong voice, and still an easy one. But the words needed a female. Nigel recognized it at once:

I'll have your hand  
 I'll have your heart  
 I'll have them all together  
 For if you think I'll settle for past,  
 Prepare for stormy weather. (182)

The above Nigel's song makes the relation towards fatalism. He opened his eyes again and grinned as Trevor played it out. He wasn't an easy sell, but his foot was tapping before the song was done. Nigel declared that Simple, straightforward lyrics in a tangle of complicated notes. Not everyone can sing that one and punch it. No, but he has someone in mind who can make arrangements for Ardmore. He took a pull on the designer water that was never beyond arm's reach.

Darcy was more interested in watching him. It was like seeing a shield drop. And under it, hidden under that toughness, the sophistication, was a core of sweetness, she'd never imagined. It touched her the way he could stare at those pretty tricks of light and wet, with the pure pleasure of it gleaming in his eyes. When he turned his head and flashed a blinding grin in her direction. She gave it to impulse. Cleaning toward him, she caught his face in her hands and kissed him quick and light and friendly, as his grin had been. Darcy says:

"For Luck," she said when she sat back again. "There must be something about rainbows and kisses and luck." "If there isn't, there should be. Let's see where they take us- the rainbows," he said when her eyebrow lifted. "I like to think I know where the kisses are leading, and my luck has been pretty good lately." (104)

The above statements tell us that Darcy Gallagher clearly shows her to believe in fate because every step of her life depends on fate. She says about the importance of luck. Every step of our life goes ahead according to our luck. Without luck, we cannot get any success. So, Darcy as well as Trevor believes in fate to do any task on their life.

Jude paused as Brenna came back, sat, and tucked into her meal. She has an easy way with a story. Trevor noted. A smooth and natural rhythm that put the listener into the tale – she told him of a young maid who had lived in the cottage and the

faerie hill. A woman who cared for her father, as her mother had been lost in childbirth, who tended the cottage and its gardens and who carried herself with pride. Beneath the green slope of the hill was the silver glory of the faerie raft, the palace where Carrick ruled as prince. He was also proud, and he was handsome, with a flowing mane of raven-black hair, hand eyes of burning blue. Those eyes fell upon the maid Gwen and hers upon him.

They plunged into love, faerie and mortal and at night when others slept, he would take her flying on his great winged horse. Never did they speak of that love, for pride blocked the words. One night Gwen's father woke to see her with Carrick as they dismounted from his horse. And in fear for her, he betrothed her to another and ordered her to marry without delay.

Carrick flew on his horse to the sun, and gathered its burning sparks in his silver pouch. When Gwen came out of the cottage to meet him before her wedding, he opened the bag and poured diamonds, jewels of the sun, at her feet. He promised her immortality, and a life of riches and glory. But never once did he speak, even then, of love.

So, she refused him and turned from him. The diamonds that lay on the grass became flowers. Twice more he came to her, the next time when she carried her first child in her womb from his silver pouch he poured pearls, tears of the moon that held gathered for her. But longing is not love, and she had pledged herself to another.

When she turned away, the pearl became flowers. Many years passed before he came the last time, years during which Gwen raised her children, nursed her husband through his illness, and buried him when she was an old woman. Years during, which Carrick brooded in his palace and swept through the sky on his horse.

He dived into the sea to wring from its heart the last of his gift to her. These he poured at her feet, shimmering sapphires that blazed in the grass. His constancy of her and now, finally, he spoke of love. She could only weep bitter tears, for her life was over. She told him:

It was too late, that she had never needed riches or promises of glory, but only to know that he loved her, loved her enough that she could have set aside her fear of giving up her world for his. And as she turned to leave him this time, as the sapphires bloomed into flowers in the grass, his hurt and his temper cashed out in the spell he cast. She would they see each other again until three times lovers met and, accepting each other, risking heart, dared to choose love over all else.

(18)

Now there was a woman who packed a punch, Trevor thought. And he still felt the impact. If that was Darcy Gallagher and he assumed it was, he had a good idea why the characteristically dour frinkle had become tongue tied and bright – eyed whenever her name had come up.

She was a stunner, all right, and he was going to appreciate a closer look. What she'd left him with now was the impression of sleepy beauty, of dark and tumbled hair, white skin, and delicate features. No false modesty there, he decided she'd met his open stare equally, had taken his measure even as he took hers. The carelessly blown kiss had definitely scored a point. He thought Darcy Gallagher would be a very interesting pastime while he was in Ardmore. Trevor speaks:

"It does, yes. Good consistency. We are going through it fairly quickly, but I think we've enough to do us. If you see us running low, order what you think we need. I think your friend's back from her vacation."

"Hmm." Distracted, she knocked loose mortar from her trowel, glanced up." Darcy?" Pleased, Brenna looked towards the window.

"Lots of black hair, Wicked smile Gorgeous."

"That would be Darcy."

"I... caught a glimpse of her in the window there. If you want to go in and see her, you can take a break." (26)

From the above statements show us the fatalistic opinion on each and every character's thought because of their believable fate. They think about their future good but never completes. It means they are too much busy to do or work for good future and believe in fate upon the God. The conflict is between the characters Brenna and Trevor about the love affair between them to compare with the story of the ghost. So, they make a good plan and think about the future.

She makes the good relationship between the two fellows like Trevor and Darcy to continue their love affair for a good future. She gives a lot of examples to pretend to Trevor for Darcy Gallagher. She always thinks for them positively. From the above statements, there is clear cut opinion about the fatalism. They totally believe in fate to do any task.

With the pub cleared between shifts, and her brothers ordered out, Darcy sat across from her new waitress. Aiden ran pub, it was true and shown ruled the kitchen, but it was understood that when it came to the serving, Darcy held the controls. Sinead shifted her skinny butt on the stool and tried to concentrate.

"Aye, that's true." Darcy sipped her soft drink and waited. "And what else do you remember?"

"Ah..."

Jesus god, Darcy thought, can the girl do anything faster than the pace of a turtle? "Well." Sinead chewed her lip and drew little patterns on the table with her fingertips. "That I was to make certain that the right food and drink was served, again in a friendly manner, to the proper customers." (38)

The general feeling of the characters is expressed in the above lines with the fatalistic vision of Nora Roberts. Although these lines are a flattery of characters by matters, it shows the fortune of characters which is the product of the author's theory of fatalism. They believe' in God as well as fate and compare their any task with believable fate

Darcy considered ignoring him on principle and perhaps a little spite. But it was twenty ponds, and singing wasn't a trial to her. So she smiled at him, and then lifted her voice as she lifted her tray. Conner picked up the melody, flushing a bit when she winked at him and served his soft drink. She served the others as well, singing as she did a song of regret and the loss of innocence. Conversations hushed, and more than a few hearts sighed. Because he was paying for it, she looked at Trevor as she walked back to the bar. She gave the last lines to him. Darcy believes in fate and hoe to get the success. From the above lines, Darcy says that she consoled to all women to beware and keep the garden fair and clean. Darcy tells them to be conscious about themselves.

It was a surprise and an annoyance to find himself shaken. He had to sit in the car, listening to the rain, waiting for his blood to cool and his hands to steady. He knew what it was to want a woman, even to carve the feel of one under his hands, under his body. Just he knew and accepted the need brought with it certain vulnerabilities and risks.

But whatever it was he wanted, needed, carved from Darcy Gallagher was on a different level than anything that had come before.

She was different he admitted, frowning at the pub for movement before starting his car, sexy, selfish, seductive. There were other women he knew with those attributes, but they were rarely so unapologetic and honest about it. She was toying with him, and doing nothing to hide the fact. And by God, he had to admire her for it. Just as he had to admire her for being perfectly aware that he was playing the same game. (88)

Here the writer shows the fortune of the characters, it may be soon or late but certain that the animals get freedom from any tradition beliefs and they will certainly be free to live in Ireland without any obstacles. The writer is much optimistic and fatalistic in the above statements.

Throughout the song of Novelist is highly fatalistic. Many lines of the song carry ample load of fatalistic tone with the feeling of optimism. Nora Roberts' optimistic and fatalistic vision is revealed in the following vision is revealed in the following lines "her eyes they shined like diamonds. He thought her the queen of the land, and her hair hung over her shoulders tied up with a black velvet band" (350).

Trevor Magee's view of life is simple from the above lines he explains about the optimistic desire about his lover Darcy. He thinks that he desired to get her from the innermost fatalistic desires. He grinned down at her, shifting until he could get both arms around her.

The philosophical vision of Darcy is brought under trial by the intelligent and tactful characters, Irish people and Trevor. It is because they are profoundly affected for her dreamy world of future. They come to action in opposition of Irish rules as

they were determined to act out according to their country's principles. The characters fail to hold the centralized power as their fate devastates them in the hands of their motifs. Darcy Says:

I thought you'd like to know I've chosen the name for it. I'm calling it Duachais. It's Gaelic well, you probably know that, but I had to look up the spelling. It means the roots of a place, the traditions of it. A very clever woman told me that's what I wanted in the theater. (328)

In the above lines, there is clearly fatalistic view upon the characters' statement. There is Darcy, a character who always believes in fate and she thinks about the imaginative act and tries to do it. She thinks about her lover Trevor to love her anytime and conduct about the marriage.

In the novel, most of the statements tell us about fatalistic views and thinks. This philosophical statement makes a relation upon the fatalism with the dialogues and activities. These characteristics of the all characters show the relationship between the meaning of fatalism and role of the characters.

### III. Fatalistic Frame in *Heart of the Sea*

The novel *Heart of the Sea* begins with the presentation of Darcy Gallagher's vision of what life could be like for all characters on the Faerie Hill cottage in Ardmore. Nora Roberts brings her acclaimed Irish Trilogy to a close with this tale of a woman whose dreams of riches lead her to the heart's greatest treasure. Darcy Gallagher has always believed in the pull of fate, the magic of legend and the importance of money. She longs to find a rich man who will sweep her away into a world filled with glamour and adventure and the exotic life that is her destiny.

A wealthy businessman with Irish blood, Trevor Magee has come to Ardmore to build a theatre and uncover the secrets hidden in his family's past. He thought he had given up on love long ago but Darcy Gallagher tempts him like no woman ever has. She's gorgeous, intelligent and she knows what she wants and she's more than willing to give it her. But as their mutual attraction flares into passion, they look into their hearts and find out what happens why they always truly believe in fate.

The Gallagher siblings trilogy that began with *Jewels of the Sun* and continued with *Tears of the Moon*, reaches a satisfying ending with *Heart of the Sea*. In the beautiful Irish seaside village of Ardmore, one last couple must find true love before Carrick, Prince of the Faeries, and his love Lady Gwen, can finally be together after three hundred years of separation.

Darcy, the gorgeous Gallagher sister, wants a rich and handsome man who will love and worship her and give her all the luxury she deserves. She flirts with many, but no man has yet to touch her heart. Until, that is, she lays eyes on Trevor Magee and blows him a kiss from her bedroom window. The attraction is mutual, although Darcy is understandably peeved when she realizes the man she has been

flirting with is not one of the workers building the new theater just off the family pub, but, indeed, the man in charge.

While Trevor sorts out construction details with foremen Mick O'Toole and his daughter Brenna, he is consumed by his fascination with Darcy, and worried that her plainly spoken desire for him and whatever riches he may share with her may be all that she wants. Furthermore, Trevor and Darcy understand there could be complications if their personal relationship spills onto the business matters concerning the Gallagher and the theater, and they both vow to keep each thread separate. Not only is Trevor building the theater, but he is also determined to make Darcy a world-famous singer, and Darcy is determined to have it all, including Trevor's heart.

And so it begins, a delicious dance of two strong-willed characters, both of whom admit to never having truly loved before, both of whom have accepted that fact, and both of whom begin to fear the strong feelings the other engenders. As these two fight their growing attachment, Carrick, Prince of the Faeries, and his love, Lady Gwen, each appear to help the couple along, and hopefully, finally be freed from the spell that has kept them apart for centuries.

As spoiled and pampered as Darcy is, we see the heart behind her self-centeredness. Her relationship with her brothers is a strong one, and it's telling that it's Shawn and Aidan that she turns to when she most needs to sort out her feelings. The female friendships begun in *Jewels of the Sun* remain strong, and when Darcy becomes completely bewildered by the realization that she loves Trevor, she goes to Jude and Brenna, her friends and sisters-in-law, to cry it out. But she remains Darcy to the end, proud and arrogant, demanding and vulnerable, telling Trevor she'd take him whether he was rich or poor, but admitting at the same time that she is glad he's rich!

Trevor, in the meantime, makes the same mistake that cost Carrick his lady love and three hundred years. He offers Darcy the world, not seeing that as much as she wants riches and luxury, it is his heart that ultimately matters to her. It takes him longer to realize this; it is ultimately his own insecurity where Darcy is concerned that causes him to keep offering her fame and wealth, believing that's the way to woo and win her, without realizing how much he is hurting her in the process. In this, however, he is initially "helped" along by Carrick himself, who is only trying to hurry up the process and break the spell, but in reality ends up scaring Trevor off.

The paranormal aspect is present throughout the book; not only do Carrick and Gwen appear, but there are also dreams, which some readers may feel go on a bit overboard, but it's all part and parcel of the magical Ireland of these books. The rest of the magic belongs to the Gallagher themselves, their priceless conversations and the unconditional manner in which they love each other and their mates. Aidan and Jude and Shawn and Brenna are very much part of *Heart of the Sea*, but only as they relate to Darcy and Trevor. Darcy and Trevor's story is a fitting end to yet another great trilogy about siblings and love, and the truly magical bonds of family.

Each and every incident or philosophy of the novel is the product of determinism. It is fate that dominates everything and brings the entire happiness and comforts to the society of Ireland whereas Darcy is failed. In addition to this, Brenna, the most loyal character is predicted to Trevor rather than being treated and many characters are failed to get success in spite of their loyalty.

Throughout the novel following activities, theme, the book has an impending sense of fatalism. Although it is not apparent to the characters that they have totally sacrificed control of their lives, Darcy especially involved herself in how to live every

aspect of her lives. Fatalism was common theme in the writings following the World War II. Fatalism can be seen in the realization at the beginning of *Heart of the Sea*.

Whatever happened to characters under the domination of Irish society was because they were destined to be failed. If they were not destined, they would get happiness according to their own plan.

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