Worldview and Unlimited Morality

Modern man, freed from the bonds of pre-individualistic society, which simultaneously gave him security and limited him, has not gained freedom in the positive sense of the realization of his individual self; that is, the expression of his intellectual, emotional and sensuous potentialities. Freedom, though it has brought him independence and rationality has made him isolated and, thereby, anxious and powerless.

(Erich Fromm, *Escape from Freedom* viii)

In this chapter the focus is on Drabble’s trilogy – *The Radiant Way* (1987), *A Natural Curiosity* (1989), and *The Gates of Ivory* (1991). In this group of novels Drabble does not limit her vision to the British life and society only but she also gives a thorough picture of what is happening in the other parts of the world. Wishing to be winners, successful, free and independent, her contemporary characters find no way to reach their goal except by making a positive communication with others. An attempt is made here through discussions to reveal how Drabble seeks the cause of modern man’s inner feeling of depression and loneliness in his dereliction of his obligations to others. However, her universal moral concerns will be considered to show that she is not confined to the label of ‘women’s novelist. Her holistic approach to society and the world of various social, political, and economic matters which affect and inform the existence of contemporary people would be discussed to show how her characters experience true happiness when they are able to go beyond the self and make connection with others.

Broadening her scope beyond individual and social problems Drabble reveals her concern for what’s happening in the rest of the world. For example, she writes about the history of Cambodia, and the Vietnam War in *The Gates of Ivory*. This chapter will analyze the several strategies that Drabble uses to establish the morality
which is so far personal and social in her earlier works to a worldwide and unlimited one. It will also address in a concrete way the depiction of the collapse of moralistic and humanistic values in a determining world. All three novels are so interconnected.

In these works, Drabble culminates her evolution of her modern heroines by showing how these characters help to stabilize their contemporary society. She relates her twentieth century characters not only to themselves, their families and friends but also to British society as a whole. In the trilogy Drabble returns to her ancestors’ traditions once again. She particularly echoes her affinity towards them through her choice of the interdependent books of the trilogy which directly relates to her nineteenth-century predecessors’ multi-volume works, usually referred to as the triple decker. In nineteenth century the three-volume novel was an accepted and standard type of publishing literary works. It also can be considered as a very important step in the process and development of Western novel.

Margaret Drabble has increasingly equipped 20th century subjects with the style and methods of the nineteenth century writings. She has supported her novels with a complete sequence of events and also crowded them filled with people trying to make their way through the closely compacted and complicated civilization of contemporary world. Drabble in this stage has drawn attention to another fanciful notion that was more accepted and common in serious literature of past ages a concept that one book might cannot provide enough space for her characters’ daring and exiting experiences. Like her ancestors’ multi-volume literary works, Drabble’s trilogy can be seen as a contemporary version of the triple decker.

Arguably since the world in late twentieth century was as complicated with its technological progresses and social advancements as the world in the nineteenth century was with its industrial transformations, Drabble employs this joint and interconnected arrangement to provide a line of connection and development in her
works. In the trilogy her readers for the first time observe this continuity in her new characters who are growing older and wiser. In fact, in the third phase of her writing she truly needs this broadened room to develop her characters, for she is encompassing a wider view of British society now than in her previous works.

*The Radiant Way, A Natural Curiosity, and The Gates of Ivory* are profoundly concerned with society which is departing from its accepted standards. They also depict the aberrant psychological condition of the modern world. Monica Lauritzen Manheimer writes about Drabble as a novelist who is concerned with the “moral or psychological” issues and the one who tries to find a “balance between one’s need for personal integrity and a sense of responsibility for others” (Rose, *Critical Essays* 4).

Arguably three main characters of the trilogy Liz Headleand, Alix Bowen, and Esther Breuer attempt to investigate, figuratively, the psychological and societal position of contemporary people. Liz, the character who hesitates to confront her own life’s dark spots, tries to help her patients, as a practicing psychotherapist to solve their personal problems. Alix the other major character is teacher who teaches the female inmates of Garfield center, and also attempts as a social worker to find the reason behind social disorders. Esther Breuer is an art historian, who is an expert in the paintings of the Italian Renaissance. Though an artist she spends her life mostly avoiding emotional relationship or any kind of sexual relations. Talking with Lauritzen in an interview about her expanded vision while writing her later novels Drabble says, “because my experience of life has broadened. And also I disguise my literary sources more than I did when I was younger” (253).

In the trilogy Drabble portrays a multi-cultural world, a world of information technology and the many other aspects related to the fast changing global issues. The trilogy embodies the accelerated world of the 1980s. It also reflects the isolated and fragmentary condition of the contemporary world we inhabit. The high-speed
situation of this time becomes more sensible through Drabble’s male character Charles Headleand, who is a media expert. In a scene where he is watching television in an airport hotel, quickly changing the channels from sport news to natural history program and from entertainment to the stock exchange, news we find how the modern world is influenced by technology. Commenting about the turning point in the works of so many Western writers of the age Malcolm Bradbury declares:

For, after the experimental excitements of the later Sixties, many western writers were turning towards forms of neo-realism, or towards means and themes that would allow them to approach the changing world of power and politics; cultural and technological development; shifting ethic, gender, and religious relations; and the need for expression among many groups and nationalities who had began to seek a new sense of historical identity and significant narrative of their lives. (The Modern American Novel 264)

The first book of the trilogy, The Radiant Way, came out after a hiatus of seven years. During this time Drabble was re-editing the Oxford Companion to English Literature. The focal point of the novel is on the lives of three women in their mid-forties. In fact it is a far more skill fully controlled work than her previous novels. This work has been approved by many reviewers as a work which depicts the state of the nation and the social relation of its inhabitants magnificently. Phyllis Rose named Drabble “the chronicler of contemporary Britain, the novelist people will turn to in a hundred years from now to find out what things were like, the person who will have done for late twentieth-century London what Dickens did for Victorian London, what Balzac did for Paris” (1). This novel is without doubt worthy for these expressions of praise for its all-inclusive scope and exploring depth. Drabble claims that in her works she is constantly searching for an “underlying meaning”. She says:
If you were to get high up enough over the world, you would see things that look like coincidence are, in fact, part of a pattern. The sounds very mystical and ridiculous, but I don’t think it is… I suppose it is perfectly possible that one will die without knowing what [the pattern] was all about. But I have this deep faith that it will all be revealed to me one day. (Milton 63-65).

Similarly, in The Radiant Way, Liz and Alix argue about the actuality and existence of patterns relating individuals to a larger, more powerful source. Alix “aspired to a more comprehensive vision. She aspired to make connections” because “she had a sense that such interlocking were part of a vaster network, that there was a pattern, if only one could discern it” (87). Drabble’s fiction is filled with this vision of preplanned situations which is conveyed by the underlying symbolism. Even the meeting of the three characters in Cambridge where they have gone for an interview, is accidental.

The first book’s title, The Radiant Way, seems ironic because it is a novel which examines the unpleasant and dark condition of the eighties. Later on, we are informed that this is a title that Charles Headleand had given to his TV documentary series on education in Britain in the sixties, “A series that demonstrated, eloquently, movingly, the evils that flow from a divisive class system, from early selection, from Britain’s unfortunate heritage of public schools and philistinism” (165). The theme of the series presents his viewpoints about the bright and shining future for England, when “everything would get better and better all the time” (167). Drabble believes that the title of her first book is ironic because it shows that the people who think they are living in a radiant way are losing their confidence when they find about the real crisis prevailing over their society and country.
The first novel of the trilogy begins on a New Year’s Eve with Liz Headleand getting ready for a party. On this occasion she and her husband Charles appear to be the perfect ideal couple. Completely confident with her position Liz has even invited two hundred of the most influential people in London to her party. As a matter of fact, her present successful life is in marked contrast to her childhood back in Northam which was lonely and terrifying. She hates her origins and “yearning to crowd her life with people, with voices” and in order to forget “her mother’s unending, inexplicable, still enduring loneliness” (31), she becomes a “party giver as well as a party goer” (5). She successfully buries her Northam past and tries hard to start life anew. As a result of her “dynamic adaptation to social condition”, she becomes very successful in her career but ironically we find that when she invites crowds to her party in her London house, her mother is left alone in her house. Arguably Drabble, by emphasizing on the superficiality of things suggests that Liz’s apparently victorious London life is just a veneer. She writes in detail about a chandelier which hangs in her house, to make her point clear:

The untransformed house had contained treasures as well as horrors, including the portrait on the stairs, and the restored chandelier which now hung, glittering and refracting, from the centre of the ornate ceiling, above the heads of Charles and Alix, who sat disposed, glass in hand, at either end of one of the long settees, and above Esther, who stood by the fireplace reading the Headleand invitations to parties and lectures and public meetings. (*The Radiant Way* 20)

In the trilogy Drabble uses multiple points of view which reflect the pluralist universe of England in the 1980s. In her later novels, she tried to move away from the central voice, and started using multiple points of view, but it is in the trilogy that she
achieves her greatest depth and complexity of vision. Talking with Diana Cooper-
Clark about the use of a multiple narrative in her later works she states that she is
never sure about her narrator:

But I do have a sense, sometimes in the middle of a novel, that there
are things happening in the novel that the narrator doesn’t know about,
and the narrator sometimes comments on that. My narrator, not I, is
more of an observer, who is sometimes astonished by what is going on.
As indeed one is in real life….And I think my narrator has this slightly
bewildered attitude toward some of the events of the book. (Rose, Criti
cal Essays 29)

In the trilogy readers find the voice of a group of characters besides the central
protagonists’ points of view. The guests who are invited to Liz’s party well represent
the diversity of voices and points of view:

They were mixing and mingling, her guests; the young were speaking to
the old, men were speaking to women, left was speaking to right, art unto
science, and only a few impossible old dullards of the financial world had
drifted together to talk about pay comparability and public sector
borrowing and the GNP. She left them to it: interventionist though she
was, she knew the limits of her power. Nothing would stop them, nothing
would prise them apart, and she was glad to have them there: she liked to
think that she and Charles had a comprehensive acquaintance, that in one
house they could assemble representatives of most of the intersecting
circles that make up society. (The Radiant Way 25)
Appropriately, Drabble opens *The Radiant Way* with a New Year’s party celebrating the end of one decade and welcoming the beginning of a new one. New Year’s Eve is an important date in Liz’s personal calendar. She remembers that when she was a child this event “represented the Nothingness which was her own life, the solid, cheerful festival which had seemed to be the lives of the other” (31). The cataclysmic change which occurs at midnight, when Liz finds, through the help of her friend, Ivan, that Charles is planning to leave her for Lady Henrietta, makes the readers aware that this party cannot be considered as the celebration of the “modern marriage” that Liz dreams of, but rather the “farewell party”. This ironic betrayal suddenly changes her hope to a feeling of defeat and despair. She finds herself in a midlife crisis where all her luxurious, comfortable hypotheses are threatened. Drabble’s novel provides a place for her characters’ spiritual journey through the aimless land of the present. So her characters’ quest to find about their hidden past is hoped to brighten the way into the future.

Ignoring her husband’s existence, Liz gets “the most shocking, the most painful hour of her entire life” (45). Lacking a good and meaningful relation with her mother she never learns about her moral obligations towards others. She does not understand that she needs to sacrifice her ambitions for her family’s and her husband’s sake. Living in an illusory world that she made for herself:

> Liz knew how they were regarded: as a powerful couple who, by breaking the rules, had become representative. They represented solidity, a security, a stamp of survival on the unquiet experiments of two decades, a proof that two disparate spirits can wrestle and diverge and mingle and separate and remain distinct, without a loss of brightness, without a loss of self, without emasculation, submission, and obligation. (9-10)
Inventing a new self and in order to live up to the noble concept of marriage, she tries hard to save it. In spite of her dissatisfaction and disapproval of a great deal of her husband’s acts and beliefs, his unwise and inappropriate ambitions, and his adverse and unfavorable opinions, she remains loyal to him. They utilize all their energies to invent a new style of life, a modern one, in order to be called successful. In fact, as a first step, they vacate the house of their roots, their childhood memories of living “on the margins” because they wish to live “in the center” (18). In fact, the couple’s change might be interpreted as a kind of reaction to the transmitted new external conditions in the society. Erich Fromm in his book, *Escape from Freedom*, comments about this relation:

> The social character results from the dynamic adaptation of human nature to the structure of society. Changing social conditions result in changes at the social character, that is, in new needs and anxieties. These new needs give rise to new ideas and, as it were, make men susceptible to them; these new ideas in their turn tend to stabilize and intensify the new social character and to determine man’s actions. (326-27)

Although she is shocked when she unexpectedly finds out about her husband’s affair, she tries to behave wisely as if she was aware of everything before. Finding the steadiness of their marital life at risk, that night she faces the reality of her life when Charles says: “I don’t know what I thought. I thought that was what you thought. I knew you’d rather have been off on your own, if it hadn’t been for the children. You’ve been very good with the children. I wouldn’t deny that. But I knew you were getting restless. Wanting to be off” (43). He always thought that she accepted to live with him for the sake of the children only. As evident from the story, “Charles had married Liz in order to provide the three motherless babies with a proper family life”
In fact, as a psychotherapist she has to be away most of the time from her family. During the long years of their marriage he bears with her in spite of his dissatisfaction. Though he never voices his discontent, it is clear that he is unable to adjust with a working woman. Perhaps now that the children are grown up, he thinks that they don’t need Liz’s services anymore. The despairing fact is that they have been bonded together not by pure love but by need.

In turn Liz also holds Charles responsible for not assigning much of his time to his family. He is a busy architect, and they have no time to talk about their expectation and dreams with each other. So Charles’s sudden decision to divorce her show beyond doubt “the most shocking, the most painful hour of her entire life” (45). After the death of his first wife, Charles married Liz to provide his children a lovely and warm atmosphere. He tries hard to come to terms with Liz’s job but the absence of proper attention which he expect to receive from his wife hurts him from inside. Tired of her unconventionalities he comes across Henrietta whose cunning ability to build up a warm relationship with him and her social manners allure him. The book reveals the aimlessness and emptiness of modern marriage. Marriage, which is one of the most vital social institutions, seems to have lost its importance in contemporary world.

Busy with inessential affairs and unimportant matters, Liz does not find time for important things. Her thoughts move from her make-up material to her mother, whom she ought to ring up as she “sits alone, ever alone, untelephoned, distant, incomprehended, remote, mad, long mad, imprisoned, secret, silent, silenced, listening to the silence of her house” (6). Like many other characters in Drabble’s novels, she had an unhappy childhood which seems to be the reason behind her unwillingness to call her sick mother. She is proud of her success in life and her
personal transformation. Pretending that living in the center provides her the version of the happiness she craves for; she hesitates to call her mother. But on the same night she finds that it is her own soul which is left alone, not her mother’s.

Liz Ablewhite of Abercorn Avenue had become Liz Headleand of Harley Street, London W1. Nobody could argue with that nobody could question it, it was so. Her largest dream dreams, her most foolish fantasies, had been enacted in bricks and mortar and mantelshelves and tiled floors and plaster ceilings. It seemed improbable, but it was so. The Headleands of Harley Street Resonant, exemplary. A myriad uncertainties and hesitations were buried beneath that solid pile, banished by the invocation of a street name. Vanished suburbia, vanished the provinces, vanished forever solitude and insignificance and social fear. No wonder that she and Charles felt that they led a charmed life, that the times were on their side. (*The Radiant Way* 18)

Esther, the other main character in the novel, does not resemble her author in which she is little affected by the impressive and great changes in social values. She has no social conscience. Indifferent towards social issues, she says, “We are all very, very sick, and it does not matter much, is Esther’s line” (108). Unlike her two friends, Liz and Alix, she remains a spinster and seems quite happy with her isolated life. She pursues her studies and remains satisfied with her life. Although we think that she is satisfied with her study, her job and life as a whole but later on we find that she starts to have an illicit affair with an Italian anthropologist. She gains fame through her writings and her lectures. Fully aware of her inner state of feeling she admits that she is not an ambitious person with unrealistic dreams. She knows that “her interests were pointless but harmless. I am not ambitious. I do not seek answers to large questions” (83).
Alix Bowen, a positive character in the novel, is a liberal humanist who drives a long way across London to teach a group of lawbreaking girls who have committed different kinds of crimes. She is introduced as an adorable character. In fact, her innate kindness makes her help anyone who is in trouble. It is at a political rally that she meets her first husband, Sebastian. Under the influence of him she starts to see the world with another vision. But later she finds that marrying him she has been her greatest disaster in life. Feeling unexplainably displeased with her life she even once tries suicide. But giving birth to her baby her state of emotional feelings changes. She has fallen “helplessly, hopelessly, recklessly in love with the baby.” (98). Sebastian, who started withdrawing from his family and spending most of his time out of the house, drowns in a swimming pool. This accident makes Alix suffer a lot because she sees herself guilty of not playing her role properly as his wife, and for not providing him with a more careful atmosphere at home.

The objects of Alix’s concern are less advantaged, although by and large less neurotic. They include law-abiding young Asian girls seeking a few qualifications: middle-class women attending evening classes in order to get away from their children or their husbands or the emptiness of their homes: elderly autodidacts of both sexes and all classes: an illiterate, handsome, paranoid building-site manager; a refuse collector; and, of late, the criminal inmates of Garfield – heroin addicts, thieves, prostitutes, muggers, infanticides, a couple of forgers – all of them selected because they are considered suitable for the experimental psychiatric approach of Garfield unit. (108)

Drabble claims that this novel criticizes the condition of modern society, and declares that the main part of her novel tries to depict what is happening in society, in media, universities and, as a whole, in modern contemporary world. It is about the
society in transition, with the hope and expectation that means and new concepts of modern people can bring an accepted and valuable change to their baseless and isolated world. The other character who represents the real condition of society in this novel is Jilly Fox. Jilly is a criminal who commits illegal acts as they proved her pleasure and excitement: “It was boredom that had driven her to drugs and crime: and in her case, the crime had not been wholly in pursuit of the drugs, it had been embraced for its own sake. For thrills, for excitement, for a sense of being alive, for a momentary freedom from the tyranny of time” (278). Finding her in Garfield, where she teaches, Alix tries to find a way to help her. As a social worker who feels herself responsible about society and the welfare of its members, she attempts hard to make Jilly’s world different and to transform her vision towards her life. Later she finds that Jilly’s misbehavior is caused by the mistreatment she experienced in prison. Reading Jilly’s letter Alix seems not only her deep love for her but also her emotional need to be with her all the time. In spite of her wish to remain with Jilly she changes her decision because of people’s advice to stop visiting the criminal girl. After their last meeting, the horrifying murder of Jilly brings a complete change in Alix’s vision. She thinks that she has failed in her duty as a social worker. Lacking the power to perform her moral and professional obligations makes her feel disappointed. Alix, unable to take a look of Jilly, says:

I see horrors, I imagine horrors. I have courted horrors, and they have come to greet me. Whereas I had wished not to court them, but to exorcize them. To gaze into their eyes and destroy them by my gazing. That have won, they have destroyed me. There is no hope of a peaceable life, of a life for the people, of a society without fear. Fear grows. Flourishes, is bred, blossoms, flames. That woman and her baby, they pause for ever on their front step. The street will destroy them.
I am defeated, thought Alix. We are defeated. But how can I admit defeat? Is it the wrong battle I have been fighting, all these years? (337).

In this novel Drabble examines different aspects of modern existence such as the political, economic and social life of Britain over the last decades. Her narrative chronicles the eighties in England society and also compares it with the sociological condition of the last decades. This novel portrays her gloomy vision of the modern world which is hidden behind its glittering title. Writing the trilogy she utilizes classical texts as a means to mirror the changing perspectives, convictions and feelings of the modern people. Amalgamating the old and the new she tries to get her readers into the core of the realities which prevailed in the world around them. To create a bond between her characters’ past and future she uses mythological elements and the severed head images. Portraying these images enables her to depict the sociological, historical, and psychological position of contemporary world better. The theme of the severed heads which is noticeable throughout the trilogy rises for the first time in the first novel when the subject of the Harrow Road murderer is discussed at Liz’s party. The topic of the discussion is about the killing of seven female victims which is creating the threat for contemporary people.

Unsuspected by the heroines of the book the murderer is Paul Whitmore, a man who lives in Esther’s apartment, and who has not a very harmful look or objectionable manner. Coming together to talk about Liz’s separation, three friends can hear “the muffled comforting hums of the Black and Decker of the quiet man upstairs” (106). It seems that there is a meaningful interrelation between the paintings of Esther and the motif of the severed heads. Her research on Carlo Crivelli leads her to reconsider and examine various drawings of John the Baptist “preaching,
baptizing, denouncing, and headless. One severed head led to another, and she had spent hours musing over Judith and Holofernes, over Perseus and Medusa, over David and Goliath, over Caravaggio and Artemisia Gentileschi and Gioliath” (The Radiant Way 194). All the images of the severed heads remind the readers of the possible link between the brutality of the modern world on the one hand, and the classical and religious iconography of the last decades, on the other.

Esther is the character through whom the severed head motif is emphasized. She is a research scholar of religious art of the Italian Renaissance. She attempts to find the relation between what happened in the Harrow Road, where severed head has actually been found, and its historical roots. Visiting Claudio for the last time in Bologna in the period of his sickness, she finds that she “had wasted her entire adult emotional life on a fantasy” (The Radiant Way 328). His death forces her to come face to face with her unreal perceptions about her life and the world around her. This condition compels her to think about the state of her emotional feelings, “her emotional relationships throughout her life had been based partly on her desire to avoid normal sexual intercourse” (328). She finally is able to combine the rational side of her mind with the emotional part of her existence by the assistance and emotional support of Robert Oxenholme, the one she marries in The Gates of Ivory.

Respecting her ancestors, the trilogy on the whole reveals the controlling effect of the writers like Wordsworth and Bennett on Drabble’s writings. While paying close attention to her first group of novels one will find that these works in most part embody her attraction to Wordsworth’s works, in the sense that there is a need to withdraw from an oppressive society into a close relationship with nature, and in utilizing the imagery to symbolize the importance of the state of one’s emotional and psychological condition at the same time. However, in the trilogy Drabble represents, in the thematic and symbolic levels her affinity towards Arnold Bennett.
Her depiction of the characters in this phase reveals her soul trying to free itself not by escaping but by accepting Drabble’s responsibility to the wider community. At the practical level too, her trilogy like that of Bennett’s centers on a more communal themes and concerns in order to provide a wider view of her society and the contemporary world. Writing about Levinas’s concept of one’s moral responsibilities towards one’s community Richard A. Cohen states:

> The critical moments of Levinas’s thought follows from its uncompromising start in the radical imperatives of ethical service, in an unremitting critique of all the more or less subtle circuits of self-love, self-satisfaction, and self-relation. In those circuits, however serene or strenuous, however abstract or existential, including the whole of being or culture, the subject complacently returns to itself, overlooking, ignoring, neglecting, abandoning, escaping, and otherwise refusing the priority of its moral responsibility to and for the other person. (*Humanism of the Other* xxvii)

In fact, one of the most significant similarities between Drabble and Bennett which is easily observable in the trilogy is their use of symbols such as houses which reflect the psychological state of their characters in the works of both writers. For example, Liz’s personal development has been symbolized through her escape from her unpretentious parental house in Northam to her euphemistic and overambitious house of Harley Street. The great feeling of pleasure Drabble’s characters feel while enjoying nature reflects Wordsworth’s same experience when he escaped to nature from all existing anxieties of his age. While walking in the natural green part of the country, Liz, Alix, and Esther feel themselves as if in paradise, and find a new vision about the world. The closing scene of *The Radiant Way* might show their hope about the future:
Where they stand it is still, but above their heads, high in the broad leaves of the trees, a high wind is passing. It shakes the leaves, the branches. The leaves glitter and dance. The spirit passes. The sun is dull with a red radiance. It sinks. Esther, Liz, and Alix are silent with attention. The sun hands in the sky, burning. The earth deepens to a more profound red. The sun bleeds, the earth bleeds. The sun stands still. (*The Radiant Way* 396)

It is in the nature that three friends feel a kind of sudden revelation. In Drabble’s work nature is depicted like Eden: “The green hill slopes up behind them to the brilliant azure. Large pink lambs, surreal, tinted from the red earth, stand outlined on the hill against the blue. An extraordinary primal timeless brightness shimmers in the hot afternoon air. A slight breeze moves the grass like waves on water” (395).

It seems that Drabble in the trilogy examines different aspects of an individual’s life which is in fast transition. She talks about her dissatisfaction with the modern unstable condition of marital lives of many characters. She also scrutinizes the impact of the family and parental affection on the lives of children. She also deals with modern people’s new and unclear expectations from their ancestors which is the reason behind keeping them away from their origins. Drabble always wishes to be a true witness of the society and has the capability to portray the problems prevailing everywhere around the world without providing any personal judgment. She is eager to write about the complicated, conflicting and ambiguous attitudes of contemporary people, and leave other things for her readers to surmise.

The close reading of the trilogy can also affirm the chance of reading these works under the theory of intertextuality, the term that dates from the 1960s. Arguably Julia Kristeva writes in her article “The Bounded Text” that this theory would be applicable wherever we come across the discourses about the texts. Basically the theory of intersexuality is about the claim that a text cannot be
considered and come to existence as a self-supporting whole, and so cannot be regarded as an independent and closed system. In fact, this happens, for the author of a book is a reader of texts before producing his or her own texts. In the case of Drabble’s trilogy too we can consider it in the light of this theory since her work too is filled with references, quotations and also influences she took from her childhood, literary readings and so on. Therefore this kind of reading is quite suitable and without doubt fitting to her trilogy. In an interview with John Hannay, she declares:

The problem with someone with a background like mine is that I’m overloaded, not under loaded with literary allusions. And in order to communicate with people who are not thus weighted down, I have to try to conceal and forget things, or make sure that they are coming from very deep, rather than all over the top of the text. (130)

The intertextual aspects which are observable in Drabble’s trilogy force her readers to turn back and read her earlier works. Throughout the trilogy we come across with characters introduced by the narrator in her previous novels. As a matter of fact one of the focal points of this theory is avoiding closing the text in a single point of time. Moreover, it attempts to keep the end of the work open by pouring the previous text into the next one. As an example we are once again informed about the present life of the characters who are invited as guests to Liz’s New Year’s Eve party, in *The Radiant Way*, whom we meet in Drabble’s earlier novels. Kate Armstrong and Ted Stennett from *The Middle Ground*, and Anthony Keating from *The Ice Age* are seen coming together and mixing with the other guests. So the readers eagerly want to know what happened to this character between the discussions of the texts. Here we see Anthony Keating whom we met for the last time in prison “talking of God”, not financial matters, because of his spiritual change. Again in *A Natural Curiosity*, we have Len Wincobank, who was a property developer in *The Ice Age*, but here we find
him talking much about the natural spaces unlike last time when he was not able to see any point in nature and its redeeming influence upon one’s soul.

Even in the other work in the trilogy, *The Gates of Ivory*, Rose Vassiliou and her son Konstantin from *The Needle’s Eye*, come into view once again. In fact, in this novel Konstantin’s character is depicted as a photographer who is taking snaps of the frightful condition in Cambodia. He is introduced as the one who befriends Stephen Cox in Bangkok and takes him to the border into Khmer Rouge territory. We see Rose who is leading a very isolated life while waiting for a long time to receive news from her son. Mixing characters from her earlier novels into the present one enables Drabble to provide a rich and united work which stands the traditional techniques of closed ending novels. This means helps her to show not only the concrete view of the last decades but also to embody her typical interest in life’s continuity and the characters’ perpetual attempt to form their lives based on the right and moral choices.

The other example which shows Drabble’s affinity to and admiration for her predecessors is that allowing the entry of fairy tales in her work. She creatively combines the Cinderella tale with modern plots to guide her readers in order to find a more spiritual meaning out of their fragmentary lives in contemporary age. In fact, each one of the characters is to some extent associated and related with some event or incident in the Cinderella fairy tale. For example, while in Cambridge Liz never refuses to comply with “the rules of spending a night, illicitly, out of college. Like Cinderella, she returned at midnight” (*Radiant Way* 86). Another instance which shows that these characters are reflecting the modern concept of Cinderella happens at the time of Alix’s marriage with Sebastian. In fact, Sebastian can be viewed as a handsome charming Prince with, “wide-eyed, golden-red-haired, and sunny” (*The Radiant Way* 87). Like what usually we see in fairy tales Drabble provides a kind of
fairy-tale closure of her novel when “Sebastian bought her a ring, with a little gold heart and an inscription.” Like the fairy-tale promise of love and happiness ever after when the narrative opens Alix is dressing for Liz’s New Year’s party and wondering what her makeup “will look like by midnight. Will she be transformed into an uneven, red-faced, patchy, blotchy clown?” (*The Radiant Way* 3) However, Drabble’s intention of creating characters that confidently represent their modern stories through traditional fairy tales is to help today’s people to form a strong bond between the old and the new and innovate a new pattern of moral behavior which is not ignorant of their obligations towards ethical standards and values of their ancestors.

Drabble’s open-ended style of writing creates the opportunity for her characters to fulfill their quest for wholeness with nature and community. In the trilogy she employs the quest plot for her characters like what Virginia Woolf did in her literary works. As a matter of fact Woolf has provided important elements for Drabbles’s quest patterns. This quest which can be seen as a kind of search for selfhood in her earlier works turns to a kind of arduous attempt for unity and wholeness with the entire society. In her trilogy there are scenes in which we here about this writer. For example, in Liz’s party there are characters who are talking about Woolf. As another instance we can mention the time when Alix is describing her former in-laws’ elegant manners saying, “Sebastian’s parents were artists of some repute . . . Bloomsbury and St. Ives were more their style” (*The Radiant Way* 82).

Drabble’s first book of trilogy opens with a party that reminds readers of the same occasion which happens in the house of Clarissa Dalloway in Woolf’s novel. Arguably we are informed through Alix about one of Woolf’s major presumptions when she challenges the accuracy of the notion of the individual self. Pondering about her new vision of life she says that while she grew older she had started:
seeing people perhaps more as flickering in permanent points of light irradiating stretches, intersections, threads, of a vast web, a vast network, which was humanity itself: a web of which much remained dark, apparently but not necessarily unpeopled: peopled by dark, the unlit, the dim spirits, as yet unknown, the past and the future, the dead, the unborn … and in these discreet anonymous dark curtained avenues and crescents were but chance and fitful illuminations, chance meetings, chance and unchosen representatives of the thing itself. We are all but a part of a whole which has its own, its distinct, its other meaning: we are not ourselves, we are crossroads, meeting places, points on a curve, we cannot exist independently for we are nothing but signs, conjunctions, aggregations. (*The Radiant Way* 73)

The above passage is both an echo of Woolfian philosophy and a blueprint that Drabble wants to convey to modern people. The moral obligation of human beings toward their families, parents and their history is what Drabble intends to convey through her broadened vision in her later novels of the trilogy.

In the second book of the trilogy, *A Natural Curiosity*, Drabble continues the story of her three main characters from the first book of the trilogy. Moreover, in order to highlight the positive qualities of her main characters who are more willing to help the members of their society she gives a full account of the negative character, Angela Malkin Whitmore. She is the mother of the murderer of Harrow Road. It seems that Drabble is very eager to travel through contemporary roads in order to investigate the reasons and roots for the cruelty and chaos of the modern time in *A Natural Curiosity*. In this novel also her character’s curiosity in the Paul Whitmore story and her enthusiasm to know the cause of his criminal manners, directs her to a
search of England’s Celtic past. So the fascinating concepts of history and mythology are some of the important shaping elements of this novel too.

Drabble talks about her intention of writing this novel in the beginning pages of the book: “I had not intended to write a sequel, but felt that the earlier novel was in some way unfinished, that it had asked questions it had not answered, and introduced people how had hardly been allowed to speak” (A Natural Curiosity v). Describing the condition of the eighties Bradbury writes in The Modern British Novel that:

British terms, “The Eighties” is in effect the well-marked period between Mrs. [Margaret] Thatcher’s election in 1979 and her fall from grace eleven years later. It was a time of many reappraisals and apocalyptic feelings among a good many of its artists and intellectuals. “It’s suddenly chic to be rich, and unchic to be a socialist,” noted Margaret Drabble, remarking on the fading of the liberal-left consensus that had played a large part in British post-war intellectual life. Now it was, she pointed out, considered “bad taste” to complain that all was not well, and yet writers always did have “a natural curiosity to know what’s going on underground.” That “natural curiosity,” that look “underground,” became one central theme of Eighties fiction, and not least in Drabble’s own work. This was the era of some of her largest, bleakest and most weightily realistic novels about the state of the nation and the world, worked in which the security of decent liberalism is constantly broken down by the late-modern chaos. (400-01)

Fully aware of the state of affairs in the world Drabble writes about a society which approaches a new decade while its people are confused and uncertain about their future. Her trilogy is another literary work which reflects this period of history.
One of the ways in which the novel has attempted both to accommodate to and protect against a world of expanding historicism has been by trying to assimilate the process of the Second World War saw a remarkable revival of the novel sequence . . . . There is a significant link here between the condition of England novel and the novel-sequence, in connected works such as . . . Margaret Drabble’s more recent trilogy . . . (Connor 136)

Drabble, who wants to answer the questions raised in her earlier works, writes the trilogy. Roberta Rubenstein one of her critics, said, “The author’s own ‘natural curiosity’ about her characters’ lives compelled her to extend their concerns into a second volume that imaginatively extends, intertextually revises, and-it must be admitted occasionally befuddles the issue that animate the narrative it succeeds” (105). Broadening her characters’ vision about life Drabble makes them experience the changing moral standards of the modern age in order to provide guidelines for today’s inhabitant of the world.

In the trilogy Drabble’s third person intrusive narrator can be found in the most important parts. In her attempt to reveal the major motif of the novel she declares, “No, not a political novel. More a pathological novel. A psychotic novel” (Natural Curiosity 194). As she declares, these books are about Western civilization and the experiences that each individual contemporary man feels. It also portrays their new style of living, and their answers to new predicaments that they confront.

Arguably Drabble has always had a positive vision about motherhood. In the second book of her trilogy, she depicts the maternal aspect of her character, Alix. Here we see her children, “Nicholas in Sussex, landlord in his farmhouse, inheritor of lands, painter of increasingly large canvases, and lover of Isle Nemorova. Sam at his
sixth form college, studying biology, mathematics, chemistry, physics. She is their ever loving mother” (Natural Curiosity 125). Drabble’s women love their children intensely. In an interview with Dianna Cooper-Clark she talks about this relation:

I see motherhood in such positive terms that I feel almost embarrassed to state it. I think it’s the greatest joy in the world. But it is also a very personal thing. I just happen to like it. And it’s a relationship that, in fact, avoids the problems of sex. It’s a very pure form of loving, which sex rarely is. The accepted view today is that sex is a power struggle of some sort or other; or else it’s fragile and about to go wrong. Whereas, maternal or parental love is permanently good. I see parental love as an image of God’s love. …I think this is true, that you love your children in a way that has nothing to do with reason or with justice. It has a great deal to do with goodness and love and lack of self-interest. (Rose, Critical Essays 28)

Since these books encompass so much of British society, Drabble feels the need to emphasize the communal qualities of her characters and their positive social role as well. For example, the references to the angelic qualities of Alix in this second book are more sensible than in her previous novel. We have another scene in which she is driving to the prison to visit Paul Whitmore, and she finds that she:

Intensely enjoyed her solitary drives, her occasional solitary walks. . . . The buried romantic dreamer of her childhood was coming to life again in her, in these northern lights and levels. A battle was being waged in her between the romantic and the statistical, the solitary and the sociological. Her good angel and her bad angel. But which was which?” (A Natural Curiosity 101)
Drabble shows Alix’s efforts to help Paul Whitmore and her eagerness to find the reason behind such modern criminal behaviors. Finding his mother Angela responsible for the abnormal attitudes of the murderer she becomes his angel. Unlike what her name might suggest, Angela has left her young son. Lacking the pure maternal love and affection he turns into a rebel. His mother acts as a “destroying angel. Angela Whitmore had not loved Paul Whitmore, and as a result he had killed several innocent strangers” (225). In the second novel, Alix’s character is depicted as the main symbol to show how one’s moral acts can change the standing of the families in society and consequently the entire society. Receiving her mother’s love and care Alix’s son on the other hand is shown caring for his elderly grandmother until her death. Angela Whitmore is the antithesis of Drabble’s good characters: “The Bad Mother. The Runaway Mother. Can she be blamed for everything? Can she be blamed for the disaster of P. Whitmore and the deaths of his random victims?” (165). Criticizing the mothers who ignore their responsibilities to their children, Drabble subtly brings out the essentiality for the existence of loving mothers who play their role effectively.

In the third book of the trilogy, The Gates of Ivory, Drabble again attempts to separate the right from the wrong, believing that her characters have enough strength and knowledge by this time to take moral decisions in this phase of their lives. About this work she states, “(t)his is a novel-if a novel it be-about Good Time and Bad Time” (The Gates of Ivory 3). In fact one can consider this novel as Drabble’s expanded interest for exploring the reasons behind the mass violence which stems from her previous book. When Stephen Cox decides to go to Cambodia and tackle Pol Pot’s “Killing fields,” we observe one of the frightful scenes of modern history: “this was a story without heroes and without salvation. It had only victims” (17). Drabble discusses the future of families and the society in these books. In this last book of her
trilogy, she expresses her curiosity about the future of written works of literature. She says, probably modern people will “(bypass reading: cut out the text: inject the title. A technique for the year 2000)” (The Gates of Ivory 283). Since the books of the trilogy are interrelated, Drabble gives a nutshell account of the things happening to her characters in the previous works to help her readers follow the story appropriately.

Quite a lot has happened, in the last eight and a half years. Charles has been divorced and remarried and divorced again. Her mother has died. Esther has married. She herself has met Stephen Cox, and failed to marry him, and now she is about to bury him. She has a step-grandchild and another very much on the way. She has moved house. Her sister Shirley has been widowed, and has married a Canadian metallurgist and gone off to live in Alberta. Her daughter Sally has graduated and got a proper job with Soughwark Council and bought a flat with her friend Jo on a double mortgage. Her daughter Stella - no, she cannot bear to think about her daughter Stella. Will Stella ever forgive her and come home? (431)

The horrible and serious condition of the world which has been depicted in the Horror of the Harrow Road, in an earlier work, leads to the terrible situation of life in Cambodia. As a matter of fact Erich Fromm talks about the roots of human unhappiness and feelings of depression, in his book The Sane Society. In a chapter named “Man in Capitalistic Society”, he seeks the reasons behind contemporary people’s alienation from their true selves. He remarks:

Alienated man is unhappy. Consumption of fun serves to repress the awareness of his unhappiness. He tries to save time, and yet he is eager to kill the time he has saved. He is glad to have finished another day without failure or humiliation, rather than to greet the new
day with the enthusiasm which only the “I am I” experience can give. He is lacking the constant flow of energy which stems from productive relatedness to the world.

Having no faith, being deaf to the voice of conscience, and having a manipulating intelligence but little reason, he is bewildered, disquieted and willing to appoint to the position of a leader anyone who offers him a total solution. (182)

In the trilogy the concept of death can be considered as one of the major themes of the works since it brings a change in the vision of the characters about the realities of life. It is not only Liz’s mother, Rita Ablewhite, who dies in this work but there are also some other aged people whose lives come to an end, for example, Howard Beaver who was a poet, Alix’s ex-mother-in-law, her own parents and father-in-law, and Esther’s ex-lover. Some other characters in trilogy who die are: Alix’s ex-husband, the husband of Liz’s sister who committed suicide due to the crash in his commercial activities, the young girl Jilly Fox who is innocently murdered and Stephen Cox, the one who engages in a frightful adventure in Cambodia. As a matter of fact it is the death of so many members of Alix’s family which brings about a complete change in her moral vision. Equipped with her new non-materialistic view of life she starts to find some meaning in her life, and to search for something beyond her detachment, a sort of spiritual reunion.

Growing older we see that, like Drabble, her characters are concerned more with social and global issues. In this phase of Drabble’s writing we also get to see different contemporary situations, for example, about Aaron Liz’s stepson who achieves success as a play writer and who is expecting his baby from an older woman, Hattie Osborne. The other character we see once more in this novel is Gabriel
Denham who saves Liz while in she is in suffering from Toxic Shock Syndrome in Asia. Konstantin Vassiliou is vital to the action in the Bad Time portion of the book. Drabble has created her own universe of characters and sticks with them, just as she portrays her strong women as supporting their families through growth and change. Analyzing her characters’ life in detail she attempts to reveal the importance of playing one’s right part in making one’s earth a better place to live in. Her characters expand their perspectives in this novel. As an instance, it is in *The Gates of Ivory*, where Esther opens her eyes wider to the realities which are happening around her; she starts to scrutinize her relations with her close friends with a deeper insight after her return to London and her marriage to Robert Oxenholme when she is almost fifty years old.

Looking more profoundly to her friend’s life Esther tries to change her lifestyle. In order to provide a feeling of security in the violent contemporary world she marries at this age. It changes her frame of mind about life and the people around her. She thinks of marriage thus, “It has a special poison brewed in its very name. Once I knew who I was, and now I no longer know. Is it good for me, this uncertainty?” (298). Fulfilling the emotional part of her body she understands that care and love of the other brings a pleasant feeling in her heart. She even takes pleasure in the touch of her husband when “Robert squeezes her arm. Suddenly a great lightness of heart fills Esther, a white wave of happiness” (301). In the last scene of the novel we find them both chatting in “a backstreet sandwich bar, drinking black coffee from thick white cups and sharing a cheese and pickle roll. What they are thinking about? From here, it would be hard to say. Their heads incline seriously together, and they are deep in conversation amidst the clientele of van drivers and motorbike dispatch riders.” (434). Although we are not informed about the content of their conversation yet obviously Drabble creates a situation to show that she in
company of the others feels happier and secure about her future. Esther’s act of coming together with her husband also convey her writer’s blue-print that love is the only means which has the capacity to cure modern people’s horrors and fears of living a lonely life in this complicated world. Drabbe creates this capacity in some of her characters through the vehicle of art. Myer in this regard states:

All Margaret Drabble’s leading characters are “incomplete and mutilated” in some way, all deformed by guilt and the puritan conscience. Many of her minor characters are artists…and her work shows continuing and intelligent reflection on the place of the arts in society. This preoccupation is integrated both with her social panorama and her persistent analysis of the puritan inheritance and the possibilities of salvation. “Culture” for her means not the formal educational process, but the liberalising and humanizing effect of the arts. They are a means towards salvation, for they help the individual to grow and to understand love. (Puritanism and Permissiveness 130)

Drabble shows without doubt that one’s relation with others, especially with one’s friends, can bring a feeling of security because they can share their sad and happy moments together. Obviously in the process of writing of the trilogy we find that Drabble’s characters gain strength from their relationships with their families and friends. The three friends of the last book “may not be getting any younger, but they are not getting any older either. Time is an illusion, they can arrest it. Yes will defy the English climate, and make a plan. Their spirits rise” (460). Closer together Drabble’s three friends are shown walking together satisfactorily in the summer while vowing to each other that “Husbands and grandchildren and illnesses and affairs of state must not be allowed to sunder them” (459).
One of the interesting means Drabble employs artistically in her trilogy is her use of the intrusive narrator which shows her withdrawal from the traditional narrative techniques by talking to her readers very frankly and directly. We know that she used this style in the novels belonging to her second group of works but here the difference is that she uses this vehicle more confidently. However, utilizing this technique assures her readers that she has full knowledge and perception about the situation of contemporary existence.

Keeping the notions of the traditional concepts of life alive through her contemporary novels, she reveals her attempt to find her own voice while continuing her respect and admiration towards her ancestors. However using the intertextuality technique of writing in the trilogy provides her with more space to reach her goals. Her characteristic concern and engagement with history and origins is fulfilled by using this devise since it requires no ending for the text. Fully aware of the historical changes through literary works that she studied, Drabble utilizes the nineteenth-century traditional style of writing while giving credence to her new voice of the late twentieth-century style. She shows her readers how her twentieth century characters are able to cope with life’s predicament by love and care they give to the members of their family, society and the world. She portrays the characters who “value qualities of nurturance, connection, and responsibility for others. These characters differ from typical nineteenth-century characters of feminine virtue, however, by having a strong sense of their own autonomy” (Sizemore 17). Actually her characters reach this autonomy when they widen their vision through mingling with the crowded communities. Using their natural instinct they try to bring positive changes to a chaotic world by saving the lives of the people who are disoriented and isolated.
In the last book of the trilogy Drabble adopts the notion of Good Time and Bad Time simultaneously. In fact, she in this work she claims the idea of existence of the paradoxical parallel condition that people of modern age experience at the same time. She depicts the life of the people who are living comfortably in the Good Time while in other parts of the world there are lots of men who are living in a state of miserable pain and torture in the Bad Time. Drabble tries to show in trilogy these two contradictory plots which come at the same time and in a similar way. For example, she depicts the “Good time” of modern Londoners style of living with and in the Cambodia’s war in the “Bad Time”. According to her:

Good Time and Bad Time coexist. We in Good Time receive the messengers who stumble across the bridge or through the river, maimed and bleeding, shocked and starving. They try to tell us what it is like over there, and we try to listen. We invoke them libations of aid, with barely and blood, with rice and water, and they flock to the dark trenches, moaning and fluttering in their thousands. We are seized with panic and pity and fear. Can it be that these things happen in our world, our time?

The dead and the dying travel fast these days. We can devour thousands at breakfast with our toast and coffee, and thousands more in the evening news. (3-4)

To make this possibility more sensible for the readers, in the third book of the trilogy Drabble investigates a parallel position in a scene which she writes about the idea of the bridge which mingle Good and Bad Time together. In the opening scene of this novel she speaks directly to the reader and asks them to “Imagine yourself standing by
a bridge over a river on the border between Thailand and Cambodia. Behind you …
all the Good Times of the West. Before you, the Bad Time of Cambodia. You can peer into the sunlit darkness if you wish” (3). In another occasion we see Alix who is walking across the bridge towards the underground station where she notices a cormorant:

A neat, smart, sleek, snake-necked historic bird, its head held high above the shimmering effluent and bobbing polystyrene, it rides the flood, then dives, and then resurfaces. It knows the river. It risks the river. It knew Caractacus, it knew Captain Cook, it knew Conrad, it knew Stephen Cox, it knows Alix Bowen. It is a river-wise London bird. It cheers her. Her step quickens. (294-95)

Again in this scene Drabble uses the concept of the cheerful bird as a symbol to draw the main theme of the trilogy that is, keeping one’s fate for a better future.

In the trilogy the reader can see that how Drabble’s narrative strategy has moved away from the constraints of a conventional realistic tradition. Seeking carefully and thoroughly for an appropriate narrative technique which has the capacity and potentiality to embody the complicated aspects of modern existence and fragmentary condition of the society, Drabble has found that leaving her text open she can freely portray the experiences of her characters. Her novels convey the sense that they are not discrete, finished statements but continuing explorations of life’s diversity. Lorna Irvine in her article entitled “No Sense of an Ending: Drabble’s Continuous Fictions” writes, “Nonetheless by refusing to end her novels, Drabble glorifies the human capacity to survive without illumination” (Rose, Critical Essays 84).
The books of the trilogy once again show Drabble’s interest to leave the end of her novel open. Avoiding closure one of the means Drabble uses to reach her aim is the representation of the characters from her earlier works. As an instance in the third book of the trilogy in order to reveal her insistence we are introduced to Mitra Akrun whose destiny and fate are left unknown to readers by employing different probable plot advancement:

Mitra Akrun is a para-social worker in a resettlement centre in Montreal.

Mitra deals in crack in Washington.

Mitra is writing his life story in little red notebooks.

Mitra is born-again Christian.

Mitra has murdered a fellow-refugee in a hostel in New Zealand.

Mitra sits in front of a prison psychiatrist in New Zealand and confesses to multiple trauma.

Mitra is working as garden maintenance man in Kent. (*The Gates of Ivory* 341-42)

The readers are left to guess the possible fates that Mitra can receive. Leaving the end of her text open Drabble once more is going to emphasize on the continuity of life. So although this ending might not be suitable enough for her readers yet it shows the moral junctures modern people come across. Furthermore, Irvine’s remark might be worth mentioning:

Drabble’s preference, then, as she concludes each of her novels, for affirmation rather than denial, for continuance rather than ending seems striking enough to insists on an investigation of the effects of such a
preference on the overall structuring of the narratives. Indeed, this preference must be recognized also as philosophical, a choice.”(74)

In the third phase of her novel writing Drabble found a new direction. As a matter of fact her trilogy forms a work which relies on the new experiences of her modern characters. She shows how important is the role of each individual character in shaping of his or her society. The trilogy demonstrates how, in Drabble’s realistic portrait of society, her heroines care about the others, thereby stabilizing a better and healthier society. At the end of the trilogy, she makes Esther finally face her sexual problems, Alix establishes a strong relationship with Brian, and Liz confronts the secret of her past.

In the trilogy Drabble uses multiple techniques of writing to bring the core of her moral philosophy to the surface. She shows how far she has moved from her limited narrow vision of her earlier works to her recent novels of social and global scoops. During this long journey her characters become more conscious about the others. Arguably they find that by ignoring their responsibilities towards their other fellowwomen they may reach their Utopia but they will feel an emptiness and anxiety of another kind. Apparently they might find themselves free from their positive obligations and old bonds but ironically they become caught up in a new form of entrapments. To put in Fromm’s words, they might escape from the first trap but by choosing an unreal path they transform themselves into a “small cog in the machine.” But hopefully her characters finally become capable of feeling “an extraordinary primal timeless brightness” (Radiant Way 395) when they equip themselves with richer means, that is love, of the nature, mother, their origins, societies and the world around them.
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