

**Portrayal of Postmodern Societies in the Select Novels of
Hilary Mantel: A Baudrillardian Study**

**Thesis submitted for the Award of the Degree of
DOCTOR OF PHILOSOPHY
in
English**

**by
Abdul Wahied Wani
Registration Number 11816312**

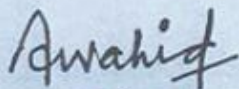
Supervised by
Dr. Sanjay Prasad Pandey (11951)
Department of English (Professor)



**LOVELY PROFESSIONAL UNIVERSITY
Phagwara, Punjab, India
2025**

DECLARATION

I, hereby declared that the presented work in the thesis entitled "Portrayal of Postmodern Societies in the Select Novels of Hilary Mantel: A Baudrillardian Study" in fulfilment of degree of **Doctor of Philosophy (Ph. D.)** is outcome of research work carried out by me under the supervision of Dr. Sanjay Prasad Pandey working as Professor in the English of Lovely Professional University, Punjab, India. In keeping with general practice of reporting scientific observations, due acknowledgements have been made whenever work described here has been based on findings of other investigator. This work has not been submitted in part or full to any other University or Institute for the award of any degree.



(Signature of Scholar)

Name of the scholar: Abdul Wahied Wani

Registration No.: 11816312

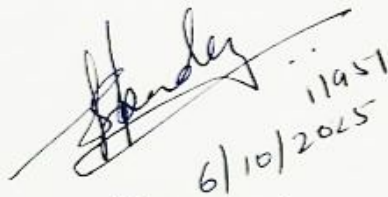
Department/school: English

Lovely Professional University,

Punjab, India

CERTIFICATE

This is to certify that the work reported in the Ph. D. thesis entitled "Portrayal of Postmodern Societies in the Select Novels of Hilary Mantel: A Baudrillardian Study" submitted in fulfillment of the requirement for the award of degree of **Doctor of Philosophy (Ph.D.)** in the English is a research work carried out by Abdul Wahied Wani Registration No. 11816312 is Bonafide record of his/her original work carried out under my supervision and that no part of thesis has been submitted for any other degree, diploma or equivalent course.



(Signature of Supervisor)

Name of supervisor: Dr Sanjay Prasad Pandey.

Designation: Professor

Department/school: English

University: Lovely Professional University,
Punjab, India

Abstract

This PhD thesis explores the portrayal of postmodern societies in selected novels by Hilary Mantel through the lens of Jean Baudrillard's theories on simulacra, hyperreality, and the fragmentation of reality. The selected texts— *Every Day is Mother's Day*, *Vacant Possession*, *Eight Months on Ghazza Street*, *A Change of Climate*, *An Experiment in Love*, and *Beyond Black*—offer a profound examination of contemporary social structures, identity, and the complexities of human experience in a rapidly changing world.

Using a Baudrillardian framework, this thesis argues that Mantel's narratives encapsulate the oscillation between reality and representation, where characters navigate a landscape increasingly defined by simulacra—images and constructs that replace and distort the 'real'. The analysis begins with *Every Day is Mother's Day*, which sets the tone for the exploration of domestic space as a constructed reality and its implications for individual identity. In *Vacant Possession*, Mantel dissects the interplay of memory, possession, and absence within a community, reflecting Baudrillard's notion of the hyperreal in postmodern life.

Subsequent chapters delve into *Eight Months on Ghazza Street* and *A Change of Climate*, revealing the impact of socio-political realities on personal narratives and the tension between individual and collective experiences. Through *An Experiment in Love*, the thesis highlights the paradox of intimacy amidst societal detachment, capturing the characters' struggles to find meaning in a commodified emotional landscape. Finally, *Beyond Black* serves as a culmination of Mantel's exploration of postmodernity, as it confronts themes of the unseen and the spectral, echoing Baudrillard's assertions on the hyperreal construction of societal narratives.

In the novels *Every Day is Mother's Day* and its sequel, *Vacant Possession*, Hilary Mantel crafts a claustrophobic mother-daughter and troubled social relationships where personal identity and existence are in constant flux. The eerie and grotesque atmosphere in these novels underscores the hyperreal quality of their experiences. It

has been seen how the mother, Evelyn, and her daughter, Muriel remain alienated and devoid of any love. Mantel's *Eight Months on Ghazzah Street* deals with the trials and tribulations of a woman, Frances Shore in Saudi Arabia. It has been analysed how the tensions and misunderstandings arise from cultural-clashes. It becomes very difficult to assimilate by a Western expatriate to adjust among the local Saudi society. *A Change of Climate* deals with the traumatic life of Ralph and Anna Eldred during the Apartheid era of South Africa. The novel, *An Experiment in Love*, narrates the story of a teenager Carmel McBain who along with other girls like Karina and Julianne study in a university. The teenager girls' obsession for sex remains the recurring theme in this novel. It sheds light how sex permeates in mind of the modern generation. The novel, *Beyond Black*, deals with the life of a professional medium, Alison Hart and her assistant, Colette. This novel blurs the line between the living and the dead, and in this way, it questions the nature of reality. This research aims to contribute to the understanding of contemporary literature's engagement with postmodern theory by revealing how Mantel's work reflects and critiques the complexities of identity, reality, and representation in late modernity. The findings underscore the relevance of Baudrillardian analysis in literary studies and illuminate the intricate ways in which Mantel's storytelling resonates with the underlying currents of postmodern society. Through this study, the thesis positions Mantel as a vital voice in the discourse of modern literature, compelling readers to reconsider the narratives we inhabit and the realities we create.

Acknowledgements

With the divine grace of Almighty, it gives me immense pleasure to extend my gratitude with open arms to all those persons who helped me or those who were associated with me directly or indirectly in the entire journey of this research project. Words fall short in their praise, the way they have been helpful to me. I bow my head to the omnipotent and omniscient God for His blessings and benevolence. I could accomplish this project only by His blessings who gave me forte, stamina and intellect to take this arduous academic journey.

First and foremost, I would like to offer my deep sense of gratitude and high regards to my esteemed research supervisor Dr. Sanjay Prasad Pandey, Professor, Department of English, Lovely Professional University, Phagwara, Punjab for his able guidance, moral support and constant encouragement during the entire course of formation of this thesis. He has been kind enough to go through every line of this thesis and spotting out the spaces for further corrections and modifications wherever necessary. It has been a special privilege for me to be his research scholar. I learnt so many new things regarding research ethics under his supervision. Without his hands of blessings, this Herculean task would not have taken shape today. A deep sense of gratitude will bind me with my path finder Dr. Sanjay Prasad Pandey in future also for his constructive criticism and noble heart.

My sincere thanks are also due to Dr. Rekha Bhardwaj, Dr. Ajoy Batta, and Dr. Balkar Singh whose valuable inputs during SOTA and subsequent seminars kept me on track.

I am highly obliged to all my friends, colleagues and scholars who helped me a lot on different aspects of this study. I will be highly indebted to the teaching and non-teaching staff of Lovely Professional University for being so co-operative.

I am thankful to the librarians of Lovely Professional University, for their kind and timely assistance in providing me the critical materials and reference texts. I am equally thankful to the other faculty members of the Department of English of this university for their kind help to carry out my research assignments and their valuable suggestion given to me in my end-term-presentations.

I would like to reserve in memory lane my dear parents for their blessings, constant encouragement and keeping me in a light mood. On a personal note, I wish to thank my beloved wife for her love, care and patience. She always stood by me and remained extremely co-operative. She provided me a warm back up in times of need. Without her support, this thesis could not have seen the light of the day. Special thanks to my kids for their cute smile. I am also thankful to all those people whose names I could not write due to space constraint.

Lastly, I submit this thesis of mine with great humility, utmost regards and a ton of thanks to all and sundry.

CONTENTS

Chapter	Title	Page No.
Introduction		i-xiii
Chapter 1	Simulacra, Simulation and Hyperreality: Issues and Perspectives	1-23
Chapter 2	Hilary Mantel's Distinguishing Attributes: The Literary and Artistic Creation	24-64
Chapter 3	The Postmodern Societies and Hilary Mantel's Novels	65-121
Chapter 4	Relational Bewilderment and the Diasporic World	122-187
Chapter 5	Deconstructing Hyperreality and the Subversions	188-246
Chapter 6	Conclusion	247-278
Bibliography		279-296

Introduction

The present study entitled “Portrayal of Postmodern Societies in the Select Novels of Hilary Mantel: A Baudrillardian Study” attempts to shed light on different aspects of this study such as Hilary Mantel both as a person and as a writer, Jean Baudrillard’s Concepts Simulacra, Simulation and Hyperreality and their application on Hilary Mantel’s select novels, and more importantly the portrayal of the postmodern society in Hilary Mantel’s novels and its contemporaneous applicability in the twenty-first century.

The convergence of reality and fiction in literature provides a fertile ground for exploring the nuances of postmodern societies. Hilary Mantel, a celebrated British author, has adeptly captured the complexities and paradoxes of contemporary life through her vivid storytelling and rich characterization. This thesis seeks to examine the portrayal of postmodern societies in six select novels by Mantel—*Every Day is Mother’s Day*, *Vacant Possession*, *Eight Months on Ghazzah Street*, *A Change of Climate*, *An Experiment in Love*, and *Beyond Black*. By employing Jean Baudrillard’s philosophical framework of simulacra, simulation, and hyperreality, this study endeavours to unravel the intricate layers of societal critiques embedded within Mantel’s narratives.

Postmodernism, as both a cultural and intellectual movement, challenges traditional perspectives and embraces ambiguity, fragmentation, and irony. It questions the nature of reality and emphasizes the constructed, and often deceptive, nature of societal norms and truths. Baudrillard’s theories, pivotal in postmodern thought, propose that in an age dominated by media and technology, reality and image blur, leading to a hyperreal society governed more by symbols and simulations than

by direct experiences. This theoretical lens provides a poignant backdrop for analyzing Mantel's exploration of identity, culture, and reality within her novels.

In *Every Day is Mother's Day*, Mantel scrutinizes the domestic sphere, a setting traditionally seen as authentic and nurturing, transforming it into a site of artifice and dysfunction, thus questioning the 'reality' of established social norms. *Vacant Possession* further dissects the psychological and emotional landscapes of its characters, revealing the simulacra of identity and the spectral nature of personal history in postmodern life.

Eight Months on Ghazzah Street ventures into the realm of cultural interaction, where Western and Middle Eastern life worlds collide, create a complex tableau of misunderstandings and misrepresentations. The novel serves as a critical lens on globalization and cultural identity, where Baudrillard's hyperreal paradigm becomes palpable through the protagonist's lived experiences in Saudi Arabia.

In *A Change of Climate*, the juxtaposition of personal past and present against broader socio-political changes highlights Mantel's exploration of temporal fragmentation, a key characteristic of Baudrillardian simulation. The narrative weaves through the subjective interpretation of reality, where historical and personal timelines become inextricably intertwined.

An Experiment in Love offers a probing examination of societal and personal expectations surrounding femininity and ambition. Mantel's portrayal of university life as a simulacrum of societal ideals further complicates the boundaries between authentic desires and externally imposed identities.

Lastly, *Beyond Black* delves into the supernatural, challenging the binaries of life and death, natural and supernatural. Through the experiences of Alison, a medium, Mantel blurs the lines of what constitutes reality, engaging deeply with Baudrillard's notion of the hyperreal, where the mystical and the mundane coexist and converge.

This thesis aims to illuminate how Mantel's nuanced depictions of postmodern societies offer a profound critique of contemporary existence. Through a Baudrillardian lens, Mantel's narratives are deciphered not only as reflections of postmodern themes but also as critical engagements with the truths that govern human interaction and perception. Each novel serves as a testament to the disorienting beauty and complexity of postmodern life, inviting readers to question the very nature of reality itself.

Every research project has a particular direction and its direction is depended on the dedication and objectives of the researchers. Hilary Mantel is, no doubt, versatile writer and she has written her novels on the basis of various themes. In this context, present study has its limitations with certain objectives in our minds because Hilary Mantel's words have been taken on various themes and her novels can be studied from different perspectives. To mitigate the change of deviation of a researcher, one needs to keep in mind few key-objectives of one's project. In the same direction, the following objectives have been kept in mind by the researcher while carrying out this research:

- To explore the development of postmodern societies and select theoretical framework.
- To study the transitional effect of relational bewilderment as depicted in

Hilary Mantel's select works.

- To apply Jean Baudrillard's concept of Simulation, Simulacra and Hyperreality on the selected works.
- To formulate the matrix of research findings with regard to social behaviour.

So far as the methodology is concerned, the library method has been used and the chapter-wise analysis has been made according to the plan of thesis. The primary and secondary sources have been used in which her main novels and other relevant books have been taken. In the secondary sources, theses, books, research papers, research articles, blogs, interviews, newspapers journals, magazines etc. have been taken. So far as the internet sources are concerned, most of the authentic electronic resources also have been included in the present project keeping in view the importance of the topic and the reliability of the internet resources. The theme-based study pertaining to the depiction of the post-modern society in Hilary mantel's novels has been the main emphasis of this study. Every select novel has been studied line by line and a close and in-depth analysis on the basis of characters and themes has been done. A bit descriptive method has also been used so that the new researchers may create their interest in the existing research project otherwise this research study would have become tedious and lengthy especially to a person who is not much familiar with the theme or the writer.

The current study falls in the section of descriptive, narrative, and qualitative research, so the content analysis would be the most apt methodology in which the objectives of the research would be analysed by making textual analysis, examination and elucidation of the select works of Hilary Mantel. With the help of Jean Baudrillard's concepts and the related psychological theories would be studied.

The present study falls in the category of qualitative research. So, the content analysis would be the most suitable methodology in which the researcher would analyze the objectives through textual analysis, discussion and interpretation.

- Using Baudrillard's theory of simulation as a foundation, the roots of postmodernist society in the works of Hilary Mantel are located.
- Explorative approach to find out the transitional effects of relational bewilderment at different stages of characters.
- An interpretative and comparative approach to construct the divergent facts of Hilary Mantel's works affecting human beings at different circumstances.

Hilary Mantel's six novels *Every Day is Mother's Day*, *Vacant Possession*, *Eight Months on Ghazal Street*, *A Change of Climate*, *An Experiment in Love* and *Beyond Black* have been taken for discussion and analysis from the core theme of depiction of postmodern society. Human beings live in a society which is a distinguishable part of their life because without each other's support life becomes impossible. Even all the family members are depended on each other for their mutual works.

Hilary Mantel's works have so many personal problems of the society in different forms. These problems have been depicted through the major and minor characters of her novels. The mental illness, health issues, loss, poverty identity crisis, black magic, etc. remain the recurring themes in Hilary Mantel's works.

Hilary Mantel's works have so many personal problems of the society in different forms. These problems have been depicted through the major and minor characters of her novels. The mental illness, health issues, loss, poverty identity crisis, black magic, etc. remain the recurring themes in Hilary Mantel's works.

Though there is scarcely any comprehensive study available on Hilary Mantel's works, yet a number of research papers, articles, books reviews, interviews, theses and few books can be seen on his works in a scattered manner. Hilary Mantel has written by now a good length of works but unfortunately, researchers did not feel comfortable in her works due to any reason. As they did not show any interest in her works, we find, till date, only small scale research projects on her works.

The book entitled *Origin and Ellipsis in the Writing of Hilary Mantel: An Elliptical Dialogue* has been written by Eileen Polllard in six chapters. The first chapter elucidates that Hilary Mantel is not a writer of the gothic, the second chapter has been written on the origin of gothic in *Fludd* and the third chapter is on body in *Beyond Black*. The fourth chapter of this book is on autobiographical elements in *Giving up the Ghost*. The fifth chapter centres on *Eight Month in Ghazzah Street* and *A Change of Climate* on diverse aspects and the last chapter highlights historical aspects in *Wolf Hall* and *Bring up the Body*.

Reading Hilary Mantel: Haunted Decades is written by Lucy Arnold. After writing the introductory note Lucy Arnold writes on the specters in Mantel's memoir *Giving up the Ghost*. The second chapter of this book deals on gothic aspects in *Every Day is Mother's Day* and *Vacant Possession*, the third chapter is on spooks and ghosts in *Eight Months in Ghazzah Street*, fourth chapter has been written on spectres in *Beyond Black* and the last chapter on the same theme on *Wolf Hall*.

One more book entitled *Modern Sonneteers, Hilary Mantel, and Critical Letters: A Triptych* has been written by Ethan Lewis. In this book, the second chapter has been written as Homage to Hilary Mantel. She has taken different historical perspectives for analysis in Hilary Mantel's historical novels *The Assassination of Margaret Thatcher*, *Bring up the Bodies* and other books written on Thomas Cromwell.

One edited anthology entitled *Hilary Mantel: Contemporary Critical Perspectives* is also available on Hilary Mantel's works. It is edited by Eileen Pollard and Ginette Carpenter. There are nine critical essays on Hilary Mantel's works. The first essay is on Trauma and state care on Hilary Mantel's *Every Day is Mother's Day* and *Vacant Possession* by Eleanor Byrne. There are two essays on different historical aspects on *Wolf Hall*, one essay on historical aspects on *The Assassination on Margaret Thatcher*, one essay on *Giving in the Ghost* and *Ink in the Blood* by Victoria Bennet, Wolfgang Funk's essay on spectral realism and the last essay is written by Kathryn Bird on hauntings in *Beyond Black*.

Victoria Bennett's thesis entitled "Hilary Mantel's Provisionality" was submitted for the award of Doctor of Philosophy in 2017 in the University of Kent. The thesis has been written into four chapters excluding Introduction and conclusion in which Hilary Mantel's originality vs. provisionality has been analyzed by the researcher. Victoria Bennett has taken primarily *Beyond Black* (2005) and *The Assassination of Margaret Thatcher* (2014), *Fludd* (1989), *Wolf Hall* (2009), *Bring up the Bodies* (2012), *A Change of Climate* (1994), *Every Day*

is *Mother's Day* (1985) and finally her memoir *Giving up the Ghost* (2003) have been taken for analysis and all these works collectively form Hilary Mantel's provisionality as an open figuration and critical intervention in Hilary Mantel's oeuvre.

Dattakumar Shripad Kodollikar's M.Phil. dissertation entitled "The Novels of Hilary Mantel: A Thematic Study" was submitted in Solapur University, Solapur 2012 and in this thesis, research scholar has given a brief biographical details of the writer and a brief summary of her works. He has analyzed Hilary Mantel in three phases: i) The Early Phase, ii) The Middle Phase and iii) The Latest Phase. In the early phase, he has taken four novels by Hilary Mantel: *Every Day is Mother's Day* (1985); *Vacant Possession* (1986); *Eight Months on Ghazal Street* (1988); and *Fludd* (1989) and he has studied these novels from thematic perspectives. In the middle phase also *A Place of Greater Safety* (1992); *A Change of Climate* (1994); *An Experiment in Love* (1995); and *The Giant O'Brien* (1998) these four novels have been taken and he has taken only two novels *Beyond Black* (2005); and *Wolf Hall* (2009) in the last phase and different recurring themes have been analyzed by him. Hilary Mantel's comparison with the other contemporary British writers also has been done by him.

Eileen Joy Pollard's PhD thesis entitled 'What is Done and What is Declared': Origin and Ellipsis in the Writing of Hilary Mantel', submitted in Manchester Metropolitan University in September 2013, is an attempt to scrutinize the scarcity of critical books and other research material available on Hilary Mantel. As Hilary Mantel's corpus has not been properly taken for

analysis, Derrida's notion of ellipsis has been eclipsed by philosophy. The first four chapters deal with elliptical account of Derrida's idea. The novels like *Fludd*, *Beyond Black*, *Giving up the Ghost*, etc. have been taken for study. In the fourth and fifth chapter she has narrated the matrix of inquiry under the impact of Derrida's ideology so that the frame of silence can be properly understood.

Agata Wozniak's thesis entitled "A Shadow in the Glass: The Trauma of Influence in Contemporary British Women's Writing" submitted in Durham University in 2015 investigates a comparative literary relationship among three women writers—Jeanette Winterson, Pat Barker and Hilary Mantel and Harold Bloom's "anxiety of influence" and T.S. Eliot's tradition and the concept of intertextuality have been applied on the selected works by these writers.

Richard Alan Cole's PhD thesis entitled "Fiction and the Historical Frame" submitted to the University of Bristol in June 2019 tries to explore the historical frame and the importance of a historical fiction. In his thesis, the historical frame has been divided into five interrelated aspects such as material, spatial, cultural, cognitive, and imaginative. Even after that there are two further categories of the historical fiction. One is public facing side which the readers read, the writer writes and the publisher publishes. It means it remains open to each and every one as it is. The other historical frame is which is made up of spatial, material and cultural aspects in which ideas and genre come. In the non-public-facing model readers remain free to judge interpret and their imaginative and cognitive input remain important.

Niki Liebrechts' BA project "Make or Mar: Hilary Mantel's Re-Imagining of Thomas Cromwell in Wolf Hall" submitted in Utrecht University in January 2017 re-examines Thomas Cromwell's character from a different perspective. He has been depicted as a traveller, villain and tormentor. He was a person who earned enmity of the public. He was an adventurer, trickster, cunning and conniving.

So far as the tentative research plan is concerned, present study has been divided into the systematic and clear division on the basis of themes and topics of the study so that readers and researchers may easily grab what they expect from their first reading. Every topic finds a separate place and it has been explored to a full-length study. In this context, the whole study has been divided in separate sections and chapters as follows:

As far as the outline and the detailed introduction of the present study are concerned, the whole study has been written on different aspects of writer's life, her works, theory application etc. The introduction of the present thesis provides a comprehensive survey of Hilary Mantel as a writer and her novels for the full length study, objectives of the study, research methodology used for the present purpose, the detailed literature review, further scope for research, research findings and the tentative research plan are the main sections of introductory note.

The first chapter of this study focuses on the introductory note on Jean Baudrillard's life and his terms like simulacra, simulation, and hyper-reality have been applied as theories on Hilary Mantel's works. Baudrillard seems to look dissatisfied with the contemporary view of reality of this world. He goes much further

in this context and he thinks that signs and images have replaced the real in the present time. Different important concepts of Baudrillard have been studied from that angle. In a nutshell, Jean Baudrillard's theories have been applied on Hilary Mantel's select novels.

The second chapter primarily deals with a critical study of Hilary Mantel's life and works. This chapter purports to see Hilary Mantel as a female British writer having outstanding publicity worldwide as a historical fiction writer. Apart from it, her childhood, education, achievements, awards, married life, her illnesses and above everything else her contribution to English literature remains the major concern of this chapter. Her writing style and her comparison with other British novelists also remains a part of this chapter. Critical comments on her novels, her interviews and other relevant things also are the part of this chapter.

The third chapter titled " The Postmodern Societies and Hilary Mantel's Novels " delved deep into the intricate tapestry of Baudrillard's concepts of simulacra, simulation, and hyperreality, as reflected in Mantel's narrative artistry. Hilary Mantel, renowned for her meticulously crafted historical fiction, offers more than mere reconstructions of the past. Her narratives often transcend conventional boundaries, revealing a postmodern landscape where truth and representation blur into one. By examining the layers of Mantel's storytelling through Baudrillard's lens, we uncover a world where historical figures become simulacra—representations that both embody and deviate from their real-life counterparts, challenging our perceptions of authenticity and truth. This chapter explores how Mantel's novels navigate the hyperreal, creating a space where history is simultaneously preserved and reinvented, thereby questioning the very fabric of reality and our understanding of it. Through this

analysis, we gain insights into the postmodern condition, where the lines between reality and fiction are increasingly indistinguishable.

The fourth chapter titled "Relational Bewilderment and the Diasporic World" examined the complexities of identity, belonging, and alienation within the framework of Baudrillard's theories of simulacra, simulation, and hyperreality. Mantel's narratives often reflect the experiences of individuals navigating the intricate dynamics of a diasporic existence, where cultural dislocation fosters a sense of bewilderment in interpersonal relationships and societal connections. By applying Baudrillard's concepts, we can discern how Mantel depicts diasporic identities as simulacra—constructs shaped by both real experiences and the pervasive influence of media and culture. Her characters maneuver through a world that oscillates between the authentic and the artificial, revealing how hyperreality complicates their search for meaning and comprehension in a globalized landscape. This chapter aims to illuminate how the interplay of relational bewilderment and the diasporic experience in Mantel's work challenges conventional notions of identity, urging readers to reconsider the nature of reality and representation in an increasingly interconnected world.

The fifth chapter titled "Deconstructing Hyperreality and the Subversions" explored how Baudrillard's concepts of simulacra, simulation, and hyperreality inform and deepen our understanding of Mantel's literary landscape. Through her selected works Mantel explores the nuances of everyday life that are often obscured by the seductive veneer of hyperreal experiences. This chapter delves into how her characters navigate a world that distorts reality, revealing the tensions between authentic emotional landscapes and the manufactured illusions that permeate social and cultural interactions. By scrutinizing the subversive strategies employed in Mantel's narratives, we uncover her critiques of societal norms and expectations,

as well as her exploration of identity, power, and the human condition. Ultimately, this analysis aims to illuminate how Mantel's deconstruction of hyperreality serves as a poignant commentary on the complexities of contemporary existence, challenging readers to reconcile the real and the simulated in their own lives.

The next chapter offers a summing up of all the research work that been carried out by the researcher in the previous chapters. It is also an attempt to analyze and explore the research findings, objectives achieved and the success rate of the accomplishments and overall analysis of the whole framework of the study. It further sheds light on how much Hilary Mantel has been successful in the projection and narration of the postmodern society in her select fictional works. In this part, all the important points of the study have been analysed so that conclusion can be drawn from the work undertaken. It has been tried to conclude how the present study offers an original contribution in the existing research. Apart from it, the scope for further research is also the important ingredient of this chapter.

In the last of the thesis, the bibliographic entries i.e. all the works cited and consulted find a vital place. Mainly, primary and secondary sources have been taken for study. All the critical books/references, general books, anthologies, research articles/papers, interviews, book reviews, critical texts and web entries have been taken in this part.

Chapter -1

Simulacra, Simulation, and Hyperreality: Issues and Perspectives

Jean Baudrillard, a professor of sociology at the University of Nanterre from 1966 to 1987, made the postmodern turn in the mid-1970s. In the 1960s, he used to describe himself as a Marxist and participated in the student uprising of May 1968. Like many of the left, he was disappointed that the French Communist Party did not extend the assistance that the “students’ movement” deserved. He began to argue that Marxism did not provide a radical enough critique of the existing society. In the following years, Baudrillard’s writing matured into a full-fledged rejection of Marxist theory.

Jean Baudrillard was born on July 27, 1929, in Reims, France. He was a French sociologist, cultural critic, and theorist of postmodernity. His parents were civil servants and his grandfather was a peasant. He was the first member of his family who attended university and later became a professor of sociology. He was influenced by the Algerian war of the 1950s and 1960s. While working on his PhD dissertation, *“The System of Objects,”* he worked as a translator also. His PhD dissertation was published in 1968. Before the completion of his PhD thesis, he was teaching German. He joined as an assistant in 1966 at Nanterre University of Paris. He was associated with a great theorist, Roland Barthes.

He has published many theoretical research papers and articles on several topics related to technology. He became a maître assistant at the university in 1970. He left this job in 1987, and by that time, he had taught at the University of Paris at various levels. He also served as a scientific director at the same university. He taught at the European Graduate School till his death in March 2007.

Jean Baudrillard's thinking can be divided into three parts having the shifts of strategy, tenor, and emphasis rather than content comprising a path from the post-Marxist (1968-71), via the socio-linguistic (1972-77), to the techno-prophetic. In the present time also, he can be called the prophet of the modern condition. He was an important figure who took part in the debates of academic circles in the early 1980s. Though he has not overtly discussed postmodernism, it is clear that his writings are instrumental in shaping and framing our understanding of postmodernism. His philosophy has three important concepts: simulacra, simulation, and hyperreality. His terms refer to the unreal nature of modern society. The present world is replete with simulated experiences, actions, and feelings. He believes that he has failed to know reality as it exists in the modern world.

He is best known for his proclamation that reality 'no longer exists' and his profound critique of modern society. His arguments have transcended into a state where reality is no longer distinguishable from its representations. Baudrillard's seminal work, *Simulacra and Simulation* (1981), presents a theory that has significantly influenced postmodern thought, especially in areas such as media studies, philosophy, and cultural criticism.

Baudrillard's exploration of simulacra and simulation is rooted in his broader philosophical project of critiquing the mechanisms of media, technology, and society in the postmodern era. The concept of simulacra refers to copies or representations of things that have no original, and simulation refers to the process through which these representations become a substitute for reality. According to Baudrillard:

The modern world has transitioned into a stage where the difference between reality and representation has collapsed, and what we experience is a world of

simulacra—hyperreal, constructed images that no longer reference anything outside themselves. (Baudrillard 1)

The four stages of the image, as Baudrillard outlines, illustrate this progression from reality to simulacra. The first stage is where a symbol reflects a basic reality; in the second stage, it distorts reality; in the third, it masks reality; and in the fourth, it bears no relation to any reality whatsoever, becoming a pure simulacrum. Baudrillard argues that contemporary society has reached this fourth stage, where simulacra dominate every aspect of life. These simulations are not merely representations but become the actual reality that individuals interact with, thus replacing any notion of an original or authentic experience (Baudrillard 3).

Central to Baudrillard's theory is the idea of hyperreality, a state where the distinction between reality and its representations blurs, leaving the reader unable to distinguish the real from the imaginary. In a hyperreal world, simulations come to define people's experiences and perceptions of reality. The proliferation of media, consumerism, and technology contributes to this phenomenon. Television, film, advertising, and social media serve as the primary mechanisms through which hyperreality is produced and consumed. Baudrillard asserts that the media no longer simply reflect reality but actively create it. In this environment, individuals are no longer consumers of products; they become consumers of images and experiences that are entirely detached from any original referent.

Baudrillard uses the example of Disneyland in the United States to illustrate his theory of hyperreality. He describes Disneyland as a simulation that presents a magical, idealized version of American life, but paradoxically, it also functions as a

critique of the “real” world outside. Disneyland is a perfect replica of a fictional world, designed to create a clear distinction between the fantasy within and the chaotic, unfiltered reality beyond. However, this distinction is only possible because the “real” world has already been replaced by the hyperreal world of simulations, making the boundary between the two increasingly indistinguishable (Baudrillard 12).

In a hyperreal society, meaning becomes fragmented, and truth is no longer a stable, objective concept. Instead of engaging with the world directly, individuals navigate a world of simulations that are more real to them than the original reality they might have once known. This shift fundamentally alters the nature of social relations, politics, and even personal identity. Baudrillard argues that in a society dominated by simulacra, individuals lose their connection to reality, finding themselves immersed in a world that offers only images, signs, and simulations without any grounding in an authentic, referential reality.

The role of media and technology in the production of simulacra is crucial to Baudrillard’s argument. Television, film, and later, the internet, became the vehicles through which hyperreality was propagated. Baudrillard notes that media technologies do not just mediate information—they generate entire worlds. He critiques the way in which media representations shape our desires, beliefs, and behaviours, often in ways that are disconnected from any real social or political issues. In his view, the media creates a continuous flow of images, each one feeding into the other to reinforce a particular version of reality that is entirely self-contained. Through media, Baudrillard argues, we have entered an age where the production of signs and symbols is detached from any foundational reality (Baudrillard 55).

The advent of digital technology further amplifies this effect. With the rise of social media, online gaming, and virtual realities, individuals increasingly engage with simulations that offer hyperreal experiences. Social media platforms, for instance, allow individuals to construct curated versions of them that are disconnected from their physical reality, embodying Baudrillard's concept of hyperreality. These platforms create a space where identities are constantly remade and performed, with little reference to the authentic, lived experiences of the individuals involved.

Baudrillard's analysis of technology and media presents a stark critique of the postmodern condition, one in which individuals are no longer active participants in the world but passive consumers of images and simulations. This raises important questions about the impact of media saturation on individual autonomy, social agency, and the capacity to engage with the real world in meaningful ways.

Baudrillard's theory of simulacra and simulation has far-reaching implications for how we understand the dynamics of contemporary society and culture. In his view, the proliferation of simulacra represents a loss of genuine social interaction and political engagement. The focus on surface-level representations rather than underlying realities means that individuals are less able to critically engage with the world around them. Instead of being involved in the social and political processes that shape their lives, they are spectators of simulations that offer little more than entertainment and distraction.

Culturally, Baudrillard suggests that the commodification of everyday life is the ultimate result of the dominance of simulacra. In a society where meaning is no longer derived from reality but from images and simulations, everything—from art to

personal relationships—becomes a commodity. Art, for example, becomes a simulation of meaning rather than a genuine reflection of human experience. The commodification of culture results in a world where individuals are more concerned with the consumption of images than with engaging in authentic social and cultural experiences.

In this postmodern world, individuals flee from ‘the desert of the real’ for the ecstasies of hyper-reality, the new realm of computers, media, and technological experience. In this universe, subjectivities are fragmented and lost, and a new terrain of experience appears that for Baudrillard renders previous social theories and politics obsolete and irrelevant. Baudrillard draws attention to the key role of the electronic mass media in the late capitalist society. TV is all. TV produces a surplus of images and information that threaten our sense of reality. In the postmodern world, he writes that the proliferation of signs and images has effaced the distinction between the real and the imaginary, and art has triumphed over reality. According to some critics, in his latest works, Baudrillard has taken an extreme posture. His post-1970s work raises the question of whether he wanders away from the world of social theory and chooses the world of science fiction; whether his latest works should be read under the sign of truth or fiction. Baudrillard is only the most hyperbolic version of a widespread concern with the disappearance of the real in postmodernism, which is also demonstrated by the contemporary novel. The most characteristic formal practice in postmodern fiction is what is known as meta-fiction, fiction that in some way foregrounds its own status as a fictional construct.

Metafiction is essentially an ironic form in that it demonstrates that we cannot accept the reality’ we are presented with in a novel at face value. The story is

undermined by its form and by the way in which it is told. In fact, this practice relates to one particular literary version of irony from a much earlier tradition, ‘romantic irony’.

Baudrillard’s views on postmodernism and the real regard as an attitude towards our culture: postmodernism refers to a heightened degree of self-consciousness indicating a changed experience of reality. Reality is no longer something we can take for granted but is something that we suspect is continually organised and constructed for us by the twin apparatuses of the mass media and the global capitalist economy. The changed experience of ‘the real’ is a future of more ambition. Theoretical accounts of postmodernism seek to depict it as evidence of a paradigm shift in society as a whole, not just in terms of the cultural style advanced by Daniel Bell, Fredric Jameson, Jean-François Lyotard, and David Harvey. To live in postmodernity is to find one divorced from those aspects of life that are regarded as authentic, genuine, and real in postmodernity. We are no longer able to appreciate the particularity of our historical location; we no longer create original works of art; and we live and work in virtual space rather than reality.

Jean Baudrillard’s provocative conception of postmodern life takes place in the logic of the changed status of the real. Baudrillard holds that the characteristic feature of contemporary society is its dominance by systems that are capable of perfect duplication. Baudrillard called it the code. Previously, technology could produce copies of things. For example, recorded music or artistic prints were clearly versions of the original and still recognisable as copies. Now, however, science and technology have advanced to such degrees that those copies can be made that are indistinguishable from the original. As with the cloning of animals or the ability to

‘burn’ CD's, the difference between the original and the copy is eliminated. This is the process of Baudrillard simulating, for example, the bombing of the World Trade Centre mass media as if Hollywood film.

Baudrillard argues that a new definition of real appears in postmodernity: anything that can be copied absolutely, which is to say, in the age of the code, absolutely everything. Reality is no longer real anymore; in fact, it is hyperreal. In contemporary social science vocabulary, no discourse is complete without referring to postmodernity. Postmodernity and postmodern thinkers have become popular subjects of study. The entry of postmodernity in common usage is very recent. In the 1990 period, a kit of concepts, viz., discourse, metanarratives or grand narratives, simulacra, simulation, hyperreality, deconstruction, cyber people, post structuralism, truth, reality, etc., were developed. Some of the postmodern thinkers have also become popular figures in our day-to-day discourse in academic circles. Among them, Jean Baudrillard, Jean Francois Lyotard, Michel Foucault, and Jacques Derrida are prominent postmodern thinkers.

Jean Baudrillard can be called the prophet of modernism who is best known with the group associated with “the loss of the real.” In the modern world, it has become very difficult to differentiate between the real and unreal, copy and original, reality and illusion, depth and surface, etc. Baudrillard writes that all the signs and images have replaced the real in the modern world. He writes in *Simulations*:

The real is produced from miniaturized units, from matrices, memory banks, and command models, and with these it can be reproduced indefinite number of times. It no longer has to be rational, since it is no longer measured against some ideal or negative instance. It is nothing more than operational. (Baudrillard 3)

Baudrillard remarks that the advent of postmodernity has taken the place of subject, and the drama of the subject is at odds with the objects, and the image is ended. He thinks that we are not the terminals of different networks and are not the creators of the script. Baudrillard remarks, “YOU are the news; you are the social; the event is you; you are involved; you use your voice, etc.” (Baudrillard, 1988)

In the modern world, we are experiencing the distorted pictures of reality. The edited war recording, the havocs of terrorism, false realities, and loss of cultural and ethical values can be easily seen in our society. Jean Baudrillard thinks that the hyperreal is entirely in simulation. The real cannot be reproduced because it is already in real form.

So far as simulacra are concerned, a simulacrum can be called a copy of the copy, and it is far away from the original. It has its own value, and it can replace the original, but in fact, it has no value like a real and genuine one. He writes that “a hyperreal substitutes the signs of the real for the real” (Baudrillard, 45).

Baudrillard emphasizes the relationship between the agency for social change and symbolic systems of signification. He writes in a dispassionate way and produced the theory of economic consumption, which flows from a deconstructed semiotics rather than finding in semiotics the objective root of a sociological situation as with the structuralisms. These basic semiotic ideas are signs that depict thoughts, ideas, places, and people.

There is one meaning for anything, and there is no original thing for a sign to show that sign may be the meaning. In the modern world, we live in a society that is simulacra, a simulation of reality, and it replaces the pure reality.

Simulacrum never conceals the truth, and truth conceals that there is nothing. He writes, “We live in a world full of signs and symbols” (Baudrillard 1). The reality is generally replaced by the hyperreal. In it, there is no line between the imaginary and the real. He writes explicitly that there is a need to expose the secret of how we live in the world and how we make sense of the world.

Baudrillard has been a much controversial philosopher who has written much about the modern world, and due to his statements and his actions, he always remained in controversies among the academic circles. He has written a philosophical treatise, *Simulacra and Simulation*, which is known as one of the best works for its signs, images, and their importance in modern times. He further writes that modern society has replaced reality, signs, symbols, and meaning. He writes that human life is a simulation of reality, and it cannot be called a reality.

Baudrillard says that simulacrum denotes the signs of culture and media that present the perceived reality. He believed that our society is dependent on simulacra that has lost its contact with reality. Simulacra and simulation identify three types of simulacra with a historical period: i) The first one is associated with the pre-modern period, in which the images are artificial and are much away from reality. For an illustration, it may be the painting of a reputed person or a place of a historical movement. ii) The second order relates it with the industry experience, where there is no distinction between reality and image due to the proliferation of mass-produced copies. iii) The third order is related to the postmodern world in which the simulation comes and becomes the original. In that condition, there is no difference between reality and representation.

There is merely simulacrum. We can take it from the example of a painting that is in a museum and many people have not seen it. Jean Baudrillard thinks that the “law that is imposed on us is the law of confusion of categories. Everything is sexual. Everything is political. Everything is aesthetic. All at once, each category is generalised to the greatest possible extent, so that it eventually loses all specificity and is reabsorbed by all other categories” (Baudrillard 103).

Jean Baudrillard has presented a new method to analyse modern society in his book *America*, which has been written in the form of a travelogue. This book highlights the belief in the unreality of American culture. He thinks that America is a desert, and it is a culturally empty place where there is no distinction between the real and unreal. The social life has been depicted in it like a play, movie, soap opera, or TV serial. Jean Baudrillard does not present any moral clause of contemporary culture. He thinks that there is no difference between good and evil, and now this exercise has become worthless. His book *Perfect Crime* (1996) is about the investigation of a crime that has not been solved up until now. Baudrillard started by examining society, modernity, and Marxism in a simplistic way.

Jean Baudrillard thinks Marxist thought is a part of enlightenment and considers it an important aspect of western culture. In the 1970s and 1980s, his analysis was based on Marxist ideology, and he thought the signs, symbols, and simulations had become all covering. It is not possible to differentiate between the real and the symbol. He thinks that now we are living in a new age, which is postmodern, and it has a break with the previous era, i.e., there is a break between the pre-modern and the modern era. It can be generally seen that there were problems of industry, production, labour, exploitation, and the accumulation dominated the

organisation of any economy. In the present era, we see that there is “a new era of simulation in which computerisation, information processing, media, cybernetic control systems, and the organisation of society according to simulation codes and models replace production as the organising principle of society” (Kellner, 118). The signs automatically constitute a positive change, which is structured by signs, symbols, models, and codes. Semiotics studies the theory of signs, where there are types, relationships, and meanings. A sign is an information-carrying entity, from language to road signs.

Baudrillard thinks that the simulations, signs, and codes altogether make the modern age. All this has developed into the structure of society, and it is very difficult to differentiate these symbols and signs from our social reality. This social reality takes the shape of the signs and simulations in our society.

While working on this, Baudrillard developed a few new concepts. Simulations can be called those processes in which the situations and events of the past are replaced with electronic, virtual, or digital signs and images. We can understand it through the example of a dramatic performance. In drama, real life is simulated, and there is always the projection of our social world, mutual relationships, and personal negotiations. TV has played a significant role in it. Simulacra refer to the representations of the real, but there is not a touch of reality in it. When the characters are performing any scene on the stage, they are trying to show it like a reality, but in fact, all know that it is far away from reality. Hyperreality is “the blurring of distinctions between the real and the unreal. The prefix ‘hyper’ signifies more real than real, whereby the real is produced as per model.” (Kellner, 119)

The video games that resemble reality, other forms of theme parks and reality are the examples of reality. Baudrillard's term hyperreal relates to the process whereby the simulation or image and reality merge together and there is no difference between the two. It

may be called a process of social entropy that collapses the boundaries. It can be called the flow of entertainment, information, advertising, and politics. If he is correct that these forms of social theory will remain inadequate to assess postmodern society. The former analysis was based on symbols, signs, fashion, meaning, and the power of the media. Some people emphasised certain aspects, and they developed a sense of self through interaction with others. It further develops the institutions, patterns, and structures of our society. The meaning remains associated with the consciousness and knowledge of others and their relationships with society in general and mutually in particular.

Baudrillard thinks that the object-subject distinction disappears in the present era. There is no meaning to signs and symbols. The meaning also becomes unsuitable in present circumstances. Baudrillard thinks that there are some fatal strategies in which the postmodern world is lacking meaning and the theories float in void, safe and unanchored in a safe harbor. In that situation, there is hope for a better future, but the people in modern times are gripped with sadness, melancholy, and despair. They try to bring back those parts of the past that have already been destroyed.

He thinks that the modern world has the ideas of progress and production. The modern movements of liberation have reversed the situation, due to which there is nothing new. On the path of progress, many great ideas disappear with the passage of time. His fatal strategies are beneficial for modern society, and they obviously do not

have any adverse effect on society. They produce an end or disappearance, end, or finality to the process—not a negation in the dialectic sense, but a loss or erasure of meaning. Baudrillard counterpoises this to contradiction, arguing that “the universe is not dialectical: it moves toward the extremes and not towards equilibrium; it is devoted to radical antagonisms and not to reconciliation or to synthesis” (Baudrillard, 185). For an illustration, if there is more production, and the faster is the distribution, we are generating an end of the idea of production, which we have passed beyond production.

In the present industrial world, the production, ideas, and innovation regarding production success rate have been so good that a nice achievement has been acquired. Baudrillard thinks that it creates banality. When the ideas change, then there is a commonplace that does not have any relationship to this association: “Such is the banal destiny of all great ideals in what could be called postmodernity” (Smart 413). Baudrillard does not consider it with any sense of regret because he argues that we can accept it and can face certain strategies when we face such problems. His writings from the 1980s onwards have been ironic, fragmented, and satirical. His works may be considered to parallel society and media.

Baudrillard adopts two strategies in that condition. Firstly, if there is not anything new and everything has been done perfectly and all the social and philosophical issues have been addressed, it is used for the recycling recombination and playing in a new manner. Secondly, if it is clearly shown that it cannot dominate the object and the progress was linked with the pace, nature, and direction of the world in a positive way, then it becomes imploded and impossible in the present scenario where there is no differentiation between the subject and object. In that

situation, Baudrillard associates modern society with the victory of the object, and he further suggests that we become more like the articles or objects in the world and separate ourselves from the illusion, hubris, and mirage of the subjectivity. Baudrillard argues that “it is useless to change or control the world and that we should give up such subjective strategies and adopt the ‘fatal strategies’ of objects” (ibid. 131).

Baudrillard was influenced by Marxist ideology, and it can be easily seen in his works, which were written in the early phase of his career. But gradually, his ideology changed, and he showed a radical distance from Marx. He started criticising Marx and his followers. He writes that Marx has created mirror images of theories of production in capitalist society, and he writes it in his theory of capitalism. He accuses Marx further for not having a sufficient break with capitalism. He remained busy throughout his life with the analysis of production and its relations with it. He further takes up the issues of consumption and production with its supply.

He was influenced by Ferdinand de Saussure and took the historical approach to language. Baudrillard thinks that language can be called a naming process that attaches words to things. These words may or may not be imaginary. There should be a link between the word and the thought. A particular name is assigned to a particular idea or object. Saussure thinks that language is essentially a nomenclature of a collection of names for objects or ideas. His analysis of linguistics casts a good impression on Baudrillard’s mind. Some critics think that Baudrillard’s signs and images also have been inspired by Saussure. Saussure writes that language is a system of signs, and each sign is composed of two parts: a signifier and a signified.

In contrast to the tradition within which he was brought up, Saussure does not accept that the essential bond in language is between word and thing. Instead, the Saussure concept of the sign points to the relative autonomy of language in relation to a reality.

Saussure, in his linguistic theory, propounds that the relationship between signifier and signified is arbitrary. (Saussure 174)

Baudrillard thinks that there is nothing real in modern society. Even the words have no relation to reality. He holds the view that words may have relations with other words, but in fact, they have no relation with reality. He further says that the videos, pictures, cards, magazines, newspapers, books, computers, and many more are merely the sources of imagery. There are many things that are merely representations of reality, but it will not be right if we take them for reality. We may have experienced the floating image. The reality is lost in the TV shows, and all the advertisements also present the false image of reality. All these signs, images, and codes are merely the representation of reality.

Thus, simulation means something that is not real, and it can be called a copy of a real thing. We can understand it from various examples such as designs, curtains, opinion polls, themes, telecommunications, statues, etc. Baudrillard has explained it in different ways, but he thinks that it is not merely an image, sign, or symbol but a bit more than that. He has elaborated this concept in his book *Simulacra and Simulations* (1983), in which he presents the examples of Disneyland, America's Watergate scandal, psychosomatic illness, and highjack. Glen Ward writes that the dictionary has linked simulation to the fake, the counterfeit, and the inauthentic (Ward 109). It cannot be seen clearly as the opposite of truth; it is a duplicate or a copy of the real,

but it is clear that simulation and reality have a good relationship between them because without reality, simulation is not possible.

Baudrillard explains it through the example of a novel in which the setting, years, places, and characters are merely the creation of novelist's imagery. A novel may represent the reality of society, but it is clear that we cannot call it a reality. He writes that there are four phases of simulacra. Simulation is a bit different from fiction just because it presents the absence of the presence in which the imagery of reality is depicted. Baudrillard discerns only a hypereality—a platform of self-referential signs.

Baudrillard thinks that the true and real do not exist. There is not any truth just because signs and images stand for nothing. He says that we live in a gigantic simulation that is not real, and this simulation may be at times used for hyperreality. The meaning of hyperreality is absolutely within simulation. Hyper is not produced, but it is reproduced, and thus, it can be called the copy of the copy.

Baudrillard illustrates it with the illustrations of pornography. He sees it 'more 'more sexual than sex'... Hypersexuality (Baudrillard 1988). We can say that reality is in itself a hyperreality. He gives the example of the hyperreality of America in his book *America*. This book was first published in 1986. He says that in America everything is hyperrealistic and simulation. He writes that everything is destined to reappear as a simulation, in which he writes that hyperreality is more real than real. When real is not real, nostalgia becomes dominant. All sorts of stories and myths where verification is not possible can be associated with the authenticity and objective of simulation. Further, Baudrillard writes that the hyperreality when created by simulations prompts the ideas of reality. This authenticity has a significant impact. These become hyperreal instead of becoming real.

So far as the orders of simulations are considered, there are three orders of simulacra. i) The counterfeit is the dominant schema in the “classical” period from the Renaissance to the industrial revolution. ii) Production is the dominant schema in the industrial era, and iii) simulation is the dominant schema in the current code-governed phase (Baudrillard 1994, 95). Thus, we see that the first-order simulacrum banks on the natural law of value, while the second-order simulacrum rests on the market law of value, and finally, the third-order simulacrum rests on the structural law of value (Rivkin and Ryan 1998, 492).

Baudrillard sheds light on postmodern society from the perspective of simulation, which negates the existence of reality. He writes that the postmodern society has moved from a capitalist-productivity society to a neo-capitalist cybernetic order that targets total control. Baudrillard holds different views on metanarratives, like Leotard. He uses his own post-modern metanarratives of the phases of images or simulations. It is also clear from it that the work done like this brings deep historical truth.

In the first order, we can say that the image is the reflection of reality. A well-known Sanskrit dramatist, Kalidas, delineates the image of Shakuntala with all the realities of the body of a woman. Shashi Deshpande describes the realities of middle-class women in her novels. Bharati Mukherjee has described the images of Indian immigrants in her novels. Wole Soyinka has described the tribal community images of the South Africans in his *A Dance of the Forest*. Thus, here the images do not have any role to control society, as we need human beings for it, and these images are merely the pieces of art.

In the second order, the image conceals reality. Baudrillard says that simulations do present the identical images in their second phase. Thus, this reproduction of a car, helicopter, rail coach, washing machine, or refrigerator comes in this stage. In this way, the reproduction of anything is called the repetition of the same object. The simulations may somehow distort the pictures of reality.

In the third order, there is the total loss of reality, and the pictures of the postmodernity emerge. In such an environment, the images, signs, and symbols have dominance. This postmodern society is controlled and dominated by simulations. In such an environment, the dividing line between reality and simulation is erased. Any character in any TV serial, movie, or play is doubtful and questionable. Baudrillard writes that we cannot identify the real, which is beyond simulations, because postmodern society is founded on rituals, beliefs, blueprints, and ideals. In brief, reality is structured according to codes, and few codes are presented in a political manner, whereas some are used in the draughting of bills and making laws. Some codes are written on educational institutions, factories, departmental stores, industries, and prisons, while others are not much obvious and appear in the form of consumer goods, entertainment media, architecture, and paintings, and others can be seen in the form of some questionnaires, polls, and surveys that are used to classify the human population in different interpretations and various data related to them, such as their consumption, income, sex orientation, property details, educational qualifications, relationships, etc.

Jean Baudrillard writes in his book *America* that simulations are more than the reality in their country. They generally feel the sense of how they affect the real person. Baudrillard writes about America in this book: “the only physical beauty is

created by plastic surgery and only urban beauty by landscape surgery, the only opinion by poll surgery... “and now, with genetic engineering, plastic surgery for the whole human species” (Baudrillard 1988, 75).

He further writes that it is not possible to put aside the process of the real and to prove its reality. He further writes that our day-to-day requirements are also structured by signs and images. In our country, few places show the traits of postmodernity. We can see it in the shopping malls, where we can see many varieties of different articles. If we go to a food shop, we find that there are different varieties of foods such as healthy foods, exotic foods, designer foods, saline-like foods, natural foods, luxury foods, ethical foods, convenience foods, junk foods, fast foods, etc. Out of all these foods, we choose based on images. Likewise, a cosmetic manufacturing company has different varieties of the cosmetic items.

We generally see in our daily lives that TV channels are seen selling some products through their advertisements. These advertisements have a wide range of varieties there. These products are recommended by some celebrities, and that’s why people judge the qualities of these products on the basis of the recommendations of the celebrities. Such high-priced products are packed on the label of certain codes, labels, and images. The sale of these products depends upon the consumers’ self-satisfaction and the celebrity’s recommendation. Thus, different products like toothpastes, hair oils, shoes, clothes, napkins, bikes, cars, wheels, ceiling fans, flats, etc. are available online for sale. Now-a-days, the advertisements of some private and deemed universities are being shown on TV so that more and more students may get admission to them.

In the third-order simulations, there is not any reality at all. In the industrial society, production remains the main factor. Degrees play an important role in educational institutions. These outcomes control our society. Today, this outcome or production is leaving an impact on society. Baudrillard argues that the third-order simulations play an important role in controlling our post-modern society. He gives examples of political polls, public opinions, and referendums. The answers are designed in advance by the question in a referendum, and all the alternatives are shown through the binary code with DNA serving. Thus, the public opinion coming out of such a referendum is hyperreal. It has more reality than what people believe. Polls have nothing much to produce, as we generally see that the people generally reply with some simulated replies.

Baudrillard thinks that there is no universe of reference. The polls represent nothing, and there are various distortions associated with the polls. He further says that it is quite impossible to get a non-simulated response to a question. This is a circulatory in this case, and every candidate takes these questions like a questioner, in which the imager imagines.

In the fourth order, there is no reality again. Baudrillard writes that the European and American societies have reached that now, and this society is viral, cancerous, and fatal where there is complete proliferation. Everything in the advertisements in the TV images has this pattern. He says that the depth of the meaning is the death of history, reality, politics, and sexuality. Baudrillard says that it is worse than the simple image of reality. He presents the situation of post-modern cultures.

The erosion of reality that Baudrillard describes also extends to the political realm. In his view, the manipulation of images by governments, corporations, and the media leads to a political reality in which truth is obscured and power is maintained through the control of representations rather than through the exercise of authority. The political process becomes a spectacle, with politicians and political events being reduced to simulations designed to maintain the status quo and pacify the population (Baudrillard 84).

While Baudrillard's theory of simulacra and simulation has been influential, it has also attracted significant critique. Some argue that his view of society as dominated by simulacra is overly pessimistic and deterministic. Critics contend that Baudrillard fails to account for the potential for resistance or agency within a society of hyperreality. In particular, some argue that individuals are not entirely passive consumers of media and simulacra but can actively create new meanings and interpretations. This perspective challenges Baudrillard's view that individuals are simply engulfed by the hyperreal and suggests that there may still be space for authentic engagement and resistance (McLuhan 108).

Moreover, some critics contend that Baudrillard's theory is overly abstract and lacks empirical support. While Baudrillard's work offers a compelling critique of contemporary society, it has been argued that it is difficult to apply his ideas to specific social and political contexts. The notion that reality has been entirely replaced by simulacra may seem exaggerated, as many people continue to experience tangible aspects of reality in their daily lives, such as relationships, work, and physical environments (Kellner 120).

To conclude, Jean Baudrillard's concept of simulacra and simulation provides a profound analysis of the postmodern condition, highlighting the ways in which media, technology, and culture have transformed the understanding of reality. Through his theory, Baudrillard challenges to reconsider the relationship between signs, symbols, and truth, offering a critique of a world where reality has been supplanted by hyperreal simulations. Although Baudrillard's theory has been met with criticism, it remains a crucial tool for understanding the complexities of contemporary life in a media-saturated, technology-driven society. By emphasizing the ways in which representations have come to dominate the experience of the world, Baudrillard provides a powerful lens to examine the impact of media and technology on the perception of reality.

Chapter 2

Hilary Mantel's Distinguishing Attributes: The Literary and Artistic Creation

Hilary Mantel, a name synonymous with contemporary historical fiction, is widely regarded as one of the most significant authors of our time. Her works, particularly the acclaimed "*Wolf Hall*" trilogy, reflect a masterful blend of narrative innovation, meticulous historical research, and profound psychological insight. This chapter explores Mantel's literary journey, her distinctive stylistic choices, and the broader artistic implications of her creations.

Born on July 6, 1952, in Glossop, Derbyshire, England, Mantel's early life experiences significantly shaped her literary voice. Growing up in a working-class Catholic family, she was exposed to themes of class, faith, and identity from an early age. Her education at the University of Sheffield, where she studied law, provided her with a foundational understanding of the complexities of human nature and societal structures. These influences would later permeate her writing, allowing her to construct layered, multi-dimensional characters.

Mantel's early novels, such as *Every Day is Mother's Day* and *Vacant Possession*, showcase her interest in the darker aspects of human existence and the intricacies of personal relationships. However, it was her pivot to historical fiction that would define her literary reputation.

The release of *Wolf Hall* in 2009 marked a watershed moment in Mantel's career. This novel reimagines the life of Thomas Cromwell, a key figure in the court of Henry VIII, through a narrative lens that is both accessible and academically

rigorous. Mantel's approach to historical fiction transcends mere retelling; it invites readers to experience the emotional and psychological landscape of the past.

Mantel employs a unique narrative style characterized by the use of present tense and the second person—as seen in *Wolf Hall*—which immerses readers in Cromwell's world. This choice creates an intimate bond with the protagonist and offers a fresh perspective on historical subject matter. The trilogy, completed with *Bring Up the Bodies* (2012) and *The Mirror and the Light* (2020), delves into themes such as the nature of power, loyalty, and the human condition, revealing how personal ambition intersects with historical events.

A hallmark of Mantel's work is her ability to weave the political with the personal. Her characters are not only shaped by their historical contexts but are also portrayed with complex emotional depth. Mantel's prose is notable for its lyrical quality; she has a keen ear for rhythm and nuance, bringing vividness to her settings and character interactions. The use of rich imagery and symbolism enhances her storytelling, encouraging readers to contemplate the moral ambiguities faced by her characters.

Additionally, Mantel's exploration of female agency within patriarchal structures emerges as a significant theme in her work. Even as she focuses on male protagonists, the presence and influence of women in her narratives are profound. Characters like Anne Boleyn and Thomas Cromwell's wife, Beth, are depicted with agency and depth, challenging the traditional sidelining of women in historical narratives.

Mantel's literary contributions have garnered her widespread acclaim, evidenced by her reception of the Man Booker Prize for both *Wolf Hall* and *Bring Up*

the Bodies, making her the first woman to win the prestigious award twice. These accolades not only celebrate her narrative skill but also signal the importance of historical fiction in contemporary literature, reshaping how readers engage with the past.

Hilary Mantel's mother gave birth to two sons in the company of her new husband. She knows that her one brother's name was Ian, but she does not know the name of her second brother. Hilary's school administration wanted to transfer her to another school in Manchester, but her mother did not like this idea, and she instead kept her ward in the same school. She would remain sick most of the time; that's why doctors would call her 'Miss Neverwell'. Her school staff was also familiar with her sickness; that's why she was exempted from sports and PE. She narrates about her childhood life in her memoir *Giving Up the Ghost*: "My convent years left me a legacy: a nervous politeness, an appearance of feminine timidity" (138).

Hilary Mantel somehow completed her graduation degree, and she joined LLB at the London School of Economics and Political Science and finally earned her bachelor's degree in law in 1973 from the University of Sheffield. While studying law at the college, she met Gerald McEwan there and got attracted toward him and soon fell in love. She wanted to become a barrister, but some hindrances came her way. She had not sufficient money, and due to her love affair with Gerald McEwan, she had to move to Sheffield University. She had to marry him merely at the age of twenty because they knew it well that nobody would give them a house for rent without marriage.

Hilary Mantel could not live a happy life due to her illness. When she was merely in her twenties, she felt that she was suffering from an unknown disease that

was causing much pain to her. She would have severe pain in her lower limbs and stomach. The doctors told me that it was a psychosomatic problem. The psychiatrist prescribed her strong drugs to mitigate her pain, which further worsened her conditions. Thus, she had to face problems one by one. Due to misdiagnosis, she was given anti-psychotic drugs, which brought further health hazards to her. She came to know at the age of twenty-seven that she cannot become a mother now. In this age, she would visit the university library and collect details about the French Revolution, and later she used these details while writing her novel *A Place of Greater Safety* in Botswana.

Hilary Mantel became a social worker in a hospital after the completion of her college education. It was the time when she thought that she could take writing as a profession. This hospital experience provides her material to write her novels *Every Day is Mother's Day* and *Vacant Possession*.

Hilary Mantel's life never remained a bed of roses for her. She had to face many problems in her life. Even her married life did not remain tension-free for her. She had to marry her husband twice, and she had to accompany him to Botswana in Africa in 1977. The family lived there up to 1982, but she had unbearable pain again, and she had to come to the library. She was searching for the symptoms of the diseases so that she could properly diagnose her illness. She went through some medical books so that she may be able to know the details of her diseases. She came to know that her illness was endometriosis because her symptoms were matching with this disease. In 1979, she underwent a hysterectomy, a type of castration.

Hilary Mantel moved to Saudi Arabia in 1982, and she lived there with her husband for four years. Generally, writers pen down their experiences. They observe

in their personal lives and try to write about their experiences and observations. Most of the diasporic writers write about their experiences of the foreign countries. The women writers narrate the experiences of gender discrimination. A Dalit writer writes about the horrible experiences of untouchability, and the upper castes take them as abominable creatures. A transgender writer pens down society's ruthless behaviour towards eunuchs. Some travelogue writers write travelogues about the places they have visited. Likewise, Hilary Mantel also writes about the places she has stayed. South African locales can also be found in her novels, and various types of themes are associated with them.

They came back to Britain in 1986. By that time, Mantel's first novel *Every Day is Mother's Day* (1985) had been published. She had understood the stark realities of her life. That's why she sometimes thinks about the futility of human life. She asks a question from herself, "Who was I at all?" The medicines she was consuming during these years had made her a bit plump. Then she focused on her writing career as she states herself, "I am not writing to solicit any special sympathy... I am writing in order to take charge of my childhood and my childlessness, and in order to locate myself, not within a body, then in the narrow space between one letter and the next, between the lines where the ghosts of meaning are" (GG 222). She wanted to remove her stress due to her illness, and that's why she devoted her time to writing, "Sometimes I feel that each morning this is necessary to write myself into being" (GG 222).

Hilary Mantel never let her illness come in her writing career. She thought that her writing would give her reputation and make her a little bit tension-free also. She focused on writing short stories. She was working on *A Place of Greater Safety* when

she was studying at her university. The knowledge of the French Revolution opened a new avenue for her to write historical fiction. She completed a novel in Botswana and immediately sent it to her publisher, but unfortunately the publisher did not find it worth publishing, and then it was partially lost. After that, she completed her novel *Every Day is Mother's Day*, and it was published from the 4th Estate publishers in 1985. Just after one year, its sequel, *Vacant Possession*, was published. Though she started publishing in the mid-80s, she started her writing career in the early 80s. She came to be known as a successful writer after winning two Booker Prizes. Though there are no book-length studies available on her works, she is still being interviewed after getting these prizes. Through her interviews, readers have come to know more about her life and works. She kept writing for herself before getting coveted awards, and after that, she got inspiration to write further so that she might prove true to the expectations of her readers. She has given her best in her works, and the maturity of language, good style, and appropriate diction can be reflected in her works constantly. Thus, it can be said that she writes quite skilfully and tactfully.

After the completion of her education, Hilary Mantel became a film critic, and first of all, she started working for the *Spectator* from 1987 to 1990. Apart from it, she started writing in many other reputed magazines and periodicals, such as *London Magazine*, *London Review of Books*, and *Literary Review*. She wrote columns, short stories, general articles, and critical reviews. She also acted as a member of the Public Lending Rights Advisory Committee from 1997 to 2003. She remained as a visiting professor at Sheffield Hallam University since 2006. She presently lives in Britain.

Hilary Mantel's life has not been an easy journey for him. When she was in her early twenties, she had a debilitating and excruciating psychiatric illness for which

she was admitted to the hospital. She was given anti-psychotic drugs, which had adverse effects on her health. Consequently, she decided that she would not go to doctors for a few years. Instead, she started reading medical textbooks herself and started doing research, and she personally realised that she was suffering from the critical stage of endometriosis, which was confirmed by the doctors also. She has to undergo a surgical menopause, which left her unable to produce a child at the age of twenty-seven.

Hilary Mantel has received many awards and honours in her life for her sincere and honest contribution to English literature. The journey of awards began in 1987, when she won the Shiva Naipaul Memorial Prize for her article about Jeddah. After that, she got the Southern Arts Literature Prize, the Winifred Holtby Memorial Prize, and the Cheltenham Prize in 1990 for her novel *Fludd* (1989). *A Place of Greater Safety* remained the Sunday Express Book of the Year in 1992. She received the Hawthorn Prize for her book *An Experiment in Love* (1996). Her memoir *Giving Up the Body* won the Commonwealth Writers Prize and the Orange Prize for Fiction, and it was shortlisted for the Booker Prize, National Book Critics Circle Award, Walter Scott Prize, Costa Book Award, David Cohen Prize, etc. Apart from all these prizes, she has received honorary degrees from the University of Cambridge, the University of Derby, Bath Spa University, the University of Oxford, Oxford Brookes University, etc. from 2013 to 2015. She received the British Academy President's Medal and Kenyon Review Award for Literary Achievement in 2016. She remained the third woman who won the Hawthorn Den Prize in English literature in the period of ninety years. She has been appointed as the Commander of the Order of the British

Empire in 2006 and the Dame Commander of the Order of the British Empire in 2014 for her exemplary contribution to English literature.

So far as Hilary Mantel's literary works are concerned, she is considered one of the leading female novelists from England. She has been a post-World War II novelist, but she has not written about the warfare. Her novels have some references to contemporary British society and contemporary events. Her works are the galleries of contemporary British society. She had seen many ups and downs in her life, and her works also have the reflection of all such events and incidents. She has written 12 novels, a memoir, a few short story collections, a few critical literary reviews on some writers, and some film reviews.

Her first novel is *Every Day is Mother's Day* (1985), and after that, she wrote its sequel, *Vacant Possession*, which was published in 1986. In the eighties, she wrote two more novels, *Eight Months on Ghazdah Street* (1988) and *Fludd* (1989). She never stopped her pen, and she published four novels in the nineties: *A Place of Greater Safety* (1992), *A Change of Climate* (1994), *An Experiment in Love* (1995), and *The Giant O'Brien* (1998). After this time, she took a break, and her pace of writing became a bit slow, and she published only two novels in the next decade: *Beyond Black* (2005) and *Wolf Hall* (2009). Her novel *Bring Up the Bodies* (2012) is the sequel to *Wolf Hall*. She has recently published a novel, *The Mirror and the Light* (2020).

She has tried her hand in nonfiction also, and her autobiographical book *Giving Up the Ghost: A Memoir* narrates the incidences about her life. This book was published in 2003. She published a short story collection, *Learning to Talk: Short*

Stories, the same year. She kept contributing to the *London Review of Books* and several other magazines and periodicals.

Hilary Mantel began her literary career in the world of fiction with the publication of her novel *Every Day is Mother's Day* in 1985. After this novel, she took different themes and kept writing novels. By the way, she did not come into the limelight until she received the most prestigious Man Booker Prize in 2009. This prize was offered to her for her historical fiction *Wolf Hall* (2009). This novel is a voluminous work that is based on the problems of Thomas Cromwell until his height of success. We can further notice that she has done mastery in the historical fiction, and her historical fictions helped her win laurels in her literary career.

Hilary Mantel has depicted the postmodern generation with all its frailties in her novels. Her very first novel, *Every Day is Mother's Day* (1985), is about the mutual relationships of a daughter, Muriel, and her mother, Evelyn Axon. Steinberg calls *Every Day is Mother's Day* a 'peculiar dynamics of the mother-daughter relationship' (*Publishers Weekly* n.pag). This novel is a projection of the futility of mutual relationships in the modern world. The novel depicts that there is no love between the family members in the postmodern world, and people are seeking love and comfort outside. People are different from what they try to show to the outside world. In this novel, Mantel has depicted a mentally retarded girl, Muriel, who does not get motherly love from her parents, especially her mother. Her mother considers Muriel a burden, and she wants to hide her from the outside world because it can have a negative impact on her social image. Her mother does not send Evelyn to her day classes because she thinks that people will know about her pregnancy. It remains a mystery in the novel how Muriel gets pregnant and how she had a relationship with a

man without her mother's notice. Even her mother, Evelyn, is also shocked to know about this news.

Mrs. Axon does not want to have relationships with her neighbours, and is also engaged in sorcery. When Mrs. Sidney's husband dies, she comes to Evelyn to know about her husband, and Evelyn tells her, "Your husband Arthur is roasting in some unspeakable hell" (*EDMD* 13). Evelyn is so introverted that she does not want to accept the gifts from her neighbours on the occasion of Christmas. It is true in the modern context that people do not want to have any relationships with other people, and they want to live their lives peacefully. They think it's a kind of disturbance in their personal lives.

The modern people feel alienated, and mutual estrangement can be easily seen among Mantel's characters. One more remarkable thing to note about modern society is that conjugal relationships have been criticised through this novel. In this novel, Evelyn and Clifford do not have a healthy relationship when her husband is alive. He did not behave well with her. So far as Colin and Sylvia's relationship is concerned, they were also on the verge of divorce. Colin is also not content with his life, and he thinks of committing suicide also. He says, "Do you know, sometimes I feel very much like suicide... and if I felt really tempted to suicide, I would play it" (*EDMD* 41-42). Sylvia's husband has an extramarital relationship with Isabel Field, and when he comes to know that his wife is pregnant, he changes his mind and denies her beloved that he cannot divorce his wife in that critical phase. But one important thing to notice about her is that he takes this decision only when he has established physical relationships with Isabel Field. Isabel's old father's relationships with women present the best pictures of modern society: "He used to sneak off and pick up women, old

women, awful women, the kind of women who sleep rough. It was all he could get, I suppose. He was not very proud of himself. He said he was lonely” (VP 86).

Hilary Mantel had made up her mind that she would not stop now, and that’s why she started giving a new direction to this novel by writing its sequel. Consequently, she wrote another novel, *Vacant Possession* (1986). The incidences of the book seem funny at a few places. This novel has been dedicated to Gerald and was published from Penguin Books in 1986 for the first time. There is one-page prologue in the novel. The entire novel has been written in nine chapters.

In this novel, Hilary Mantel has shed light on the life of Muriel after the death of her mother. The novel takes place after ten years of Evelyn’s death. In this novel, Muriel appears on the scene again, and she starts taking revenge from those people who have inflicted pain on her. Eleanor Byrne writes about Muriel: “To this end, she finds and murders the man who assaulted her sexually and is the father of her child. In a convoluted plot twist, it transpires he is Isabel’s disgraced father” (Byrne 15).

Hilary Mantel’s way of depiction at this stage is really remarkable. The novel started from the middle, like the Hollywood movies, and finally, Muriel Axon remains the chief protagonist of this novel. The readers meet her when she gets discharged from the mental asylum. After the death of her mother, her mental condition deteriorated, and she was institutionalised for ten years. She has been described as a mentally disturbed person. She starts learning to become a human being by seeing others around her. She does not want to spare those people whom she thinks are responsible for her mother’s death, for depriving her of her house and the loss of her child. She, like her mother, who would talk with the spirits of the dead people, devises a strange plan that she will bring back her mother and will get back

their family house and revive her dead child. Thus, her plans for such kinds of things may be called merely the castles in the air.

Muriel thinks that Sidneys are responsible for her mother's death because they were available there at the time of her mother's death. Muriel's vengeful attitude adds a wonderful flavour to the novel. Some people think that *Vacant Possession* should be described as a black comedy, and especially the Britishers review it from that perspective.

Hilary Mantel's novel *Eight Months on Ghazzah Street* (1988) can be called a political novel having the theme of cultural clash. The main protagonist of the novel is an English woman, Frances Shore, a cartographer who migrates to Jeddah in Saudi Arabia for some time with her family. She is thirty-year-old and is tall, slim, and beautiful. Her husband, Andrews, is a civil engineer by profession, and he wants to earn money in the Third World countries. He is offered an assignment to erect an opulent office building for the Kingdom of Saudi Arabia. The temperature is very high there, and it was a desert area, which she does not like. The buildings should be well glued; otherwise, the earthquake may peel the city apart like an onion. Frances' husband does not talk to her properly, and Frances feels suffocation. She bursts out one day and says, "I can't live like this; this is not a natural sort of life" (*EMGS* 72).

She finds that people belonging to different cultures face certain problems there, and they face cultural clashes with the Islamic culture. The people belonging to other religions feel a strange kind of environment there, and there are generally conflicts between the Muslims and the people hailing from the West.

The women face many problems in Jeddah, and there are many restrictions imposed on them. It deals with the havoc Saudi Arabian apartheid kind of system

wreaks on women in a much more affluent Kingdom of Saudi Arabia. They had worked together in Africa, and after some time, when her husband gets an offer to work in Jeddah, she gets a shock to know she won't be able to work there, but the good news is that Andrew's salary will be almost double. She feels sad to think that she cannot go alone for shopping there.

Frances' husband forgets to buy a new notebook for her even after many reminders, and when she raises her voice, she is silenced. It is a wonderful thing to know that "a silenced voice is a veiled voice" in Saudi Arabia. In such a county, a woman is deprived of many fundamental rights. To the consternation of men, women should remain inside and under the veil. She finds that it was a strange private society that does not allow women to reveal its weak points.

Frances comes to know that a young New Zealand woman was sentenced to ninety lashes just because she had drunk alcohol, and she was found with a man in a car who was other than her husband. A woman remains in the constant emotionally paralytic stage. She finds the empty flat stairs, and she hears the constant sobs of a woman.

Frances Shore remains oscillating between paranoia and prescience, which gives this novel a new shape. Thus, it is a bold, uncompromising, and challenging novel that deals with the harrowing state of women. The novel becomes squally, shocking, and substantial and deals with sinister realities of the post-modern British society where women's place is still not like men. Thus, this novel deals with the vagaries of Islamic societies, cultural clashes, and the pitiable plight of women.

Hilary Mantel's next novel, *Fludd*, was published very next year in 1989, and it has won the Winifred Holtby Memorial Prize also. The novel is set in 1956 in

Fetherhoughton, which is an isolated and dreary fictional locale on the moors of Northern England. The novel deals with the Roman Catholic Church, the convent, and the impact of religion on the people.

The people of this fictional town are benighted, and they are portrayed as pitiable figures, and Hilary Mantel has used sympathetic narration about them. There is a beam of hope that there will be change in their life in the future. Hilary Mantel has taken the plot of the novel from her memories of Glossop in Derbyshire, where she had spent her childhood. In the fictional town of Fetherhoughton, there is a Catholic priest named Father Angwin. He seems to have lost his faith in God, and he keeps his belief in the devil and a devil Mother Perpetua. In that kind of atmosphere, there is the entry of the Curate Fludd, who has been depicted as a spiritual chemist who proclaims that he can free anyone from birth and death if they will just listen to his speech carefully and practice it in his life. The character of Fludd has been taken from the seventeenth-century alchemist Robert Fludd, who appears one evening. He proves to be a messiah for the people in changing the lives of people, but unfortunately, a bit of confusion is created among the people. There are scenes of seduction, transformation, and compulsion. This novel has a happy ending.

Hilary Mantel's next book is the historical novel *A Place of Greater Safety* (1992), which revolves around the French Revolution of 1789. Though there are several historical figures in the novel, we can say that this novel deals with three main historical figures who have played important roles during the upheaval, and it traces the lives of Georges-Jacques Danton, who is a pragmatist with strong determination. Camille Desmoulins is a hyper-verbal leader and passionate crusader, and Maximilien Robespierre does not become emotional, and he creates the reign of terror.

The novel deals with their early lives and how their eventual deaths occur. The novel does not have a uniform practice, and it deals with his polarising style. The narration shifts from third-person narration to first-person narration. The story has been described sometimes in the past tense and sometimes in the present tense. However, the novel has been written with much accuracy, and the details of the narration have been written after much research. The novel has been written much closer to the truths and facts.

Hilary Mantel's next novel, *A Change of Climate* (1994), is the byproduct of her five-year stay in Botswana. This novel has been called one of the best novels of the 1990s. The novel deals with two characters where she lived for five years. The story revolves around a couple—Ralph Ellred and Anna Ellred. A Norfolk family with old parents seems to be a nice combination of a happy family. The novel is a story of human conflicts, sorrows, and general human predisposition. The novel can relate to a family who can think about the past, and the story deals with some serious issues related to human life. The novel deals with the capacity of a human being to what extent he can endure the sufferings of life.

In the novel, Ralph and Anna Eldred have been recently married, and they live in England. They are fully devoted to Christianity and are ready to do any role assigned to them. The setting of the novel oscillates between the 1960s and 1980s in South Africa and East Anglia, respectively. The South African Government has doubt that the couple is indulged in some philanthropic work, and they raise their voice silently against apartheid. They go to South Africa as missionaries so that they may do some service, but at that time Apartheid was in practice. In fact, Ralph wanted to get rid of his father. That's why he goes to Africa. He tells it later to his father, "You

want to know why I went to Africa? I'll tell you. I went to get away from you" (CC 249).

During their time in Bechuanaland (now Botswana), they experience an incident that has a major impact on their future. They find some unspeakable acts of men, and then they want to save their children from these human vices. They return to England to live their lives without any bother and tensions of the world. They live a peaceful life in England, and finally their children also turn into grown-up persons. In the end of the novel, Ralph does cheat with Anna, and it gives a drastic change in their mutual faith. Anna feels sick to face such a situation. She becomes emotional, and she thinks that cheating, sin, and injustice have been done against her. Her life becomes a burden to her. This book is worthy of all praise. The novel has been written after due care and much attention.

Some critics also find fault in the plot of the novel. They feel that the beginning of the novel is confusing. Hilary Mantel wants to create some suspense and mystery; that's why readers get confused and are unable to understand who is in which relationship. There are many characters in the beginning of the novel, and they are not introduced. The beginning of the novel has been a bit slow, and only in the middle, there is a bit of speed in the story. Different stories are mixed up in the novel, which makes its plot complex to understand.

An Experiment in Love was published in 1995 by Penguin Books. The novel has been written about two poor Catholic girls, Karina and Carmel McBain. The novel deals with Carmel's time at one convent school in Lancashire, where she meets another girl, Karina. Karina's family belongs to Eastern Europeans. Julianne is the daughter of a doctor, and all these girls were studying at the University of London.

Both the girls, Carmel and Karina, were living in the same row of houses. They have a good understanding, and they go to school together every day, but they are not close to each other. There is a difference in their class also, as the financial condition of Carmel's family is better than that of Karina.

When Carmel was ten years old, her mother took her for a scholarship exam for the Holy Redeemer. It was a prestigious Catholic secondary school, and Carmel's mother persuades Karina's mother, Mary, also to allow her to apply for this exam. Both the girls remain successful in this examination, and they meet Julianne there. When these three girls apply to the University of London, they become successful. Though all the girls seem to be victorious, still there is a sense of rivalry among them. The poor girls' craziness for sex is one of the boldest themes in this novel. Carmel was merely eighteen years old, but she would remain hungry for sex: "I wanted, also, to feel him sink into my flesh, bite my neck, and suck my breasts" (*EL* 173). Thus, the novel has been written on the fallen moral values of modern society. The weakness of the novel is that there are other characters also, which makes the plot a bit complex. Several characters appear on the scene like a play, and sometimes this venture remains a failure.

The Giant O'Brien (1998) is Hilary Mantel's eighth novel, which was published in 1998. This novel is based on the life of the poor stratum of society for whom their poverty remains a curse for them and they want to get rid of it. The novel is an account of the life of an Irish giant, Charles Byrne (O'Brien), whose bones are now in the collections of the Royal College of Surgeons, and a Scottish surgeon named John Hunter. O. Brien tells the folk tales. He is a poet also who wants to save

ample money for him so that he may rebuild the ruined Mulroney's Tavern, where he had thought to become a storyteller.

The setting of the novel is the 1780s. O'Brien and his band decide to leave Ireland due to its poverty, and they try to seek their fortune in London. Claffey, Pybus, and Jankin accompany him. They get attracted towards the better opportunities of London. Thus, the setting of the novel is both in Ireland and London. Joe Vance brings him to London, and he sells him to the London public so that he may get some money. Initially he gets a good response from the people, but after some time, people do not take interest in it because now the public wants to see some latest thrills. O'Brien faces some physical problems, and he finds that there are chances of another competitor, Patrick O'Brien, who may come to London and have better skills in this area. They meet an ambitious anatomist, John Hunter, who has come from Scotland so that he may help his brother Willie, who is also a surgeon by profession. After coming here, he becomes more skilled than his brother, and his continuous experiments make him a skilled surgeon. He remains on the lookout for some corpses so that he may do experiments on them.

He plans to include the Skelton of the giant for his specimen collection. He remains busy in science, and he has an insatiable desire to do experiments on human beings and animals, whether alive or dead. When he comes to know about O'Brien's arrival in London, he comes to know that he will not have to wait for a long time. In the end of the novel, the condition of the giant is deteriorating, and John Hunter adds him to his specimen.

Though Mantel has tried to depict this novel doing much justice to the plot, readers are not generally happy with this historical science fiction. The novel fails to

create interest in the readers, and the depiction of the secondary characters is disappointing. The novel has some loopholes, and it cannot be called a perfect novel.

Hilary Mantel's novel *Beyond Black* (2005) was shortlisted for the Orange Prize for Fiction in 2006. The main character of the novel is Alison Hart. She is engaged in sorcery, and her world remains much different from the entire world. She calls herself "a professional psychic, not some sort of magic act" (*BB* 9). She does a one-woman psychic show on the road with her assistant/business partner/manager, Colette, and she travels to different venues around the Home Counties. Outwardly, she seems to be a happy-go-lucky woman, but in fact, she has put a mask on her face. She is not what she is pretending to be.

Her childhood remains a dystopia conjured from the bleakest archetypes of her mind's eye. She is highly traumatised by her childhood memories. She cannot bring herself aloof from the ghosts, spirits, and the afterlife. That's why she spends most of her time to exorcise the demons, and at the end of the novel, she succeeds in overcoming them also. She lives with a spirit guide, Morris, who lives with her usually. When Alison holds psychic meetings with other people, Morris plays mischief with others. The novel also has some references from the contemporary world, such as Princess Diana's death.

The novel has been written keeping in view the selfishness of human beings. Alison and Collette are two main human characters, and the other characters of the novel are mostly ghosts who seem to be negotiating their own selfhood through their views. The good and evil forces work in the novel. In this novel, Hilary Mantel has depicted the ethereal world, the discourse of hell and heaven, and the narration of the dead and the human beings.

This novel is not for those people who do not believe in ghost stories. In this novel, Alison works as a bridge between the living and the dead. Alison had gotten this skill by her own efforts. Her mother was a prostitute who had an invisible murdered friend whose name was Gloria. Alison is not like ordinary human beings. She wants to live her life in a practical manner.

The dead characters living with her are in the practice of telling lies, and they also adopt some tactics, like some cunning people. It makes her sick, and she remains in constant pain.

This novel sheds light on the dead as well as the alive. Hilary Mantel has written this novel on subversive and dissident aspects of the novel. The novel is an account about the wasteland, ugliness, bleakness, and absurdities of human life. The novel has gotten mixed responses from the critics. Some readers find that this novel has not been written on realistic grounds and talks about some supernatural aspects.

Hilary Mantel's major contribution to literature has been on various topics, but she could not attract her readers too much except the historical themes. Due to her personal interest in history, she decided to write some historical novels. Her fame rests on her historical novels, and we can say that Hilary Mantel can be called a historical novelist on the basis of the publication of her three novels, *Wolf Hall*, *Bring Up the Bodies*, and *The Mirror and the Light* (2020). According to the Encyclopaedia Britannica:

A historical novel is a novel that has as its setting a period of history and that attempts to convey the spirit, manners, and social conditions of a past age with realistic detail and fidelity (which is in some cases only apparent fidelity) to historical fact. ... It may focus on a single historic event (EB, "Historical Novel").

So far as Hilary Mantel's historical fiction is concerned, she has taken history from a different perspective. A historical novel should be written at least fifty years after the happening of the event, and there should not be any person who is alive, and her historical trilogy *Wolf Hall*, *Bring Up the Bodies*, and *The Mirror and the Light* (2020) fit into this criterion.

MacKinnally Kantor, the winner of the Pulitzer Prize, writes that "the term 'historical novel' has a dignity of its own and should be applied to those works wherein a deliberate attempt has been made to recreate the past. Historical novels acquire then a teaching value as their readers can benefit from the lessons of the past" (qtd. in Rodwell 49). Andrew Graham Dixon, a journalist and broadcaster for the *Daily Telegraph*, defines it as "the historical novel has always been a literary form at war with itself. The very term, implying a fiction somehow grounded in fact—a lie with obscure obligations to the truth—is suggestive of the contradictions of the genre" (Graham Dixon cited in Rodwell 48). Richard Lee believes that historical novels have the quality that if readers feel that any incidence of the novel is not true, then they also get the illusion that the particular incident is true, and it can be said that it is applicable to all fictional works and not only to historical novels. According to Scott H. Dalton, there may be four situations "in which one can talk about historical fiction" (qtd. in Rodwell 49).

Dalton believes that every historical fiction remains a fictional story in which there are elements of history, and these elements may be in the form of characters, events, or settings. He differentiates between history and historical fiction. He believes that even history also uses speculation, and there cannot be the same incidence. He tries to give it with an example of war in which four soldiers have taken

part, and they are told to describe the events of the battle they fought just one hour ago. These four soldiers would narrate the battle differently, and there will be no complete similarity in their narration. It is rightly written:

As we will see later on in this dissertation, this seems to be partly the vision received of historical novels by Hilary Mantel. While historians are trying to answer questions such as “What happened?” and “Why did it happen that way?” writers of historical fiction want to know “What was it like?” To answer this last question, authors present the facts in the way they understood them to fit their storylines. (qtd. in Rodwell 51)

Thus, it is a universally accepted notion that a work on the imagination is based on reality, but it depends on the mentality and psychology of the characters involved in the fiction, settings, events, etc. In fact, history and historical fictions are two different things. History is a subject, or we may say that it is a discipline, and it is methodical, which deals with the past, and there is something in it that cannot be narrated due to lack of knowledge because all people cannot be taken for the narration. It depends just on the narrators of the past and how they present the facts, while historical fiction is an act of creation in which the real characters and events of the past are narrated from the author’s perspectives. In this kind of fiction, it is absolutely dependent on the writer’s knowledge and his research on that historical incident or characters he has taken for the analysis. It is also worthwhile to know Hilary Mantel’s views on the historical fiction. Hilary Mantel opines about a historical novel in her Reith lecture, “The Day is for the Living,” broadcast by the BBC:

We carry the genes and the culture of our ancestors, and what we think about them shapes what we think of ourselves and how we make sense of our time and place. [...] We rely on history to tell us. History and science too help us to put our small lives in context. But if we want to meet the dead looking alive, we turn to art. (RL, "The Day is for the Living," n.pag.)

Hilary Mantel writes that the dead people also have information to tell those who are alive. That's why Hilary Mantel has tried to show her ideology through her two historical novels, *Wolf Hall* and *Bring Up the Bodies*. Johnson also puts it that everybody has different opinions in this regard. He writes, "almost everyone—and this includes readers, authors, publishers, agents, and the press—seems to have his or her own idea of what historical fiction is and also what historical fiction should be" (qtd. in Rodwell 48).

Hilary Mantel observes that there are various types of historical fiction, and few authors give it a new hue by adding some fantasy or sometimes give it a look like a documentary. Mantel has written her historical novels on the basis of maximum truth; that's why she adds, "I track the historical record so I can report the outer world faithfully—though I also tell my reader the rumours and suggest that sometimes the news is falsified" (RL, "The Day is for the Living," n.pag.).

Historical fiction records the events that happened in the past, and as these events cannot happen again in the future, that's why historical fiction remains much more unique from other genres. A historical fiction is not merely an account of the past; it also serves the readers to interpret the past according to readers' perspectives through the novels, and there is a limitation of a historical fiction that it purely banks upon the knowledge of the author and the hard work done in gaining knowledge of

the characters and events on which a historical fiction is written. The novelist's aim remains not to recreate the past “but to recreate the texture of lived experience: to activate the senses and to deepen the reader’s engagement through feeling” (RL, *Can These Bones Live?* n.pag.). The novelist must remain careful in depicting the past events.

A historical novelist has to make some choices in the narration, as it becomes very difficult for a writer to narrate all the details exactly. There is the need to differentiate between the things that are heard from the written facts or what is said about the particular event and what remains the total truth behind it. The selection and rejection of the facts and the actual narration should have some coordination. It remains a challenge for a novelist to create suspense about the end of the story, as the end of the story is already known to the people. When the people read the novels *Wolf Hall* and *Bring Up the Bodies*, it is clear that Anne Boleyn will be beheaded and Thomas Cromwell will also be executed. That’s why sometimes it happens that readers like to buy the third book so that they may be able to know the cause of these two events, and they will not bother to buy the first two books because they already know a lot about the material of these two books through historical evidence. Hilary Mantel tells in an interview in *The Guardian* that “despite the inevitability of Cromwell’s death, [...] in every scene, even the quiet one, [she] tries to create turning points, multiple turning points. So the reader knows how it’s going to turn out, but the reader’s expectation of how and why is constantly challenged” (Higgins n.pag.). Mantel thinks that readers always think that there would be some change in the narration of the events. The readers know there should be a change, and they sometimes remain disappointed to see that the author has not written according to

their expectations. There are some weak points in the historical fiction, as the novelists may distort the truth while depicting it through the ethical standard. There are chances of condescendence also. The writers must be careful about the background of the language, costume, and the living standard of that time because it may be a blunder if the writer depicts the events according to his perspective.

The depiction of the past and the present time has no coordination in historical fiction. The writers must go in that time, and they must narrate the things and should use their language because if writers do not be equipped between the past and present, it becomes very difficult to do justice. For an illustration, it becomes very difficult for a writer to narrate the things from the perspective of the past and what resources were available at that time. If any writer mentions even a single thing by mistake, which was the event of the 21st century, and writes in historical fiction, then the whole effort would go futile and the author would be criticised even for a single word. Hilary Mantel insists that several historical fiction writers try to tell which is untold. They try to give voice to the voiceless. Hilary Mantel gives such kind of illustrations in an interview for *The Guardian* in 2012: “Blacksmith’s boy to Earl of Essex—how did he do it? The story seemed irresistible” (Mantel n.pag). Thus, there are always challenges in writing historical fiction, and it becomes more difficult than writing usual fiction.

Hilary Mantel’s next novel, *Wolf Hall* (2009), can be called historical fiction. This novel stirred the world when Hilary Mantel won the Man Booker Prize in 2009. This novel is the first feather of his historical trilogy, which deals with the royal court of King Henry VIII. The novel is set in the tumultuous phase of the 1520s, and the

story of the novel has been centered on different perspectives related to the life of Thomas Cromwell. He was the most trusted advisor of the king.

The novel begins with Thomas Cromwell's childhood phase and his problems in life. He was the son of a drunkard blacksmith, and his father's behaviour towards him was not good. Consequently, the novel's opening chapters portray his father's cruel and inhumane treatment of his son. He was merely fifteen years old at that time, and his father was beating him black and blue without noticing how much pain his son was feeling. He was smeared in blood in his courtyard. He decided to leave his house and to make his career outside.

The novel has been written in the flashback technique. Most of the events of his life have been narrated from the past. Cromwell's wife Lizzie and his two children out of three live with him, and there is a good understanding between husband and wife. He has been depicted as an intelligent man who has dreamed to achieve a big goal in his life. He has been given several royal responsibilities, and he performs his duties very beautifully. He does not feel that the upcoming obstacles can stop him from achieving his goal.

He comes to know that King Henry VIII wants to get rid of his first wife, Katherine of Aragon, so that he may marry Anne Boleyn. He takes this decision because his previous wife has failed to give him an heir, and he thinks that Anne Boleyn can give him a son. Now Cromwell acts as a lawyer to Cardinal Wolsey, and he has been given the task to persuade the Pope so that his marriage may be annulled. The Lord Chancellor, Cardinal Wolsey, has the Great Seal of England, and he is forced to resign and give up his seal. The entry of Anne Boleyn, the sister of Mary Boleyn, on the court brings a change in King's attitude, and he gets involved with

Anne now. Now Anne's name is sent for approval to the Pope instead of Catherine, and it is further told that she is not a virgin.

Wolsey fails in getting King's divorce, and Oliver Cromwell establishes a good rapport with Anne Boleyn, the Duke of Norfolk, and King Henry VIII. Thomas More feels jealous of the royal activities and he is hanged. Cromwell ensures that Anne's children would sit on the throne. Pope Clement declares that Henry's marriage to Katherine is legitimate. Cromwell gets good jobs such as Master Secretary, the Keeper of the Rolls, and Vicegerent in Spirituals. The novel ends at Anne's marriage and Thomas More's execution.

Hilary Mantel's next novel, *Bring Up the Bodies*, is his second historical novel of his trilogy. This novel was published in 2012, and it is a sequel to his previously published novel *Wolf Hall*. This novel also remained a great success, and Hilary Mantel won the Man Booker Prize (2012) and the Costa Book of the Year. This novel, like the previous one, is based on Thomas Cromwell's life. The incidents that have been mentioned in the *Wolf Hall* have been narrated again in this book. The novel sheds light on the events of Henry VIII and his efforts to divorce his wife Anne Boleyn just because he wants to marry Jane Seymour.

The story of the novel moves forward from where it was left. In the novel *Wolf Hall*, we come to know how Cromwell spent his childhood in difficulties and how he became a lawyer and the chief advisor in the court of Henry VIII. Now he becomes the Master Secretary to the King's Privy Council through his political approaches and allies. Now he is the king's right-hand man, and King Henry also has full faith in him more than a brother.

The novel begins with the animal imagery scene. Thomas Cromwell's hawks are diving down so that they may fall on their prey. Thomas Cromwell is with King Henry VIII at the manor of the Seymour family, Wolf Hall. In the autumn and summer, the growth of diseases becomes high due to the summer months. That's why King is there so that he may keep himself safe from all diseases. The King has tried to marry Anne Boleyn for the last seven years. He received an annulment from Catherine, and since then he is disappointed. Anne did not give birth to a son, and moreover, he finds that his wife is tiresome and argumentative.

One day King Henry gets seriously injured in the Jousting accident, and people think that he will not be able to survive in this condition; it was a matter of seriousness that he does not have a male heir, and then the relatives and noblemen are hopeful that they will get the throne. In this way, the conditions of the Civil War arise. His pregnant wife Anne comes to know the news of the King's accident that too at the funeral of Catherine, and she sinks into shock, miscarrying a male child. When King survives and he learns that now Anne has failed in giving him a male heir, he decides to divorce her.

Now Henry VIII has made up his mind to marry Jane, but again the problem arises of getting divorced because divorces were prohibited by the church. Thomas Cromwell convinces the king that he will definitely bring a solution to this problem.

Thomas Henry decides to approach the Earl of Whitshire and Lord Rochford, who are her father and brother, respectfully and puts pressure on them so that Anne may start living separately from the King. Her father was a bit reluctant on this decision, but Anne's brother becomes hostile, and he opposes this offer.

After failing in this plan, Thomas Cromwell takes a different route. He tries another scheme this time. He decides to destroy Anne's reputation. Thomas Cromwell has played this sort of game with Thomas Wolsey. For nearly three weeks, Thomas Cromwell starts questioning those people who were close to Anne, her sister-in-law, and he collects some rumours regarding Anne's infidelity to Henry VIII. Thomas Cromwell tries every method so that he may prove Anne's infidelity, and he deploys his spies for this purpose and gives bribes also so that he may get the proofs of her infidelity.

Ultimately, Thomas Cromwell succeeds in getting evidence against Anne, and he gets the false proofs in a fraudulent manner. By these evidences, Anne could be arrested now on the main charge of being disloyal to the King. Thus, she is found guilty and is executed along with her brother and seven different men. She tries to appease the king before her death by singing a song in praise of the king, but her efforts fail.

In this way, Thomas Cromwell succeeds in pleasing the king. He gets barony as its reward. Now King's way to Jane is clear, and the couple tries to get a male heir. Thomas Cromwell handles many affairs of the state and enjoys diplomatic positions with different countries and empires. Still he thinks of his progress. He says that there are no endings in life; there are always beginnings. The novel ends like its beginning with an animal imagery in which a fox attacked a hen house.

Hilary Mantel's latest historical novel is *The Mirror and the Light*, which was published in March 2020. This novel is in the trilogy series of Hilary Mantel. The other two novels of this trilogy are *Wolf Hall* (2009) and *Bring Up the Bodies* (2012). Thus, this novel has been written as a final installment in her trilogy, in which he has

written about the last four years of his life from 1236 to 1240 till his public execution at Tower Hill. This novel has received a wide critical response and laudatory response, and readers were just waiting for its release. Its publication was expected in 2018, but due to Hilary Mantel's personal engagements, this novel could finally be published in 2020. When it was published on March 5, 2020, in the United States, the bookshops opened at midnight for the sale of this novel, and it is reported that the novel got a brilliant sales report and more than 95000 copies of the novel were sold in the first three days. That's why this novel can be called her best novel till date because she gave an awesome sales report. *The Mirror and the Light* has also been shortlisted for the 2020 Women's Prize for Fiction.

Oliver Cromwell can be called the epic hero of this wonderful book. In the previous two novels, his journey toward his rise has been depicted, and in this book, his fall has been depicted. Hilary Mantel has already received an overwhelming response from the readers and won the awards also. Now she has focused on her fall and ultimately his public execution. Hilary Mantel has projected Cromwell as an extraordinary figure, having his sharp eyes everywhere. He is skilled at many works such as ironwork, the cloth trade, the culinary arts, finance, civil engineering, diplomacy, and legislation. He is known for his consummate dexterity, and he remains many steps ahead of his opponents, and he knows better how to curb them.

Hilary Mantel's depiction of Cromwell's fall is really interesting; otherwise, his fall can be easily read on the internet in a few minutes. She has made him a tragic hero. Due to his power, Cromwell had become brash and cocky. By destroying Queen Anne Boleyn and beheading the five men, including her brother, publically, she gave a different message to society, but he ignored it. He always adopted extreme methods.

He used his power for his selfish motives. He beheaded five men not because he thought that they were really at fault; in fact, he wanted to avenge his master, Cardinal Wolsey, who was removed from his path of success around seven years ago. When the novel opens, Cromwell gets back from the execution scene, and Anne's body swims in the pool of fluid crimson. Cromwell thinks that his duty is just to please the King. He faces problems also. Once there was rebellion in the north. Cromwell was driven by the lust for power and greed. Thus, the novel ends with his execution because, in the pursuit of power and post, he has created many enemies who were responsible for his fall.

It would not be justice with the present study if we do not analyse Hilary Mantel's memoir, *Giving Up the Ghost*. It was published in 2003. This memoir is the foundation to know about his life and the main incidents of his life. It opens with the scene of her stepfather's ghost. In the sagacity, she sequesters the ghost and does not deny its existence and places it reverse whether he is there or not. While writing the story of the ghost and the reality of whether a ghost exists or not, she tries to do justice according to her wits. She has taken the spectral logic in her works. Like Derrida's moment in *Spectres of Marx*, "a spectral moment, a moment that no longer belongs to time" (Derrida *Spectres* xix). Hilary Mantel also remains preoccupied with the movement when things change.

In this memoir, she has written about her childhood experience, her schooling, sickness, ghost stories, family, and afterlife. She has written this memoir in five parts: i) A Second Home, ii) Now Geoffrey, Don't Torment Her, iii) The Secret Garden, iv) Smile, and v) Show Your Workings. In the end, she has written about the afterlife.

This memoir has covered her childhood days, and it is up to 2020 when she moved to her Disneyland villa.

Hilary Mantel writes that ghosts have always remained like companions in her life. Sometimes she thinks as if she had built her house only for them. In this memoir, she calls them by their names, such as when she talks about her stepfather Jack, who remains nearby and makes a stirring voice on the stairs of her weekend abode in Norfolk, Virginia. The next ghost is her unborn daughter, Catriona, who looks like an Irish due to her physique having broad shoulders and has temptation for the materialistic things of the world. This memoir depicts how the impact of family life can be seen on the life of a child.

Hilary Mantel's parents would live in her grandparents' house, and Mantel liked her grandfather very much. As an innocent child, young Hilary would think that she would turn into a boy on the occasion of her fourth birthday or very soon. Her parents were not happy in their marriage. When she was six, the family moved to a new house, on a street named Brosscroft. Her mother got a lover soon. Mantel's father kept living in the same house for five years, but there were strife and tensions in the house. Hilary became ill and started having pain, fever, and colic. She was known by the nickname 'Little Miss Neverwell'.

At the age of seven, she experienced the presence of a supernatural creature nearby. When she passed her 11 plus exams, her family shifted to Cheshire in 1963 without her father. After that, she could never meet her father. She was admitted to a Catholic school there, and her headmistress, Sister Mary Francis, would treat her nicely. Hilary Mantel has talked about the feminine concepts in her memoir. Since her childhood, she wanted to live life like a boy. The games played by her were those of

boys. She was very close to her grandfather. She would see her grandfather as a commander to the women of her extended family.

Hilary Mantel knew it well that her parents are not happy with their married life. They did not own their permanent house due to anti-Catholic discrimination. Her mother would remain in tension. She would work and earn good, but her work was very hard, and it took time to show its bad effects on her body. Her parents were narrow-minded, and she was not allowed to attend a grammar school, and her dream to study in an arts college remained unfulfilled. When Mantel met her stepfather Jack, she was merely four years old. Her mother would work in a primary school where she may borrow a typewriter. It was then Hilary noticed that her mother was walking with a man who was Jack Mantel.

Hilary Mantel got an opportunity to study at the London School of Economics, but soon she was transferred to Sheffield, where she was to remain near her boyfriend and her future husband. Her health deteriorated there. She felt pain, which she describes as "a pain which I could not explain; it seemed to wander about my body, nibbling here, stabbing there, flitting every time I tried to put my finger on it" (Vickers 149). She came to know that this pain is due to endometriosis, which is a notoriously difficult condition to diagnose in the 1970s. She remained under the treatment of a psychiatrist. The doctor told her that she had faced this problem due to a law subject she had taken for study. The doctor told me that it is a very demanding subject, and a woman like Mantel should not take any stress to study such a serious subject. She was advised to give up her studies. "He advised her to give up her studies and to get a job in a dress shop, like her mother" (GG 170). Doctors also faced a lot of problems in the treatment of her diseases, but her endometrioses worsened, and later

she came to know that now it is too late and her womb cannot be saved. Hilary Mantel writes in her memoir, “The more I said that I had a physical illness, the more they said I had a mental illness” (GG 171). Hilary Mantel decided to marry in 1972. Jack and her mother were not in favour of her marriage, and this mysterious pain started only after her rupture with Jack and her mother. She considers that her illness was the most traumatic experience of her life. Lucy Arnold writes about Mantel’s memoir:

Initial indications that the text exceeds the conventions of contemporary memoir are found in the way that giving up the ghost not only acknowledges its status as memoir but explicitly comments on the form. (Arnold 14)

Hilary Mantel’s grandmother and a relative, Olive, who was a small girl, had died because her nightdress had caught alight. In the first two novels, Mantel uses a character named Muriel Axon to set fire to her house, which was full of ghosts.

Hilary Mantel’s every novel has been written as an outcome of the problems and ailments she faced during her life. She remained ill from the disturbed marital life of her parents and their separation, shifting to different places during her studies, her marriage life, her stays in other countries, the removal of her uterus, the coming of her unborn children as ghosts, and her special inclination towards history. She became so disturbed by her illnesses, drug addiction, and solitude that she resorted to becoming a writer. She had been inspired by many writers in her life. She writes in her memoir that her favourite novel was R.L. Stevenson’s *Kidnapped*, which is about a boy who has to leave his house and he cannot return. She mentions the opening lines and quotes, “I will begin the story of my adventures with a certain morning early in the month of June, the year of grace 1751, when I took the key for the last time out of the door of my father’s house” (GG 247). In this novel, both the characters, namely David

Balfoour and Alan Breckare, are liked by her, but she compares herself with David, who wants to be at home. Thus, she sees the influence of R.L. Stevenson on her. She had great interest in children's stories also and mentions a book *The Complete Works of Shakespeare, Treasure Island, and Jane Eyre* in her memoir. Hilary Mantel wants to recommend *Jane Eyre* for every writer and says that every woman will feel that it is her own story. She writes, "You are reading a story about yourself" (GG 246). Some critics hold the view that Hilary Mantel had the influence of Evelyn Waugh and Muriel Spark in her writings, but she denies it in one of her interviews (SRB interview, 2009) and makes it clearly explicit that she was never influenced by Muriel Spark.

When she was studying philosophy at her university, she came into contact with some people who inspired her to do something remarkable in her life. Her family background also influenced her a lot. She belonged to a Catholic immigrants' family who were from Ireland. They had to go from one place to another. That's why she gets a better opportunity to learn from different educational institutions. She writes, "To take someone's picture, you move away from them. When you have finished, you move back" (GG 28). She has presented her characters like pictures, as if they were painted from a good distance but were pictured devotedly. She has experienced a society that was divided into Catholics and Protestants. She does not find Catholicism very glamorous. Her mother gives up her job to someone who was in great need of it.

Hilary Mantel feels that Catholic life is lived in the shadow of happy death, and the people have staunch belief in their religion. Influenced by that environment, we find that her characters are also those students who are studying Christianity. In fact, she has written her characters inspired by her real life. Some of the characters

may be real or may bear resemblance to reality. But some characters are those that are the products of her mind. That's why it can be said that some novels have an autobiographical tinge, and the characters seem to be family members belonging to her family and are addicted to one or the other drugs, struggling in their lives, much tensed, and trying to commit suicide. Hilary Mantel calls herself "spiritually ambitious and wanted an unspotted soul, a soul edged with light, who likes a clean but open window" (*GG* 99).

Hilary Mantel wanted to become a barrister, but her multiple problems came on the path of her career, and she has to change the course of her life. She writes, "By the time I was twenty, I was living in a slum house in Sheffield. I had a husband and no money. I had a pain which I could not explain" (*GG* 155). Through these lines, Hilary Mantel wanted to make others know that she had to take such decisions in her life about which she had never thought. She writes that a woman faces many problems in society, and it is not so easy for a woman to take the decisions of her life without the consent of men. She writes, "I wanted to be a barrister. How was I to do this? The facts of life passed in on me. I was female. Northern and poor, I was in love" (*GG* 157).

She suffered from the severe pain in her thirties, and this incidence left her issueless forever. She focused on writing and took writing as her full-time career. Hilary calls herself a split personality. She writes, "There are the people who, like me, have had the roots of their personality torn up. You need to find yourself, in the maze of social expectation, the thickets of memory" (*GG* 222). There are always some pros and cons to everything. It was her illness that made her write books and go on the journey, which ends with her winning the Booker Prize and many more prestigious

awards. She emerged as a full-fledged writer from a torn personality, and it gave a boom to her career.

Hilary Mantel's novels, not only from contemporary perspectives but also from the perspective of time on which they are based, can be called rich in meaning and provocative in the name of theme, style, and contents. Mantel's two Booker Prize-winning novels *Wolf Hall* (2009) and *Bring Up the Bodies* (2012) deal with the deep-seating approach of the past and the smell of the contemporary British period because human nature, even after many centuries, has not changed much and there are always political tactics, conspiracies, ploys, jealousy, and ill-will for other human beings.

It is really a shocking and strange thing to know that little work has been done on Hilary Mantel's works and only a few theses have been written on her works. There is not a single book that has been purely written on her entire corpus for the research perspective. All the work that has been written on her works is based only on the academic enhancement, i.e., to get an MPhil or PhD degree, and without this purpose, there is not even a single book that has been published worldwide. Only one book, *Contemporary Critical Perspectives*, edited by Eileen Pollard and Ginette Carpenter, has been published by Bloomsbury on Mantel's works.

The reason behind it may be that people think that Hilary Mantel is a provisional writer. In fact, provisionality can be called a reading practice that chalks out a dividing line between the ethical requirements of the present and the real facts, or the chaos of history. Hilary Mantel has been called so because it is thought that she is a writer, who can be used for the future, i.e., there is a bright prospect of her future works.

Hilary Mantel's works have overt social, political, philosophical, and etymological significance and work like a pole star to show the path of the British lifestyle. She does not like to be termed a British writer; instead, she prefers to be classified as a European. She says, "In my dreams of Europe, I had found the keys to the gates of an unknown city. For the constant and passionate imagination, no documents or passes are needed" (Leader 97).

Hilary Mantel's works are the galleries to overview the British lifestyle, and her works not only present the honest pictures of the British lifestyle; her works can be read as how to live human life and where a human being makes mistakes. In every novel of Mantel, we come across the description of the family, familial life, and also every good and evil aspect of the household things. There are not such kinds of direct messages in her works, and her works do not give philosophical teachings like Shakespeare, yet if the reader intends to imbibe the true essence of her works, then it is easily understood that her works may give a very beautiful message to strike a lead in different walks of life. He provisionally remains helpful in doing justice to the characters and the events she has described in her historical novels. Nicholas Royle writes, "The literary turn is about a new sensitivity to the ghostliness of literature," what he calls in the preceding paragraph a new appreciation of the ghostliness of fiction, the spectral virtualities of literature in which our culture and society, law, and institutions are inscribed. (Royle 134).

The oeuvre of Hilary Mantel was not in the notice of the readers worldwide, and according to Diana Wallace, her works were "relatively neglected" (211) up to 2005 because she remained unable to fit into "either mainstream or feminist's accounts of fiction in immediately obvious ways" (211). Hilary Mantel published her

novel *Beyond Black* in 2005. In *The New Yorker*, Joan Acocella writes about Mantel, saying that she “jumped from genre to genre” (Mantel, Acocella, n.pag.). She further writes that “Mantel is a master of ugliness in general. It is the engine of her satire on a world awash in fake respectability, fake cheer—a world of ‘closure’ and ‘cycles of caring,’ of death as a cosy new job” (Acocella n.pag). Hilary Mantel’s novels deal with some bizarre themes of human life.

Mantel came to the limelight only after winning two Booker Prizes back to back. She has outspokenly written about those themes for which she immediately got publicity and won the accolades from the readers worldwide. In a lecture in the British Museum in February 2013, she criticises how avid royal watchers and the tabloids they buy have been royal to women’s serious objectification. Hilary Mantel has invited the furore of the media over her titular short story in her latest collection, *The Assassination of Margaret Thatcher*. A.S. Byatt puts Mantel in the category of some renowned writers such as Pat Barker, another Booker winner: “The power of Mantel and Barker’s third-person narrations has something to do with the knowledgeable narrators they take from George Eliot... Barker and Mantel tell us what we can’t know—they imagine it on the grand scale—and we are richer as readers” (56).

As an overall impression, we can reach the conclusion that Hilary Mantel is a versatile writer who, despite her illness and hardships, touched the heights of her writing career and wrote so many books. Though she accepts in her memoir that there are weaknesses in her writing, “I used to think that autobiography was a form of weakness, and perhaps I still do. But I also think that, if you are weak, it is childish to pretend to be strong” (GG 6), yet it is also clear that there are many strong points in

her works. Only a rare woman writer can reach the pinnacle of success like this, and Hilary Mantel is one of those British women writers. Silvia García Hernández aptly postulates about Hilary Mantel:

Hilary Mantel's work stands as a testament to the power of literature to illuminate history and the human experience. Her ability to blend rigorous research with innovative storytelling has created a unique artistic vision that resonates deeply with readers. Through her intricate characterisations and thematic depth, Mantel invites us to reflect on the complexities of power, ambition, and identity, making her one of the defining literary artists of her generation.

As the literary landscape continues to evolve, Mantel's contributions will undoubtedly inspire future writers and readers alike, encouraging a richer understanding of the interplay between history and fiction. In this way, Hilary Mantel is not just a creator of stories; she is a creator of a literary and artistic legacy that invites us to ponder the lessons of the past as we navigate the complexities of the present.

Mantel's novels portray the hyperreal simulation of historical events, blurring the lines between fact and fiction. Baudrillard's concept of hyperreality is particularly relevant here, as Mantel's texts create a simulacrum of the past that is both authentic and constructed. This hyperreal representation of history raises questions about the nature of truth and reality in postmodern society.

Mantel's portrayal of powerful figures like Thomas Cromwell and Henry VIII can be seen as a manifestation of Baudrillard's simulacrum, where the copy or representation

becomes more important than the original. This simulacrum of power highlights the performative nature of authority in postmodern societies, where image and perception often supersede reality.

Mantel's characters, particularly in her Wolf Hall trilogy, embody the fragmentation of identity characteristic of postmodern societies. Through their complex and multifaceted portrayals, Mantel illustrates how individuals navigate multiple roles, personas, and allegiances, reflecting the disjointed nature of identity in a hyperreal world. Mantel's novels often self-consciously address the relationship between the author, text, and reader. This metafictional awareness can be seen as a manifestation of Baudrillard's ideas on the death of the subject, where the authorial voice is decentred, and the text becomes a site of multiple interpretations and meanings.

Chapter-3

The Postmodern Societies and Hilary Mantel's Novels

In the postmodern societies, individuals increasingly find themselves ensnared in the pursuit of personal satisfaction, self-gratification, and autonomy, often at the expense of social cohesion, empathy, and collective responsibility. This pervasive sense of self-centeredness has emerged as a defining characteristic of contemporary life, with profound implications for human relationships, community, and society at large. While postmodernism, with its rejection of grand narratives and embrace of relativism, has made significant contributions to art, philosophy, and culture, it has also fostered an environment where people are more concerned with their own desires and interests than with the well-being of others.

The characters of the selected novels represent the world that is far from reality and is based on the foundation of ostentation, hypocrisy, and treachery, and it indicates how the postmodern world is not like it looks at first glance. The same character, who has been a victim, seems to appear as a revenge-taker (Muriel) later, and the character who is disloyal himself (Colin) is seen giving the lectures of dos and don'ts to his daughter Suzanne. Thus, the double standards of postmodern society have been depicted in these novels, which are in close association with Baudrillard's postmodern theory.

Postmodernity, as both a socio-cultural context and a set of literary strategies, shapes the fabric of Hilary Mantel's selected novels: *Every Day is Mother's Day*, *Vacant Possession*, *Eight Months on Ghazzah Street*, *A Change of Climate*, *An Experiment in Love*, and *Beyond Black*. To sharpen the distinction between

postmodernity as historical context and as narrative technique, it is necessary to address how each dimension operates independently and in interaction within Mantel's fiction.

Postmodernity refers broadly to the condition of society after the modern era, marked by: The erosion of grand narratives and absolute truths Fragmentation of identity and society Pervasive uncertainty and skepticism towards authority Simulation, hyperreality, and the collapse of boundaries between reality and representation (as theorized by Jean Baudrillard)

In Mantel's novels, this context manifests through: disintegrating social structures: families, communities, and institutions are shown as unstable or unreliable. For example, in *Every Day is Mother's Day* and *Vacant Possession*, the conventional family unit is depicted as dysfunctional, reflecting the breakdown of social certainties. Ambiguous Moralities: Characters often fail to find stable ethical ground, mirroring the relativism and pluralism characteristic of postmodern societies. Media and Hyperreality: Especially in *Beyond Black*, the influence of media, occult practices, and commodified "spirituality" mimic the Baudrillardian world of simulacra, where the real and the fake are indistinguishable. Urban Alienation and Multiculturalism: *Eight Months on Ghazal Street* situates its protagonist within cultural dislocation and layered realities, highlighting the globalized, postmodern world as fragmented and plural.

In contrast, postmodernity as a narrative technique refers to the formal and structural choices Mantel employs to craft her fiction. Hallmarks include: Fragmented Structure: Mantel frequently eschews linear plotlines for fragmented or non-

chronological sequences, creating narrative disorientation. *A Change of Climate* moves between times and perspectives to unsettle the reader's sense of coherence. Unreliable Narration: The perspective is often ambiguous, with narrators who are themselves caught in uncertainty or subjectivity, reflecting the postmodern distrust of objectivity or single truth. Irony and Parody: Mantel deploys satire, dark humor, and pastiche, critiquing social norms while undermining the possibility of earnest resolution. This is especially present in the macabre irony of *Every Day is Mother's Day* and *Vacant Possession*. Metafiction and Self-Reflexivity: There are moments where the narrative draws attention to itself as a constructed artifact, reminding the reader of the act of storytelling. In *Beyond Black*, the blending of the supernatural and the mundane prompts questions about the nature of fiction and belief. Collage of Voices and Genres: Mantel interweaves multiple genres and registers—detective, domestic, supernatural—producing a pastiche that resists univocal interpretation, as in *An Experiment in Love* and *Beyond Black*.

Hilary Mantel's first novel *Every Day is Mother's Day* (1985) remains incomplete until one reads the second novel by Hilary Mantel. It seems like Hilary Mantel had already in her mind that she would write another novel that may complete the plot of the novel. The second novel can be considered a revenge fiction. She writes in an interview with Alex Clark, "I've got quite amused at people suggesting I have writer's block, you know. I've been like a factory!" (*The Guardian*, n. pag.)

Every Day is Mother's Day is set in 1974, and this novel is comic, satirical, and a horror story. It has been written in a farcical manner. It is about the central female character, Muriel Axon, and her mother, Evelyn, who do have stifling relationships, but still they live together at Number 2, Buckingham Avenue, because Evelyn is afraid of the wickedness of the outside world. Mother and daughter live tighter and leave a negative impact on the lives of their neighbours also. The reality is tempered in this depiction also because they do not like each other, but in spite of it, they live together only for the sake of society. Muriel Alexandra Axon is a handicapped girl, and she gets pregnant unexpectedly. Mantel's second novel *Vacant Possession* (2000) depicts Muriel's story ten years later. She is relieved from the mental asylum according to government policy, and she has to come back to her house, where she plays havoc in the lives of people who are now living in her mother's house. Hilary Mantel's entire oeuvre is nothing but a pictorial description of the modern world and its crookedness, encapsulating the strange and unreal world of women, their personal space, likings, and attitudes. Her eight novels present the intriguing graph of her dilemmas, preoccupations, predicaments, and sustainable growth. Catherine Riley postulates:

The case studies that follow—discussing works by Jeanette Winterson, Pat Barker, and Hilary Mantel—evidence this postmodern 'turn' even as they demonstrate that, on this occasion, revaluation and rebranding of a genre have not been at the expense of women authors. (184)

So far as Mantel's first published novel *Every Day is Mother's Day* is concerned, it is a complex web of relationships between Evelyn Axon and her mentally retarded daughter, Muriel Axon. When the novel opens, it gives glimpses of

some hidden acts of the modern generation and their diabolic consequences. Such acts give shock to people, and when Muriel comes to understand about her mistake, she has to conceal this act from her neighbours to save herself from the bloquy. Isabel Field, a twenty-four-year-old social worker, comes to their house to find out why Muriel is absent at Day Care Centre. Isabel has a relationship with Colin, a school teacher, but later Colin refuses to marry her because he is already married and her wife is pregnant.

Muriel gives birth to her child, and her mother, Evelyn, remains successful in hiding the news of the birth of this newly-born child. When Isabel comes to Axon House to know the reality of Muriel's disappearance, Evelyn locks her in a storeroom. Colin comes forward for her rescue, but unfortunately, Evelyn gets a hard blow and dies. Muriel has nobody else to take care of, and thus she becomes an orphan. This is the plot of the novel in brief, which will be analysed in detail herein.

It is explicit from the title of the novel *Every Day is Mother's Day* (1985) that this novel is about a mother and a daughter and their mutual intimate but intricate relationship. It is about Muriel's childhood and her mother's personal life—how she got married to Clifford Axon. Her husband died when her daughter Muriel was merely six years old. The novel *Vacant Possession* describes Clifford in these words: “He was an eccentric. He spent all his time in the garden shed” (*Vacant Possession* 178). She was born on April 4, 1940, and her father died in 1946. Muriel is unable to bear the loss of her father, and she gets a mental shock, due to which she becomes mentally retarded. Muriel feels much content in her life because she knows that she has her mother as a protective wall from all kinds of evil eyes and the wickedness of

the world. But her mother is unable to fill the vacuum of her father also and becomes herself a solitary figure in her home.

When a woman claims two children from Blaise, they have to sell their house. Aunt Norah takes their responsibility and keeps them with her. Evelyn does not like living this way. Evelyn's mother died when Evelyn was merely seventeen years old. She meets a shipping clerk named Clifford Axon, falls in love with her, marries her, and accepts him as the husband. Her childhood experience takes her into a new world.

Human life has never been easy, and Evelyn's life is also not an exception. She has to face all kinds of problems. They have Sidneys as their neighbours, but they were not in good relationships because the interests and aptitudes of these two families were different. The Axon family prefers to live like introverts in their home. They do not like having social contacts because Evelyn has an overly precautionous nature. But despite Evelyn's cautious nature, Muriel's pregnancy becomes a headache for her. Evelyn has to hide this news from her neighbours and the social workers of the daycare centre also. It is the reason that they lose the serenity and peace of their lives. It is also clear in this novel that Evelyn does not trust Muriel anymore; that's why she thinks, "I'll lock Muriel in the back room. She is not to be trusted" (86). At another moment, she says to Muriel, "Sometimes I think you're a mental case" (126). Thus, this novel makes it clear that the world in which we live is not real and reality is concealed in the postmodern world, as Evelyn does. Jean Baudrillard also writes in his concept simulation how sometimes unreal things take place of the original, and the same happens in Evelyn's case. Outwardly, she shows motherly concerns for her daughter, but in fact, she has no trust in Muriel. This sort of life, as Baudrillard holds views, has been narrated in this novel. Florence and her mother, Mrs. Sidney, live in

their neighbourhood. Mrs. Sidney has a strange temperament, and she wants to talk to the spirit of her dead husband. Mrs. Sidney asks Evelyn whether her husband is in hell or heaven. Evelyn tells her that he is in an unspeakable hell: “Your husband Arthur is roasting in some unspeakable hell” (13). Their estranged relationships make them sheer strangers. In the next novel, *Vacant Possession*, we come across these words: “You’d hardly mix those two up with anybody else. I never knew Evelyn’s husband” (*Vacant Possessions* 178).

Thus, through this novel, Hilary Mantel has depicted how the people in the postmodern world have become self-centred and have no concerns for other people. They do not value their relationships when people are alive and know their value after their death. The unreal world has been narrated by Mantel in this novel. People should not forget that ups and downs in human life are inevitable, and one must not forget that relationships play a vital role in making one’s life easier and smoother. If we are not able to make somebody’s life comfortable, we have no right to make anybody’s life so complicated that the other person may collapse from a mental shock. At the time of the death of Evelyn’s husband, instead of words of condolence, Mrs. Sidney uses acidic words and sporadic comments, which are really not expected from a wife.

Evelyn maintains distance from her neighbours, and she tries to avoid contacting them even at the time of Christmas. After her death, nobody cares for Muriel because they did not have good relationships with their neighbours. It is the reality of the modern world that people become hypocritical and selfish. The people neglect them to such an extent that when Muriel thinks about the revenge, nobody is able to understand that it may be Mariel back for revenge. Both the novels *Every Day is Mother’s Day* and *Vacant Possessions* try to project the unreal postmodern world

that Baudrillard depicts in his theory of simulation. Jean Baudrillard writes that in the current period:

...a new era of simulation in which computerisation, information processing, media, cybernetic control systems, and the organisation of society according to simulation codes and models replace production as the organising principle of society. (Baudrillard in Best and Kellner 118)

The themes of alienation, estrangement, and loneliness also emerge as strong themes in the novel. The Axon Family is its living example because, after the death of Evelyn's husband, she alienates herself from the entire world, and even when her husband Clifford was alive, she could not establish a good rapport with him because of his rude behaviour. It is a very strange thing that Evelyn remains successful in hiding the pregnancy of her daughter, and she does the heinous act of drowning the child after its birth. Colin's alienation can be noticed from these words: "I can't think of anyone. I have no friends of my own; you see, I have only places where Sylvia goes with me" (98). Isabel feels lonely just because she has no siblings and she has only an old father, and it may be a reason for her unhappiness. Colin says, "It's bad luck on you to have no brothers and sisters and a father who's so elderly. I suppose he can't get about as he used to" (105).

Mrs. Sidney also remains an alienated figure in the novel. Like Evelyn, she was also living with her unmarried daughter. Though Colin and Sylvia are the happy couple, the alienation emerges between them when Colin has an extramarital relationship with Isabel Field. Colin also feels isolation from Isabel.

When Florence visits Axons' house on the occasion of Christmas, Evelyn says about her, "At the same time, I must tell you that I regard you as an odious and

interfering woman” (111). Florence tells Evelyn that she should convey her wishes for Christmas and the New Year to Muriel. She tries to look around her, but she does not find Muriel anywhere. The depiction of modern life has been given in the following words:

She (Florence) had never been in the Axons’ house. Her mother, she knew, had sometimes visited. The most remarkable thing was the quality of furniture, each heavy and unpolished piece pushed up against the next, jostling for space on a mud-coloured carpet; surely, Florence thought, carpets are not woven in any such shade. The upholstery of the suite was greasy and worn, the wallpaper yellow with age. What a way to live, Florence thought: creating a slum here in this neighbourhood. (111)

There are some supernatural elements also in the novel. Mrs. Sidney goes to Evelyn after the death of her husband because she knows that Evelyn can communicate with the souls. The description of the Axon house has been given in these words:

The Axons’ house stood on a corner. There was a little gate let in between the rhododendrons. No weeds pushed up between the stones of the path. And this was odd, because you would not have thought of Evelyn Axon as a keen gardener.

There was stained glass in the door of the porch, venous crimson, and the stormy dull blue of August skies. (9)

Mrs. Sidney visits Evelyn after Mr. Sidney’s death to talk to her husband, as Evelyn is supposed to have supernatural power to communicate with the dead. Then Evelyn leans forward and clasps her fists firmly and tells Mrs. Sidney that her husband Arthur is being roasted in the unspeakable hell. So far as Muriel’s appearance is concerned, she looks like a ghost, and her mother tells Muriel that her

child must serve because she thinks that “it was more than the house could contain. A ghost carrying a ghost” (79).

The novel is also based on the culture and religion of the postmodern world. There is a general trend of the exchange of Christmas gifts among the neighbours. Nick Turner writes that “high cultural and commercial visibility may result later in a fall in reputation; if a novelist’s work is greatly associated with a particular era, it can quickly become dated” (Turner 136). The characters show respect towards their culture, and to some extent, moral value is the most important thing for them. There is a general trend among the characters to follow the general trends. Only Isabel Field flouts the moral codes after having an illicit relationship with Colin. The impact of the modern world and the lack of moral values can be seen through two characters: Isabel Field and Clifford Axon. Though Colin has an illicit relationship with Isabel, when he comes to know that his wife, Sylvia, is pregnant, he forgets about giving her divorce and decides to end his relationship with Isabel. Thus, he respects the prevailing culture and understands his moral responsibility. His words reflect his sense of responsibilities: “So you see you must understand I can’t leave her now” (126).

There are some elements of mystery in the postmodern world in this novel, and Hilary Mantel has tried to show these through characters, imagery, scenes, and settings. The way of living of the Axons is totally mysterious. Muriel’s pregnancy remains a mystery throughout, and other people are not allowed to know anything about it. Even the drowning of the newly-born child remains a mystery. This is the hyperreality of the postmodern world, where people like hyperreality more than reality in the context of Jean Baudrillard.

Transformation emerges as a recurring theme of the novel in the postmodern context. Muriel's transformation from an innocent mentally retarded girl to a pregnant woman remains one of the biggest and most shocking news to the readers and especially to her mother Evelyn. As soon as Evelyn comes to know about the pregnancy of her daughter, their lives change completely because it was a big challenge for Evelyn to conceal that Muriel is pregnant. The child is also transformed into a changeling, and Evelyn wanted to get rid of this child somehow. Muriel also wanted a human child in exchange. Thus, a complete change is expected in their life. Muriel remains an obedient daughter throughout the novel. However, at the end of the novel, it is certain that she opposes her mother because it was not good to keep someone locked in the house. Evelyn's death also brings a drastic change in Muriel's temperament. Thus, Hilary Mantel has taken many complex themes of the postmodern generation.

Hemant Ramesh Deokar and Sindhkjhedkar also writes that "Hilary Mantel is no common novelist" (Deokar and Sindhkjhedkar 15). The opening words of the novel depict the condition of Evelyn's daughter, Muriel, who was feeling pleased for her past and was feeling relaxed at her present condition. Hilary Mantel writes:

When Mrs. Axon found out about her daughter's condition, she was more surprised than sorry; what did not mean that she was not sorry? Indeed, Muriel, for her part, seemed pleased. She sat with her legs splayed and her arms around herself, as if reliving the event. Her face wore an expression of daft beatitude. (7)

Muriel has been depicted as a strange kind of girl: "It was very hard to know what would please Muriel" (8). She has her inclination towards fashion. She had not only used lipstick but also a dark lining, which some women generally wear. "Mrs.

Sidney's good legs, the legs of a woman of twenty-five, moved like scissors down the street. Her face was white and tired. Her scarlet lips spoke of an effort at gaiety" (7).

Her husband, Arthur, got bored in the work of purchasing; he would get embarrassed while waiting for the entire time among the garment rails. It is a trend in the modern world that most of the women love purchasing and they go to the shopping malls with their husbands, but it is generally seen that many men find this act very tedious and they prefer not to go with their better halves because women's purchasing usually takes time and it becomes very difficult for a man to wait for a long time without any work. Arthur was looking like a man who is in serious trouble. "Arthur had been with her when she bought the coat" (7).

Hilary Mantel has depicted a sixteen-year-old salesgirl who is disinterested in her work. Mantel has written that this age is generally for a girl to engage seriously in studies, but she has to work unwillingly. Mantel has shown the needs of people and how they have to do jobs in which they have no interest at all. Through the character of the salesgirl, Hilary Mantel has depicted the reality of the modern world that the youngsters have to work in the modern world either for the extra money or for their high expenses. Life has become very fast, and people have to work sometimes at a young age.

Mrs. Sidney's husband, Arthur Sidney, was a very good person. He would go with his wife to his wife's purchases. When his wife needed a coat, he would accompany her. When Mrs. Sidney selects a coat for her and says, "I will take it," her husband shows maturity and affection, and he remarks, "Very nice, dear. Are you sure you have got what you wanted?" (8). Arthur's words show the concerns of a good

husband for his wife. Arthur pays the amount through a check. Mrs. Sidney was quite satisfied with the way her husband tried to please her. Hilary Mantel writes about it:

Mrs. Sidney was proud of that; proud of the way the transaction had been carried through—how they did not pay greasy bundles of notes like plumbers and housepainters. The carrier bag was heavy, with the good cloth coat inside it, and Arthur reached out without speaking and took it from her. (8-9).

Mrs. Arthur was looking very happy after buying this coat. They took coffee and cream cake and then returned home. These were the happiest moments of Mrs. Arthur's life because there was something else in her destiny henceforth.

Hilary Mantel has portrayed the happiness and satisfaction of a modern woman in the opening pages of the novel and how the small incidents bring happiness into a person's life. Nobody knows what will happen next, and the same happens with this family also. "That night Arthur had his first stroke. When she got up in the morning, all the right side of his body was paralysed, and his mouth was twisted down at the corner; he could not speak" (9). He was immediately hospitalised for his treatment. Mrs. Sidney was waiting for the doctors' response in the ward and was taking strong tea the nurse had given her. When she met her husband, his condition was critical: "When she went to see him, he moved restlessly those parts he could move; he never again knew what day of the week it was or anything at all about the world in the corridor or the marketplace beyond" (9).

It was a difficult time for Mrs. Sidney because her husband could not survive because he gets the second stroke in her presence and dies in front of her eyes. Hilary Mantel writes about it: "He suffered his second stroke while she was there, and they put lilac screens around the bed and informed her that he had passed away" (9).

Thus, the depiction of death in the beginning of the novel gives this novel a serious touch. In the modern world, nobody knows who will die and when, so everybody should enjoy life to the brim. The couple was enjoying life just one day back, and the same night it became the saddest moment for them, and the death of Arthur makes his wife Evelyn much disappointed and alienated. She wants to get the company of her husband, and for that purpose, she goes to the Axons' house, where Evelyn lived with her daughter. Mrs. Sydney finds that there were "no weeds pushed up between the stones of the path. And this was odd, because you would not have thought of Evelyn Axon as a keen gardener" (9).

She had not come out of her grief by now; "A small tickle of grief and fear rose up in her throat" (10). She goes to Evelyn's house and rings the doorbell, but unfortunately, it does not work. Evelyn comes to the door, and before Mrs. Sydney could knock at the door, Evelyn opens the door and asks her whether she has come to communicate with her late husband. She says, "Come in, I suppose, you want to speak to your late husband" (10).

Mrs. Sidney noticed that it was a detached property, and when she was following Evelyn, her eyes remained very sharp because the house did not give the impression that a family was living inside. The author writes about this incident: "She took in the neglected parquet floor, the umbrella stand, and the small table quite bare except for one potplant, withered and brown" (10). Evelyn says about it that nothing seems to survive there.

After that, Evelyn makes the arrangement of her magical powers. She brings with a little electric fire, two bars that were dusty and flex fraying. Mrs. Sydney warns her that the wires like this can be dangerous, but Evelyn does not pay any attention to

her. She puts the plug into the socket and tells Mrs. Sidney to remain without tension. Mrs. Sydney was struck by the cultural tone of Evelyn's voice. In fact, people also criticised the Axon family's way of living because Evelyn did not contact anyone. Mantel writes about it in the novel:

The Axons had always kept to themselves. For years the neighbours had complained about Evelyn's ways, about the odd times at which she hung out her washing, about her habit of muttering to herself in the queue at the Post Office. Yet, Mrs. Sidney thought, she was a cut above. In a way, she was a very tragic woman.

(11)

Evelyn feels sorry that she is unable to give tea to Mrs. Sidney as she has come to her house. She thinks that it is not convenient to her because she has come for a specific purpose. Evelyn was a mentally broken woman; that's why she says, "Smashed... All smashed years ago."

(11). Thus, not only the commodities of the house but the persons of this house were not in good condition.

Evelyn tells Mrs. Sydney that she will be able to talk to her husband after a short while. Mrs. Sydney starts shivering as if a spirit has entered her body. "And suddenly, Mrs. Sidney crumpled, as if she had been dealt a blow; her bag slid from her knees to the floor, her shoulders sagged, and great gouts of grief came dropping from her mouth" (11). When Evelyn tells her that Mr. Sidney was a good husband for her, Mrs. Sidney tells Evelyn how her husband was with her when she purchased her coat and how they enjoyed the cake. Her husband worked in the Transport Authority, and it dealt with insurance-related work. He was a claims investigation agent whose work was to decide how much claim is justified when any accident takes place.

Evelyn says that she also knows that her husband was a clerk, but she is not sure whether she would be able to communicate with Mr. Sidney because sometimes she does not remain successful all the time. She says, “Mrs. Sidney, sometimes I meet with success and sometimes I don’t” (12). When she was telling all this, Mrs. Sidney asked Evelyn out of curiosity whether she had communication with her husband also. Evelyn tells Mrs. Sidney that her husband Clifford was always calm, and he died in 1946. She further says that there was less commonality between them.

‘He was a quiet man, and I suppose we have less in common than we did.’
 ‘What did—did he pass over suddenly?’

‘Very suddenly. Peritonitis. (13)

There is a strange thing in the novel about how the people believed in orthodoxy and *jaadu-tona* even in England. Here both the women are engaged in such kinds of activities. Mrs. Sidney reveals that she has come to her husband without informing her daughter. She says, “Mrs. Axon, I am sorry; I don’t think I should have come. If my daughter knew she’d kill me” (13). Thus, Hilary Mantel has criticised how modern women are also involved secretly in such kinds of works, and they hide it from their family members also. She was sixty-five years old. In the postmodern world, also persons like Mrs. Sydney, instead of loving their family members when they are alive, like to talk to their souls, which indicates us towards Baudrillard’s concept ‘of 'simulation’.

Though Evelyn was doing all this work, she did not like it, and she was thinking to give up this work because she was thinking that some spirit may harm her any day and then her daughter Muriel will remain alone. “I shall give it up, she

thought, because it is making me ill; if one day I took some sort of fit were laid up, what would happen? Who would look after Muriel?” (14).

Muriel is living in a comfortable detached house with all usual amenities. She had attended St. David’s School from 1945 to 1955 with nominal attendance and in 1946 and 1947. Muriel was not performing well in her classes. Her mother also tells Muriel’s teachers that she does not have a normal aptitude for her age group, and it is the reason that she was kept behind for two years. It was a bit queer thing that Muriel had never been seriously ill, and that’s why there had been no need for her hospitalisation, but she was seriously affected by her father’s death. She could wash herself and could put on her clothes. She could help a bit with the household chores also. Evelyn says that she takes her shopping also at times. Muriel is not able to go outside alone because there are chances of accidents. Evelyn says that Muriel can understand everything, but sometimes she does not answer anything. It is further stated that “she has no hobbies or pastimes” (15).

Evelyn does not cooperate with the welfare agency; that’s why Muriel’s case becomes more complicated. Muriel does not have ordinary feelings in her house, but neither her mother understands nor does she allow anybody to interfere in their personal lives. Mrs. Axon gets a letter from Catherine W. Dawson on 15 April 1977, and she writes that in their previous meeting at their home, it was mutually agreed that it would be better for Muriel if she attended a Dare Care Centre. She will be able to meet other young children there, and she can learn things like singing, pottery, and basket weaving. Pickup and drop facility will be available free for them, and her next session would be on 25 April. Muriel did not take any interest in any work, but it was good. “Muriel never did anything of her own volition; Muriel never lied” (18).

Muriel was called an idiot by her mother, but she did not mind it now because it had become her habit to listen to such kinds of words from her mother. In the postmodern world, nobody tolerates the weaknesses of others tenderly and speaks some harsh words that pinch the heart. Muriel had accepted it as a part of her fate: “She, Evelyn, lived with the daily confirmation of her idiocy” (18). Her mother would rebuke her at trifles. She says brutally that if you can weave a basket, you should tie your shoes also.

The Day Care Centre sends notes and letters to Evelyn regarding Muriel’s absence, but Evelyn does not reply to these letters. She does not like to allow anybody in the house. Evelyn had provisions for punishment for Muriel. When she notices that Muriel is not obeying her, she finds some punishment for Muriel. She does not give Muriel lunch when she notices that Muriel is not paying attention to her. “They had not eaten lunch. That was Muriel’s punishment for not speaking when she had been asked about the visitors to her room” (19). Thus, Hilary Mantel has tried to bring out how a mother can also be cruel in postmodern society.

Muriel’s mental state of mind has also been depicted in this novel. She remains cut from everybody, and she feels a kind of panic inside her house. She starts questioning herself. Hilary Mantel writes about it:

Whenever this happens, Muriel creeps out; a midnight flitter, she watches from the other side of the room. Evelyn thinks she knows who she is talking to; she does not know that she is shaking a table or a floor, a dead planet, or a pebble on the beach. It is most satisfactory. It shows how little Evelyn knows of the true state of affairs. (24)

Muriel always suffers from a strange kind of fear from her mother, who thinks that her mother does not want to read her mind. She thinks about how her mother warns her, like, “I will kill you” or “I will trip you down the stairs and break your neck” (25). Her mother’s pictures hover around her mind when she calls Muriel a clumsy girl. When Muriel praises the orange juice, her mother says, “You are a good girl; you appreciate what is provided for you” (25) but in fact, she does not like the taste of the orange juice. Thus, in postmodern society, it becomes very difficult to judge who is telling the truth and who is not. Moreover, it has become very difficult to differentiate between truth and a lie, i.e., in original and copy.

Evelyn takes care of Muriel’s dress also. When Muriel does not give her fluffy cardigan to wash to her mother, she says that she will not allow her to wear it again if she makes the same mistake in the future. She further says that the people will comment to see her dirty dress that her mother does not look after her. Further, it is clear that her mother always takes care of her daughter.

Evelyn gets a message from the Day Care Centre that her classes have been suspended for a short period because the premises on Calderwell Road have been demolished, and if Muriel wants to attend her classes, then she can attend her classes at The Hollies, Vernon Road, and she will have to make the arrangement of the transport herself.

After some time, Mrs. J. Smith visits their house on one Friday, but she is not allowed by Evelyn to enter the house. Mrs. Smith has visited the house so that Muriel may not face any difficulty in the new arrangements. Carol Taft writes a letter after two months and informs Evelyn that she can inform them if Muriel is ill. One day, when Florence asks Colin about his opinion regarding Mrs. Axon and her daughter,

he replies, "I have no opinion. Mrs. Axon has lived around the corner for as long as I can remember without having done anything to warrant my having an opinion on her. You know, Florence, Sylvia's quite right. You've got to make a life of your own" (37). The characters in the novel are suffering from one or the other kind of mental disease. Colin is also not content with his life, and he thinks of committing suicide also.

He says, "Do you know, sometimes I feel very much like suicide... and if I felt really tempted to suicide, I would play it. You wouldn't kill yourself after that—after you'd marched about it. It would be too ridiculous. Isabel, Isabel" (41-42). He is so unhappy with his life that he utters these words, "Why is life so lousy and uncomfortable?" (77). Thus, it becomes very difficult to see whether a person is happy or sad in the postmodern world.

In *Every Day is Mother's Day* (1985), Evelyn and Muriel live a sequestered life in their house. They don't have a good relationship, and their relationship has been narrated through social workers' official letters or notes. Muriel is unable to understand her pain when she gets pregnant. Evelyn strongly believed that it was somebody from Muriel's class who may be the father of her child. But she did not think about it because she thought that it may deteriorate her health.

There is a parallel story of Florence Sydney and her brother Colin, who are their next-door neighbours. It is an inference that Evelyn's late husband, Clifford Axon, has called names to Mrs. Sydney's daughter, Florence Sydney, in her childhood. Colin falls in love with a social worker named Isabel Field who has taken Muriel's case and who was attending classes 'Writing for Pleasure and Profit' where Isabel would think that she has never sold her creative writing. She was attending

these classes only to increase the clarity of expression. In these classes, Colin becomes familiar with Isabel, and both become intimate gradually. They talk on some general issues to develop intimacy:

‘Sylva always—Sylvia is my wife.’ ‘I didn’t think you were married.’ ‘No? I don’t look married?’

‘You look unkempt.’

... ‘I’m just an untidy person. I’m sorry. I don’t know why I brought my wife into the conversation.’

‘There was no conversation for you to bring her into.’

‘What?’

“Have a drink.” (49)

Colin is in a teaching profession not because of his passion; instead, he wants to remain away from his wife for some time. He reveals it to Isabel: “I just do it; as I say, I want to get away from my wife” (50). Colin says that he has been in love with Isabel since the first week of their class. He falls in love with her at first sight. He comes to know from Isabel that she lives with her old father. When Colin shows his desire to meet her father, Isabel just says that there is less commonality between them as he has been retired from a bank. Another day also, Colin insists on going to her house, but Isabel says that she does not want to involve him in her problems. She says, “Whatever is wrong in my life might have nothing to do with you” (74). Colin gets worried to see her in tears. He suggests to her that she should settle into her life now. He says, “You need to pack in this job. You need a husband. You need a proper secure home” (75). When Isabel asks her whether he is ready to marry her, he says that he is a human being and he has human limitations. He says, “Isabel, give me

something back. I'm human" (75). Thus, the hollowness of the modern world has been depicted by Hilary Mantel in this novel. People come to other persons with an offer to help, but in fact, they are helpless in this matter and find themselves unable to help.

The novel presents different glimpses of what sort of woman Evelyn is and how she has trained her daughter to live in isolation. She was feeling alone after her husband's death, and her whims are also imposed on her daughter. Muriel is told to do what Evelyn wants. Some readers think that she is a bit fanatic or psychic. She seems to be a frustrated woman who remains the victim of the circumstances after the death of her abusive husband. Perhaps her husband's death has left an impact on her psyche. When Isabel asks, she replies, "How would you like it, Miss Field, if strangers come into your house to enquire into your circumstances? Suppose it were your own home." (65). Isabel Field tries to convince Evelyn that she does not want to intervene in their personal lives. She tells Evelyn that Muriel may be suffering from depression, and the daycare classes may be helpful to her to get rid of her depression. Evelyn says that she will take her to the doctor for the treatment if it helps her.

Colin drives to Isabel's house, and he finds that Isabel is also taking an interest in him. He asks Isabel if she ever had a boyfriend before. Isabel tells him that she has had no boyfriends, and the people attending the evening classes are generally not fond of love affairs. He asks a few more questions regarding her job. Isabel says that she is not allowed to enter their home by a mother and daughter. "These people—I've been chasing them for weeks. A mother and a daughter. They will never let me in. I cornered them today (69). She says that the daughter seems to be mentally retarded, and it seems from her dress that she is pregnant. "When I saw the daughter, I thought

for a moment she must be pregnant. She was wearing the strangest clothes, a sort of blue tent. God knows where she found it” (69).

She believes in the existence of another world, i.e., the world of the dead, and she remains tormented by the entities of this world. It is generally held that those people who live in such a world always remain aloof from the material world, and they enjoy their supernatural world. When she notices some objects lying around the house, she immediately thinks that it is the work of the spirits. She ascribes that these entire strange goings are being done in the house to the tenants in the third bedroom. She finds that the notes are scattered and Muriel had not written these notes. A tin opener appears strangely, and she thinks that the spirits have left it as a gift to them.

Hilary Mantel has written about the impact of selfishness in the postmodern world and the degrading moral values of the youngsters. In this novel, Muriel is a mentally retarded child, and nobody knows with whom she has had physical relationships. It is the beginning of the novel that reveals that Muriel is pregnant and is expecting a baby. It is really surprising news to the readers that a mentally retarded girl who remains inside the house most of the time gets pregnant without the notice of her affair with anybody. It is clear from Colin and Isabel’s discussion that even the people show their professional concerns towards others, and they do not go beyond their limitations. It is clear from this below discussion:

‘She’s not a girl, really. A woman.’ ‘Are you worried about them?’

‘We’re not supposed to worry. Only to display professional concern. It’s different. You mustn’t identify with your client or let her life touch yours. It’s professional death to get involved.’

It must be hard to stay uninvolved, though. If you see people who are unhappy.’ She shrugged, ‘It’s not my fault that people are unhappy.’ (70)

In the epigraph of the novel, Muriel’s school days have been mentioned and her mother’s contempt for her. It may be the reason that Evelyn thinks of Muriel as a burden to her, and her mental retardation may be one of the causes. That also may be the reason that she does not want to meet anybody just because she may feel inferiority complex being a mother of a mentally retarded girl.

Their condition is very pathetic, and everybody can feel sympathy to see them living like this. The people also have negative views about them, and they do not want to have any relationship with anybody. When Isabel visits their house for the first time, it is Muriel who opens the gate, and it seems as if Muriel has returned from a catatonic trance. Evelyn was inside the kitchen when Isabel knocked at the door. Muriel hears the door bang, and she decides to open the gate. Isabel easily comes to know that Muriel is not doing well, and her large feet were going ahead of her. Evelyn puts the pan off the stove and says something to her. Muriel gives her a dull and blank look, and she keeps her hand on the catch of the door. She opens the door.

This narration may be in a general domestic scene in which a mother speaks kindly with her daughter, who wants to live her life independently. Muriel had worn a blue dress, which suits only a pregnant woman. Her mother was not happy with the way Muriel opened the door unexpectedly.

Evelyn thinks about Christmas Day and how her mother was an invalid and how she was sent to stay with their uncle and aunt. Her uncle finds Clifford Axon, a clerk in a company, a suitable match for her. Even the clerk “had decided recently that

his life would be better regulated if he had a wife to oversee his domestic arrangements” (118).

Even the birth of Muriel’s child also impacts her psychologically. This boy has the ghostly look, and it gives a shock to Muriel and her mother, Evelyn. Hilary Mantel writes about it:

At first it would not breathe. Muriel’s eyes signaled something to her. Leave it, she was saying. Shocked, Evelyn gripped the slippery thing and shook it. A thin, hopeless bleating came out. A fine idea of Muriel’s, the ghost under their feet for years, learning in the parallel world to crawl, walk, and talk, and perhaps blaming them for its demise. (182)

They decide that this child may be a problem to them; that’s why both the mother and daughter put it into a box, and then they go outside and put the box in the canal in the hope that another child will come out of the water. It is a strange thing that it is thought that the father of this child was a ghost, and it gives a macabre sense. It is also a dilemma whether her own father was the father of this ghostly child. This is a strange thing in the novel that the returned child looks like Muriel’s father. In this scene, Jean Baudrillard’s concept of Simulacra is explicit, as the child has been depicted as a copy of his father.

Thus, the novel narrates some pictures of early childhood in the lives of Muriel and her mother Evelyn. Muriel’s life and past are revealed in the novel through the cast study of some social workers. Evelyn also recalls some childhood memories and how she became helpless after her marriage with Clifford Axon. After the death of Muriel’s father at the age of six, Evelyn becomes her caretaker, but it was like a shock to Muriel. Though Evelyn takes every due care to protect her from the

evils of society and even puts a ban on the social interaction with her neighbours and the people of the daycare centre, it was not so easy to remain inside the house all the time. Her mother also keeps herself isolated after the death of her father due to influenza. When a woman also asks for compensation and claims that she has two children also, they had to sell their house and they started living in Aunt Orah's house.

This stay also does not bring any change in her life. Her mother also died when Muriel was merely seventeen years old. After three weeks, she meets a shipping clerk, Clifford Axon, and marries her. She comes to know about the sexual deviations that make her life sad. The narrator describes Evelyn's childhood in these words: "When Evelyn thought of her childhood, it seemed to have taken place in another century" (118).

Steinberg (2000) calls that *Every Day is Mother's Day* is a peculiar dynamic of the mother-daughter relationship. There are two families, the Axon Family and the Sidney Family, which live closely, but they are much far away from one another. It was Evelyn's overly precautionary nature that makes her a strange character in the novel. Harriet Waugh (1985) calls it madness and badness personified in the form of an elderly widow and her retarded daughter. Even after all these efforts done by Evelyn, Muriel's pregnancy remains a mystery, and her mother's efforts to conceal it from the neighbours and the workers of the daycare centre are really daring and dubious. These personal problems disturb the peace of both the members of this family.

Another couple Colin and Sylvia have no relationships with this family. When Colin suspects that Miss Isabel may be inside Evelyn's house, he immediately comes

for her rescue and gets shocked to see Isabel locked in the store just because Evelyn was unhappy with her arrival and making unnecessary intervention in their private lives. Through this novel, Hilary Mantel has shed light on how the people in the post-modern society become so crazy that they do not care for other people's lives. After Evelyn's death, nobody cares for the orphan Muriel because this family already had estranged relationships with their neighbours.

Graham Lock, while stating the concept of alienation (Kuper and Kuper 1996), refers to estrangement psychological (Hegel); sociological (Feuerbach); or philosophical anthropological (Marx). Through this estrangement, the people lose the tie of mutual relationships. The novel *Every Day is Mother's Day* (1985) highlights the fragmented social relationships and tensed family life. It remains merely a dilemma whether this kind of alienation or isolation is caused by postmodern society, by the characters' whims, or by their mental or physical debilities.

There is nothing like happiness in Sylvia and Colin's relationship. They also live an alienated life, as Colin has an extramarital relationship with Isabel Field. The separation, whether physical, psychological, or mental, emerges as a main theme in this novel. Sylvia and Colin did not live happily, and their relationship was a bit bitter. Sylvia would think that her husband Colin does not behave with her well; that's why she says, "I do wish that you could manage not to talk to me like that in front of children. How do you expect them to have any respect for me? What are they going to think about me if you speak to me like that?" (144). Colin was going to separate himself from Sylvia, but the revelation of his wife's pregnancy changes his mother, and now he separates himself from Isabel.

Hilary Mantel was a bit disturbed due to the entry of ghosts into her life, and this theme was also taken by her in the form of some supernatural imagery in her fiction. The setting of the novel and the actions of the characters aptly describe this theme. The condition of the house, and from the outside, it looked like no human beings were living in it. The house has been described in these words: "The Axons house stood on a corner... No weeds pushed up between the stones of the path. And this was odd, because you would not have thought of Evelyn Axon as a keen gardener. There was stained glass in the door of the porch, venous crimson and the stormy blue of August skies." (9) Christopher Hawtree (1985) also holds the same views when he says, "It was here, a little removed yet concurrent; each day some limb of the supernatural reached out to pluck you by the clothes.' There was nothing in this house that showed some humane concerns. Barbara Love (2000) writes that the Axon House is a 'rundown and possibly haunted Victorian house taking centre stage.' The overall description of the house gives it the look of a haunted house. Florence would not visit this house. It was her mother who would sometimes come there. The furniture was in bad form, the mud-coloured carpet, and the wallpaper had become yellow because it was very old. "What a way to live, Florence thought—creating a slum here in this neighbourhood" (111). After the death of Evelyn, Florence visits the house to know whether Muriel is alive or not. She was always suspicious about the events of the house, and that's why she never thought to live in this house. She thinks, "I always knew something dreadful would happen in this house', and adds, 'I've always hated this house since I was a child" (203). Evelyn is also engaged in dealing with the communications with the spirits; that's why her neighbours come to her for this service. She decides to leave this practice later because it leaves a bad impact on

her health, and moreover, she was worried about her daughter, and it was a challenge to her to conceal her pregnancy from the members who were frequently visiting her house since she had banned Muriel's advances from her house.

Even the appearance of Muriel was also ghostly, and her mother thinks that the child should survive because she thinks, "It was more than the house could contain—a ghost carrying a ghost" (79). After the birth of Muriel, Evelyn gets convinced that this is not an ordinary baby and calls it a changeling, "You can't say it's human," pointing out the strange ears, the wrinkled skin, lifting the flaccid limbs, and letting them drop, and adding, "It cries all the time" (188). Her idea of getting the real child back also puts the readers into suspicion. She tells Muriel that she needs some river or any water body for this purpose, but before that, she makes it clear that it is not always possible that she may always get a real child. There is some risk involved in this practice. She says, "I'm not saying it always works. There's a risk" (189). They try to get a new baby by drowning this changeling. They could not sleep the whole night due to the baby's incessant cries. She tells Muriel that they would take the child to the canal that afternoon, and when there would be nobody around, they would try to change it, but unfortunately, they remain unsuccessful in their efforts. The box grew sodden, tapping into water. They kept waiting for ten minutes. Evelyn says, "It must be dead. They won't give you anything in exchange for a corpse. Well, I did the best I could for you, Muriel" (191).

Their neighbours and even community workers think that both mother and daughter are mad. A community worker, Isabel Field, gets into trouble when she enters their house in February afternoon and is locked by Evelyn in a room upstairs. Isabel cries, "Mrs. Axon, let me out; let me out immediately. You're behaving in an

incredibly stupid fashion. If you don't let me out, someone from my office will come to look for me, so you see it's no use" (197). This novel presents some aspects of culture and religion. The men and women show respect and, at times, disrespect towards the moral and cultural values. That's why Evelyn tries to conceal the news of pregnancy from her neighbours and social workers. There are some characters in the novel like Sylvia, Florence, and Mrs. Sydney who precise their culture and moral values, while there are women like Isabel Field who flout these moral values and have illicit relationships with him despite knowing it well that he is a married man. Clifford enjoys sex with the little girls, and likewise, Philip Field also does not feel awkward having sex with the women of any status and age. When Evelyn comes to know about it, she becomes crazy. Colin has extramarital relationships with Isabel. He shares his dilemma with Florence Sydney, but she warns him that it is really a very serious decision and he should take every step very carefully.

'I have been thinking about leaving her.'

'Well...' Florence said. She put her cup down. 'The children, Colin.' 'Yes, I know.'

'Well, you should have to think it out very carefully.'

'I don't think I should have bothered you about this. The thing is that I thought I had my mind in order, but I see that I haven't. I'm not ready to talk about it yet.' It would be a terrible mistake to act in haste' (95).

His moral values can be seen from his decision not to divorce his pregnant wife. Isabel becomes disappointed to know all about it, and she stops doing any social work also. She loses Muriel's, which is recovered by Colin from Frank O'Dawyer, his

boss in a party. Colin shows human values when he opposes his head, Frank O'Dawyer, and strikes a virtual fight to receive Isabel Field's file.

Everything in the lives of the Axon family remains a mystery. It has been presented through the house they own or the manner in which they live and Muriel's pregnancy from an unknown parentage, the use of a cardigan to hide the pregnancy, and even the drowning of the child to get a new one; everything is a mystery. Evelyn does everything very carefully. Instead of buying the bottle of milk and nappies from a nearby chemist shop, she goes to a remote place so that she may not feel embarrassed if someone asks about the details of the mother and the child. Through this novel, Hilary Mantel has depicted her habit of hiding things, and she has presented herself in the image of Evelyn. She writes in her memoir, "After I was six or seven, concealment became my habit" (71). The theme of revenge has been depicted by Evelyn in her next novel. Hilary Mantel writes in her memoir *Giving Up the Ghost: A Memoir*, "All of us can change. All of us can change for the better at any point. I believe this, but what is certainly true is that we can be made foreign to ourselves suddenly, by illness, accident, misadventure, or hormonal caprice" (54).

Evelyn can be called the wife of a drunkard, abusing, and careless husband and the mother of a mentally retarded daughter who gets pregnant mysteriously to aggravate her problems. The loss of file gives Evelyn a chance to hide Muriel's pregnancy. Isabel is the last community worker who is fed up with her lewd father and was on the lookout for a man who can give her some moments of happiness, love, and peace. She fails in this attempt also, and then she increases her drinking habits.

In the novel, the character of Evelyn has been portrayed with some human weakness. She neglects sending her daughter to the daycare centre. When Florence

comes with the Christmas pie and asks about Muriel, she calls her “odious and interfering woman” (111). Even her obedient daughter Muriel also does not cooperate with her in the wrong act of locking Isabel in the store of the house.

Thus, the novel aptly describes the hollowness of the postmodern world, where relationships are only for the namesake. There is selfishness behind every relationship. People pretend to be well-wishers, but in fact, they are not so. Thus, Jean Baudrillard’s concept Simulacra can be easily seen in this novel.

Vacant Possession is Hilary Mantel’s second novel that was published in 1986. It has almost the same characters, but this novel has been set after ten years of the previous novel *Every Day is Mother's Day*, and that’s why it can be called the sequel of his previous novel. This novel gives some shocking revelations that make the readers flabbergasted and shocked. This novel has been dedicated to Gerald. The novel begins with the dark evening at 10 o'clock with Muriel: “Muriel Axon stood alone at the window of her room; a square plain woman, forty-four years old... and in the palm of her hand she held the boiled egg she was eating for supper” (*Vacant Possession* 7) and the arrival of Mr. Kowalski and his departure and putting the chain on the door.

The first chapter begins with the scene of Mr. Colin and his three younger children who were preparing for their day. He notices that his children were feuding among themselves, and he sees himself in the mirror at the bottom of the stairs. His wife, Sylvia, was in the kitchen. He is the father of four children now. His eldest daughter Suzanne is eighteen years old now. Hilary Mantel writes about Sylvia that “At twenty, she had looked forty (10). Hilary Mantel has written about Sylvia, saying that she was a homemaker and had not gotten a good education. Through the

character of Suzanne, Hilary Mantel has tried to highlight the misbehaviour of the children towards their parents. In postmodern society, instead of respecting their parents, children talk back to their parents and do not want to cooperate with them in the household chores. In this novel, when Sylvia tells Suzanne to bring her father's overcoat, she starts arguing with her. The below conversation makes it clear:

‘Suzanne, run and fetch your dad’s overcoat.’

‘I’m late too,’ Suzanne said. Her mouth was full of cornflakes. ‘That’s all you use me for, running up and downstairs. I bet I go upstairs ten times a day, getting things for you.’

‘Twenty,’ Alistair said. ‘A hundred times. A billion.’

‘Why don’t you do it,’ Suzanne said to her mother. ‘You’re lazy, that’s why. You’re old.’ (78)

Hilary Mantel tries to bring the devastating impact of the postmodern generation. Nobody has time for anybody, and life becomes like a machine. Mantel writes that when children grow up, they do not need the company of their parents. The parents also feel alienated in this condition. Hilary Mantel writes about this condition: “This was a big change, but it was not unaccountable. The children no longer needed her, and the marriage was not worthy of sustained attention; it just ran on, asking care of itself. After twenty years, you cannot expect passion. It is enough if you're barely civil” (12).

Hilary Mantel calls Colin a clever man: “But he was a clever man and capable in his own line. His face wore a habitual expression of strained tolerance, of goodwill and anxiety, uneasily mixed” (13). He has the habit of remembering *Gulliver’s Travels* while eating eggs. He says, “I always think of *Gulliver’s Travels* when I eat

an egg” (13). Colin does not value education. The following conversation makes it clear:

“I don’t think you really value education, Colin. You had too much of it.” “I had enough,” he conceded. (17)

The novel gives details about Colin’s love affair with Isabel Field. He remembers that it has been many years since his affair with Isabel, and he had not seen her. He has some sweet-bitter memories of the past. These memories have been described in the following words:

That part of life was over, of course. Isabel had been young and intense, full of devouring schemes. She’d been a social worker, full of tutored emotions, always nagging away about the inner meaning of things... and the shock of contact, skin against skin, mouth against mouth, her quickening breath in the darkness of a parked car. He’d had nothing to offer her, only what she could have gotten from any man and in greater comfort too. Sylvia hadn’t known about it. (18)

On the other hand, Isabel has also been taken as a representative of a postmodern woman who has her own life in many troubles and due to her wrong decisions in life. Isabel Field represents the problems of a woman in the postmodern world. She is very disturbed to think about her past ten years ago. Her worries and concerns can be felt from the following words of this novel: “What should I do? Isabel thought; what should I do is, I should start writing it down. I would like to write down everything that worries me about my life ten years ago. I’d like to write it” (19). She has not been stable in her life now. She does not have the power a woman generally should have.

Isabel Field, at the age of thirty-four, seems less organised in her life. She has shifted her house recently and has not unpacked the material. She did not want this new place because she was afraid that her past may not come in front of her. She is afraid that she should meet Colin somewhere in the supermarket. She also has fear that she may meet his sister Florence Sidney also, or she has chances that she may meet Colin's wife, Sylvia, also, and she thinks that she will immediately recognise her, though she has never met her earlier. "Women who have shared a man can probably scent each other out" (19). The biggest fear she has is that she does not want to meet her former client, Muriel. She thinks, "Then again, I might meet my old client. Muriel Axon. That would be worse" (19).

The story is told from Isabel's perspective. The story moves in the background. She remembers that Florence Sydney would live next door to Evelyn. She remembers how she met Colin. They have never discussed his sister, Florence Sydney, and where she lived or even about her clients. She just wanted to know that there was something grave in the Axon family; "I was afraid to find out what was really going on in the Axon household" (20). She comes to know that after the death of Muriel's mother, Muriel was sent to the hospital, and their house came in the market area, which was later purchased by Colin. He was thinking of buying a big house and also wanted to live nearby. He was happy to buy this house because it was bought at a cheaper rate. She told Colin about the background of the house through a hint, but Colin ignored it. Isabel also did not pressurise him at that time because by that time everything was over.

Hilary Mantel wants to depict the reality of the postmodern world through this novel. A house becomes a home when people live inside it; otherwise, it looks like a

haunted place, or, in other simple words, it is merely a building of bricks and concrete. Hilary Mantel writes about it, “After all, it’s just a house. Just an empty shell when the people are taken away (20).

She thinks that it would have been better if she had stayed in Manchester, and she has invited some problems by shifting here. It is a small town, and the lives of the people are going as usual. Her husband Jim had not acted upon her advice. Hilary Mantel has brought forward the problems of a woman through the character of Isabel. A woman has to remain silent, and even if she tries to say something, it is obvious that there are few chances that somebody will listen to her, and the same happens in Isabel’s case also. Her husband Jim says that she is not fit for anything. She keeps thinking about her bad days. Hilary Mantel writes about it, “I’m always crying, you see, bursting into tears, falling over, and losing things. I was in banking too when we got married—I thought it would be restful and uncomplicated—but now I just sit about at home” (21).

Isabel plans to write a book, *Confessions of a Social Worker*, about the Axon family, and when she writes it and sends it to Sunday papers, then everyone will know about the problems that social workers face in their daily challenges, and sometimes they get some complicated cases, and even their lives are also put at stake. She wants to make others familiar with those challenges that they can’t handle in their daily routine and how it leaves a very bad impact on their personal lives. Hilary Mantel writes about it:

How you get cases you can’t handle, and how clients conspire against you and circumstances seem to conspire too. How it messes up your personal life. How you live with yourself afterwards; when disaster has occurred. (21)

Sylvia's life at her home was much more comfortable because she had kept a maid, Lizzie, in the house who kept all the work ready for her and other members. She feels that most of her married life has been spent in comfort. We come to know the story from Sylvia's room. She notices how she has given birth to four children, out of which the oldest, Suzanne, is studying geography at Manchester University. They wanted a big house at the cheaper rates, and Colin had grown up at Lauderdale Road, where his unmarried sister Florence would live. Florence had kept their father in the home after the death of their mother. In the case of Lizzie, Baudrillard's hyperreality is explicit because Lizzie does her work like a maid and other people fail to understand that Lizzie is a maid or Muriel. Baudrillard writes that hyperreality is "the blurring of distinctions between the real and the unreal. The prefix 'hyper' signifies more real than real, whereby the real is produced as per model." (Baudrillard in Best and Kellner, 1991, 119).

She remembers the whole story of how Evelyn died in the rescue attempt by Colin. In fact, Evelyn did not die from Colin's push; she died of a heart attack and fall. Colin tried to give her artificial respiration also, but it was of no use. Isabel makes calls after coming out of the room and elaborates her tensions: "She was a social worker, making her calls; the old lady had tricked her into the spare bedroom and turned the key. God knows what else has been going on at number 2. Would Colin want it?" (24).

Sylvia and Colin buy Evelyn's house, but they have to cut the tree and remove the junk that the Axons have left behind. The work regarding the official contracts was also done quickly, but one thing is certain: they did not face much difficulty in this task. Hilary Mantel writes about it: "Their married life had been full of upheavals;

this was the only thing that had gone smoothly” (24). However, her maid, Lizzie, was much impressed by Sylvia; that’s why she says, “Thank you kindly, Mrs. S.; you’re a good woman. An angel, I might add.” (28). In fact, Lizzie Blank was Muriel itself, and this revelation is made on the first page of the second chapter, as it is clear from her conversation with Crisp:

“Hello there, Muriel. I thought it was you, kicking.” “I’m not Muriel. I’m Lizzie Blank.”

“But you are Muriel really, aren’t you?”

“Sometimes. But today I am Lizzie Blank., because I have got my wig on, haven’t I, and my make-up?”

Crisp studied her. “It is wonderful how you get transformed.” “I’ve got my job to do,” she said grimly. (31).

In this novel, Hilary Mantel has shown the character of Muriel from a different perspective. The themes of transformation and revenge remain the main themes of the novel. This conversation narrates that Muriel is trying to be a multiple personality:

“Are you getting a multiple personality?” Crisp asked her. She gave him a look. “I know who I’m,” she said. (33)

Not only this, the other characters of the novel also take us into the postmodern world where people do not show what they exactly are, and Crisp’s words also authenticate this statement. He says, “What if I’m? We all pretend to be something we’re not. Especially you, Muriel” (33). It is clear from Muriel’s conversation with Crisp that she is going to plan something big in her life. If Crisp is burning down churches, then Muriel’s plans are also very manipulative. She says, “I do it for me. I do it for fun. I do what I like” (33). She remembers her past and how

the year 1975 changed her life completely. She had her lifelong mother and a few days child, and she had seen the deaths of both. She thinks about how her life changed after their death: “Only hours after the disposal, her life had changed completely; chance has shackled her in the long chain of events that brought her to where she is now. And they say crime doesn’t pay!” (34).

Hilary Mantel has wonderfully described the character of Evelyn, who was an introverted woman. She would plan everything in her life. She did not do it only in the case of Isabel Field; she would do it as a distinguishable part of her life. Hilary Mantel has depicted that in postmodern society, human beings look simple outwardly, but they are very cunning and manipulative, and human beings should not think that all the people in the world are good. This world is a mixture of good and bad people, and one must know about it. This novel does a good revelation of all these things, especially through the characters of Evelyn and Muriel, because in the previous novel, many things were not known to the readers. Muriel herself thinks about her mother:

Mother was not an easy woman. She was a landlord, a gaoler. She did a manoeuvre she called ‘keeping ourselves to ourselves’. It involved close planning, bad manners, and cowering in the back room if anyone came knocking at the door. It was not age that did this to mother; it has always been her policy. (34)

When Muriel would return from her school, she would wait for her at the gate, and she would take her by the neck and by the arm and haul her home. Not only this, Evelyn would not allow Muriel to go out of the house in the morning for weeks. She would lock her in the bedroom or sometimes hide her shoes so that she might not go outside. She would try to convince her daughter that the outside world is not safe for a girl. Muriel recalls all these things: “The streets, Mother said, were dangerous for a

growing girl. There were attacks, impregnations, and thefts. She could make your fresh crawl with her tales” (34).

She gives an example of a man who would come to their house, and his name was Mr. Hutchinson, who was an attendance officer. Her mother tried to evade him for a month, and one day she let him in. The man called Muriel ‘dear’ which offended her. Evelyn had her own rules of life. She said once, “Stupidity is the better part of valour. Doltishness is the best defence.”

(35). Her mother was suffering from knee and hip pain in winter, and that’s why she would find some solace in front of a homemade fire. She did not rely on her neighbours. She would say that she has a fear of ghosts also: “Mother was afraid of the neighbours. She was afraid of ghosts of changelings. She complained that as she walked down the hallway, little claws pulled at her skirt, little devil’s crabs with no bodies, sliding noiselessly away from under her feet” (37). Thus, Hilary Mantel has used supernatural imagery in this novel also.

Evelyn does something that gives joy to the dead. Once a woman came all the way from Crewe and brought a parcel of sandwiches. Mrs. Sidney also comes to her to talk to her dead husband. She had now developed her relationship with the dead people. One day when she was heading towards the kitchen, a black wall of panic stood in front of her and blocked her path. Muriel was also looking at everything—how her mother was gasping for air. The moments of the black wall were so terrifying that Evelyn had a complete blackout. The ghosts depicted in the novel are identical images of the living people. Through the images of the ghosts, the concept of simulacra is explicit in this novel.

The cruelty of postmodern society has also been depicted in this novel. The world loves only those who can earn well for their family members. Those who become helpless, sick, or penniless are useless for this world, and the people do not want to talk to them. Through this novel, Hilary Mantel has beautifully projected the wickedness of the world. Through the character of Evelyn, who was seventy-year-old and had blue stains under her eyes at the time of her death, Hilary Mantel has written that it is very difficult for a woman to run the family without her husband. Evelyn did everything she could, but her idiosyncrasies put the readers into confusion. Her attitude towards the world is absolutely different and eye-opening. “No one can help you, she said. No one ever will. They were on their own. They never went out because they were afraid of what might happen in the house while they were away” (37-38).

The incidences of childbirth have also been written in more detail. There were a few things that were not clear in the previous novel, but this novel makes clear statements about what had actually happened with the child and what Evelyn’s plans were regarding this child. She had thought that a better infant would be born, but to their dismay, it was an evil-smelling scrap with a strange face like an animal.

It was an evil-smelling scrap, greedy, drinking up everything that it was offered; it gave evidence of an intemperate nature, of an agitating character. It had a strange face, unlike theirs. It cried incessantly like an animal shut up in a shed. I’m afraid it’s worse than I thought, Mother said. (38)

The third day, Evelyn tells Muriel that she has been duped because the child she has given birth to is not a human being but a changeling. But Evelyn did not lose hope. She believed in her own theory where there was no loss. She could turn a changeling into a human being. To know her theory, Muriel laughs and says that the

Welfare has never told her that it may be possible. She makes Muriel afraid by telling her if she makes a call to the authorities, they will lock them both. In fact, Muriel also did not want to keep the child in the home; that's why she was easily persuaded by her mother. They went to the canal through fields. They did not meet anybody on the way. They drown the child.

They set the box carefully on the surface of the water and the cardboard box with the baby inside. "Sink or swim," the mother said. The boy had not made a sound; it had given up crying by them, and they had put a blanket over its face and folded over the flaps of the box. It was not cruelty, merely a precaution; Mother knew what she was doing and didn't want interference. (39)

The books sank slowly and were now out of view. Muriel even did not know whether it was a boy or girl. Evelyn says that her theory did not work this time. It was time to go home now because the darkness was spreading over the fields. By the time they returned home, it was 5 o'clock, but it was looking like midnight. There is a knock at the front door, and Muriel thinks that it may be the gas man again, but it was not a gas man; it was Miss Isabel Field from the welfare, and soon her mother locks her in the spare room. Isabel Field tried every effort to come out of the room. She screamed and hammered at the door and window. But soon the banging started from the back of the house also, and it was going beyond the tolerance of Muriel, and suddenly Colin entered:

And then came the invasion. A man burst in. He ran through the house, shouting. Mother came after. Striving and yelling, white in the face, wrapped in her cardigan, as fast as she could caper. Up the stairs ran a sweating man. After him went mother. The next moment she lay in a heap on the floor at the bottom. (40- 41)

Now Florence Sydney had also come there. Isabel Field was saying that she is going to leave the profession as some mad people like Evelyn lock the social workers inside during their home visit. She was crying and trembling. Colin pushes Evelyn, and she dies. Colin Sydney tried to give her artificial breathing, but it did not work. He raised his fist and hit her chest with tremendous blows. All this brought no result. Muriel was noticing all this. Nobody was blaming Colin for it. Isabel Field says, “You did the right thing to rescue me, Miss Field... I felt something pulling my skirt. She shivered” (41). Miss Sydney tells Muriel that they have sympathy with her and now they should cover her mother’s face with the blanket. Isabel Field said that this place was like a morgue. Isabel Field tells Colin that nobody is blaming Colin just because Evelyn has died of a heart attack. Many more people came to her house now, even more than the people who came at the time of her father’s death. She ate bread and jam, and some uniformed men came in a vehicle and took Evelyn away.

After some time of this event, Muriel leaves her house, and then she is taken to the hospital. There were thirty beds in the ward. She is given a bed, a locker, and an orange bedspread. The nurse takes away Muriel’s dress and gives her a gown to wear. She meets the first person, Sholto, who blocks her path in the long corridor. He calls her mad and stupid. The time for getting up for all patients is six to thirty, but Muriel leaves her bed at four o'clock. The nurse comes to her and asks him whether she has taken her pills. Muriel says that she had taken all the pills. Nurse thinks that the early morning walking is the sign of clinical depression. She tells Muriel to come to her bed. She tells Muriel that she should wake up at six thirty.

Dr Bhattacharya was the doctor on duty there, and he tried to examine Muriel. She shouted immediately. Doctor comes to know that Muriel has given birth to a

baby, and when he asks about the baby, she says that the baby is no more. Muriel contemplates the hospital when she is alone. She comes to know about the world. She also thinks about her past.

My mother died... I had this accident... I worried all night because I hadn't done my homework. I should never have gotten married. I had no idea there was such filth in the world. At this point, there was no food left in the house. I knew he'd got a knife. I knew that if I allowed myself to go to sleep, I should die during that night. (47)

Muriel visits Buckingham Avenue at times, and her second visit remains more enlightening than the first one. She notices that Florence Sydney has put on weight, and the frizz of her hair has turned grey now. When she passes through Number 2, she notices that a gang of the teenage children swarmed down the path and fanned out across the road. Hilary Mantel writes the concept of "out of sight, out of mind" in the novel. It was ten years ago that Evelyn had died and Muriel had been institutionalised. Her neighbours have forgotten everything about it. In the modern world, nobody cares for anybody, whether they live or die. This is the stark reality of this mundane world. The same happens with Muriel also. When she visits for the second time, Miss Florence does not pay any attention to her. "Miss Sydney's eyes passed over her, as if she thought it was rude to stare; it was plain that she had no idea who Muriel was. She gave a half smile, picked up her shopping, and trotted around the corner" (64). Likewise, when Colin also comes from his house, he does not pay any attention to her. However, Muriel's attention was towards Miss Sydney's house. She thinks that Miss Sydney does not expect her, but now she ought to expect her. She fished out a

newspaper from her pocket. While crossing the road, she took out Mrs. Wilmot's teeth and tossed newspaper and teeth into Sydney's front garden.

At times, Muriel also thinks about some things that are not possible now. She thinks about the moments she had spent with her mother. She thinks, "What if I did Buckingham Avenue? she wondered idly. What if I went up the path of number 2 and rang the bell; what if Mother answered the door?" (75).

Sylvia finds Colin's diary, and she rummages through the drawer, in which she finds a five-year diary of Colin, and she gave this diary to Colin as a Christmas gift. She finds that Colin has not written his diary. He always thought that he does not have a life that can be recorded. He was a history teacher, but he was not interested in leaving his history behind. She remembers how many ups and downs came in their conjugal life. There was a time that Colin hated to see her, and he would have left her, but after the birth of Claire, his nature changed. But one day she asked this question to him: "When did you start hating me? I would like to know. Can you remember what year it was? When did you start hating me, and when, if ever, did you stop?" (90). But Colin does not reply to her. He just says, "Could you give me some idea of what this is about? I come home, pour myself a drink, and you start in on me" (90).

Through this incident, it is clear that in the modern world, human beings have become selfish, and they are looking only for their personal gains. They do not care for the happiness of others. The relationships between husbands and wives have been criticised to great length in this novel. Still, there is some moral value that keeps their relationships sustained. Colin was not like Evelyn, who could keep everything secret from others.

Hilary Mantel has projected the ugly face of modern society. She has written that a young man may remain busy in his job, business, and making money apart from some moments of romance in his life. Through the character of Isabel's father, Hilary Mantel has described that even old men may be very dangerous for women. Evelyn's fear that the modern streets are not for a growing girl to some extent is appropriate here. Isabel's father worked in a bank, and after his retirement, he would spend most of his time in his room doing his hobbies. Isabel reveals about him, "In fact, he was doing much worse. He used to sneak off and pick up women—old women, awful women—the kind of women who sleep rough. It was all he could get, I suppose. He was not very proud of himself. He said he was lonely" (86). He would pick them up from different places. He would buy a cup of tea for them and would become grateful. After some time, he started bringing these women to his home also, and Isabel would feel embarrassed when their neighbours would notice it. She had fear that he might catch some fatal disease. He may impregnate them also because some of them were young also. She would sometimes hide his glasses also, and he could not see properly without them.

Isabel writes on the paper that she thinks that her husband is having an affair, but she does not know who she is. She is not keen to know her name. She was in tension, and she thought of having a drink so that her style of writing might improve. A drink would help her understand the connection between things. She thinks, "Alcohol takes you to the heart; you see the true nature of events" (87). The consumption of alcohol by the men and these days even by the women has become common. Women also think that they are equal to men, and this equality is on both sides: right or wrong. Women follow men blindly, and they do not think how alcohol

may be dangerous to their health, but now it has become a common trend that women can also enjoy their lives after drinking. Sylvia notices that her husband drinks after coming home, so she also does the same thing. Drinking gives them enjoyment, and people do it. Hilary Mantel has wonderfully taken many social evils of postmodern society in her novels, and this novel is also not an exception.

Hilary Mantel has also brought out another important fact of postmodern society, and that is that the postmodern young generation does not care for their parents and society. Young girls and boys want to enjoy their lives the way they want. In this novel also, many such things can be seen. Colin's daughter Suzanne is a university student, and she has an affair with a married man. Her parents try to convince her that she may find some suitable young boy for her, but she does not listen to anybody. She discusses every dark aspect of her life with her father so frankly that can be expected in postmodern society. Suzanne wants to share the frustration of the young students who are studying at any university and looking for some lucrative job offer and get disappointed that only a few people are able to get suitable jobs according to their eligibility:

“Do you want to get pregnant? Are you one of those women who have to prove they can?”

“Everyone has to prove they can. All my friends have been pregnant.”...

“Haven't you any ambition?” “What sort of ambition?”

“A career.”

“There are no careers. There aren't even any jobs. Didn't you know there are three million people out of jobs?”

“You don't have to be one of them. Not if you graduate.”

“It only postpones it. What do people do with degrees in geography? There aren’t any cost teaching jobs to take up the second-rate people, not these days.” (107)

Colin tells Suzanne that she should not have joined university if she was not interested in her studies. Suzanne tells her father that she wants to become a hairdresser. Colin tells Suzanne to sit up like a good girl, and he further tells her that he wants to tell her something important that he has not shared with anybody else. But Suzanne refuses to listen to him and starts yawning. She thinks that her father is going to say something that will go against her. That’s why she does not want to listen to it. But Colin wants to tell her because he is afraid she should face any big problems in her life. He says, “That may be so, but I feel bound to, because I so much don’t want you to make a mess of your life” (107). But Suzanne’s reply is much more shocking because she does not listen to even the valuable advice: “And when people say that, they mean they’re about to plunge in and make up all your plans. Look, I know what I’m doing. I’m an adult” (107). She frankly refuses to tell her father that she has no interest in such conversations, and she tells him that she is going to bed. In order to guide the children, parents must request their children. Colin requests Suzanne, “You can go up on the roof and perch on the ridge tiles, but for God’s sake, listen to what I’m going to tell you. About ten years ago ---” (107).

Suzanne is not willing to listen to her father, but her father insists on telling her that it may make her think about understanding life. He tells her that he was in a relationship with a young woman about ten years ago. They met in an evening class on the topic “Writing for Pleasure and Profit.” He tells her that he was going to leave her mother and three children for that girl. But he changed his mind due to his wife’s pregnancy. He was filled with tears, and his mouth was trembling while narrating all

this. He could get neither pleasure nor profit from his evening classes, and he and Isabel left the classes. This revelation was shocking to Suzanne. She says, "I can't imagine you going off with somebody." (108). He tells her that it was a wrong decision, but he could realise it later. He himself confesses in these words, "I made her promises; in fact, the time we met... It was a time when, looking back now, I feel that more or less I was out of my mind... I wanted a new life. But in the end, you see, I preferred the life I had. My nerves failed. It's often that way" (108-09).

Hilary Mantel wants to bring about some facts to us that in the postmodern world, there is so frankness that even a father and daughter talk so openly on such aspects, which generally do not come into the moral ethics. The relationship between a father and daughter is very delicate, and a father should behave with her daughter like a friend, but that does not mean at all that they may openly talk about contraceptives, sex, and especially withdrawal. Suzanne says that people should not use contraceptives. She says, "It is unnatural and unnecessary. I read a book about it. People should go back to simple methods. Like withdrawal" (110). Colin was aghast to hear all this, and he asks her who is the man with whom she is having her relations. Suzanne tells him that he is Jim Ryan, who has recently joined his bank and is an assistant bank manager.

Suzanne is pregnant now, and her parents want her to abort the child, but she and Jane do not want it. She says, "I wish I had a good relationship with my mother. She's trying to push me into an abortion, you know, but Jim and I want this baby" (129). Thus, after becoming young, children start taking independent decisions in their lives. In this case also, Suzanne is not married to Jim; still, she had relationships with him and wants to give birth to his child. Due to her rude behaviour, she does not

have good relationships with her mother. She says that Jim is a married man, his divorce from his wife is due, and the legal formalities may take time.

In fact, Isabel Ryan did not want to talk to Suzanne on any matter. That's why when Suzanne calls her, Isabel does not want to talk to her.

“Hello?”

“Is that Isabel Ryan?” “Yes, who's that?”

“Don't you know who I'm?” “I'm afraid not. Who are you?” “It's Suzanne Sydney.” (135)

After that, Isabel does not reply anything. Perhaps she puts the receiver on the table silently. After some time, she replies, and Suzanne says that she wants to meet her. When Isabel wants to know the purpose of her meeting, Suzanne tells her that she is eighteen years old now and is pregnant. When Isabel asks her if she is distressed or not. Suzanne tells her, “I'm rather proud, actually. I just need to talk the situation out with you” (136). Suzanne tells her that she wants to meet her just because her father is suggesting to abort the child, to which she does not agree. She says that she wants to seek her advice face-to-face in this matter. Isabel tells her frankly, “Oh, so you think that an uninvolved person could help you to sort out your problem” (137).

Isabel thinks that Suzanne is going through a serious problem and she should try to convince her as a human being, “Suzanne, listen carefully. Much as I regret the situation in which you find yourself, I don't see how I can help you. What you do doesn't matter to me, one way or the other. And even what your father thinks—that can't matter now. I have troubles of my own” (137).

After that, Suzanne calls Jim and tells him at his office that she called his wife. Jim tells him they have agreed mutually that she will not disturb him when he is on

duty. Further, he tells her that he had given his home number only for emergencies, and she has no right to disturb them like this.

One day Colin meets Ryan, and he comes to know that Ryan is thirty-three or thirty-four years old. Ryan tells him that he met Suzanne at the university, and Ryan invited her for a drink one day, and their relationship developed. He makes him understand how to have a relationship with a girl. Ryan further says that he believes in the natural method of population control. He says, "Withdrawal, I think. It's natural population control. Persians do it in Italy. There's a book about it" (163). He says that peasants generally use this method. He further tells him that perhaps Suzanne wants to live with him for the rest of her life:

"I think Suzanne expects you to leave your wife and set up with her." "Leave my wife?"

"I'm afraid she took your relationship too seriously." (183)

There are some more expected things that come to the fore from their conversation. When Colin talks that it is 1984 and the time for Victorian values, Colin gets irritated and says, "Nothing Victorian about the way your daughter ran after me" (164). Ryan tells Colin that he has offered her to pay for an abortion, but Suzanne did not agree on that. Colin tells him that Suzanne did not want an abortion, and now it is late for that also. Ryan tells Colin that he cannot divorce his wife because his wife is not well.

Ryan says that Isabel was twenty-six years old when he met her. He thought that he was her first lover, but later he came to know that he was mistaken. He says, "She put men off, men in general. It took me months to get anywhere near her. The day we were married, I don't think I knew her at all" (164). When Colin asks him

whether he knows her now, Ryan tells him that she has started drinking gin and whisky. He tells him that if he leaves her, it would be very difficult for her to survive. He says, "I can't just dump her, can I? She can't take care of herself" (165). Isabel's condition is worse after the demise of her father. Colin tells Ryan that he is the same man with whom Isabel had an affair ten years ago. But Ryan does not show much concern in this regard. Isabel's character has been given these words:

Isabel was different from the other women he had known. She sat still and spoke very little. He had attributed wisdom to her. 'She keeps herself on a very tight rein.' It was not wisdom that had stilled her; it was fear that froze her up. (172-73)

Suzanne gives birth to a baby girl named Gemma in a hospital towards the end of February. Jim Ryan neither came to meet her in the hospital nor did he bother to call her. This birth gives a new turn in the story because Suzanne makes an important decision in her life that she will not depend on anybody. Her father Colin also thinks that the world has changed much, and he must not forget it. "I don't think girls dreamed of their weddings anymore. I thought the world had changed" (197). Suzanne is not happy with the behaviour of her parents. When her mother patted her wrist, Suzanne twitched her arm away. She regrets why people do not get a second chance in their lives. Colin says that he does not know about it, but people would get second chances in the seventies. Sylvia suggests that she should put her daughter up for adoption, and they will adopt this girl. She tries to convince her that though she had made a mistake, she must not pay for it throughout her life. She wants that her daughter may not suffer for her mistake. Her father shows a bit of a harsh attitude, but Sylvia remains soft to her daughter, and she humbly says that she should not pay much attention to her father's words. She tries to convince her daughter, but now

Suzanne does not trust her mother. She says, "I will never give her to you. God knows what you would do to her. I won't be coming home" (197). Her mother tells her that she should give her address so that they may meet her. Suzanne tells her that she can take her address from Lizzie Blank.

Thus, through this incident, Hilary Mantel has brought forward bitter pictures of modern society. An unmarried girl gives birth to a child, and her parents, instead of being unhappy for her wrong step, propose to adopt the child so that they may bring up this child, and she may be free from the burden of bringing up the child, but the daughter does not rely upon her parents and thinks lest her parents should harm the child. Thus, the daughter-parent relationships of modern society have been challenged and doubted in the novel. She does not want to go to her parents' home henceforth. All this suggests that the children have no concerns for the feelings of their parents. Earlier also, Suzanne insulted her father at many points to keep her statement at the top.

Colin reaches home, and he finds a parcel for him. After some time, he feels the forehead of his wife and squeezes her. Sylvia gets irritated and moves him away, saying that their daughter is in a hospital bed giving birth to a child and their son has become delinquent, and he wants to play with the toys. She is very upset by her daughter's step. She goes and starts drinking. When Colin tries to prevent her, she says, "I'm. I need one after that episode with Suzanne. Have you ever known anybody so ungrateful? What more does she think I can offer her?" (201). These words project the agony of a mother. She is in tension because her daughter did not listen to her, and her husband is not paying much attention to Suzanne. She prefers to drink vodka, and Colin also plans to drink with her. Suddenly the phone rings, and Sylvia attends the

calls. She finds that Mrs. Ryan is on the other side, and she asks if she could talk to Colin. But Colin does not take any interest in her, and Sylvia has to say that he is not willing to talk to her. Sylvia is so upset that she says, "Sometimes I think I would like to run away. If kids can do it, why not parents? I can't cope with this place." (202-03). Colin tries to be a bit realistic, and he wants to make Sylvia realise that things are changing gradually and they must accept this change. He says that their days are over and they must live as the circumstances allow them. Their children will not prefer to live with them, and this is the reality of the world. He says about Suzanne:

"She won't come home, she told me; she's got her own life now. So has Alistair; he will be off soon, somewhere or other. They are neatly grown up, Sylvia. That part of our life is over. The other two will be off before you know it. It's they who have the future."

"And we have none?"

"There are worse things than no future... Cheer up. The excitement's over; nothing will happen to us now." (208)

The concept of realisation upon reaching a mature age has been picked out by the writer. Hilary Mantel wants to tell her readers that dreams and aspirations also change with the passage of time. Through this stage of Colin and Sylvia, Hilary Mantel has brought forward that life is not so easy and it offers many ups and downs, and now their life is going towards the downside.

Sylvia fires off Lizzie Blank from her work. She says that they are moving away. Sylvia tells her that she will give her wages in a week and tells her to give her daughter's address. Lizzie Blank gives her address and moves away. Later, Sylvia writes a letter to Lizzie Blank to babysit Gemma next Wednesday because she is

going to Manchester and she does not want to take Gemma with her due to the cold outside.

Suzanne reaches Edwina's flat on a wild, blustery day. Her baby Gemma was sleeping at that moment. She puts her left box at the bottom of the stairs and rings the bell. Edwina does not come; it was Lizzie who opens the door. She asks Suzanne if she heard from Jim, but Suzanne replies negatively. She shows her a plastic carry bag in which her milk bottle, napkins, and cream were kept so that the baby may develop rashes. Suzanne enters the other room and brings out a quilted bundle so that the baby may feel cosy. She tells Lizzie that she is going and she will pay her tonight.

Muriel feels loneliness after the death of her mother. She feels that her life is not worth living. She says to Sholto, "I'm lonely, Sholto, out here in the town. Sometimes I'd like to climb back into my head. I'd like to sit on my bad and double up and slide right down my throat."

(180). She had murdered the old man in the hospital to take her revenge because it was Isabel's father who had impregnated her. She says, "It wasn't murder. It was an execution. He didn't do well by me, Sholto. I could have been a married wife by now. He did it all without a buy-your-leave. He never gave me a bouquet. Single red roses, that's what you give a girl" (180). In the end, we see Muriel had come to Buckingham Avenue.

In *Eight Months on Ghazzah Street*, Mantel explores the nuances of expatriate life, characterized by cultural dislocation and the allure of the exotic that quickly turns ominous. The hyperreal experiences of the protagonist, who finds herself estranged from both her homeland and her host country, evoke Baudrillard's simulations of

culture. The tension between genuine experiences and simulated ones creates a sense of displacement, where the exotic becomes a commodified version of reality.

"The streets are painted with colours more vivid than life; they are a simulacrum of culture, a staged setting where I am but a voyeur" (Mantel, 1988).

This voyeuristic perspective illustrates how the protagonist navigates a world that oscillates between representation and reality, revealing the constructed nature of cultural identity in expatriate settings.

In *A Change of Climate*, Mantel juxtaposes personal upheaval with broader ecological and sociopolitical crises, creating a simulation of societal norms that masks deeper discontent. The characters attempt to reconcile their privileged lives with the devastating realities of climate change and global inequity. Here, Baudrillard's hyperreality emerges as the characters confront their roles within a world that heavily favours simulated solutions over authentic engagement.

"We live in a world where the trees are bundled into advertisements, their loss mitigated by the surface of our concerns—our lives are climate control, not climate consciousness" (Mantel).

Mantel's characters thus embody a hyperreal existence, perpetually navigating the chasm between superficial acknowledgement of global issues and their deeply ingrained personal complacencies.

Baudrillard's three concepts, simulacra, simulation, and hyperreality easily remind the readers of Plato's idea of truth in God's imagination: how only ideas are real and other remaining things are merely imitations. On one side, Mantel has presented the real pictures of modern society, but on the other side, she has depicted how what is seen is not real, i.e., reality is tried to be concealed, as is in the case of

Evelyn, who tries to hide Muriel's pregnancy. The first novel sets the moods of the readers, while the second novel opens new vistas and reveals some hidden secrets that were difficult to know and were very imperative for every reader. Though different characters have played a vital role in understanding the true concepts and themes relevant to these novels, the main roles have been played by Evelyn, Muriel, Colin, Isabel, and Sylvia in both novels. Through these novels, various pictures of postmodern society have been depicted. Mantel has depicted the real images of the postmodern society with some deviations. It rejects universal truths and emphasizes subjective experience, relativism, and the deconstruction of authority. In doing so, it encourages individuals to prioritize their own experiences and perspectives, often leading to a form of self-centeredness. This cultural shift away from collective ideologies and traditional values has contributed to a more individualized sense of identity.

Chapter-4

Relational Bewilderment and the Diasporic World

One of the most potent forces fuelling the rise of self-centeredness in the diasporic world is the dominance of consumerism. Consumer culture emphasizes the acquisition of material goods and the pursuit of personal pleasure as the ultimate goals in life. The proliferation of advertising, media, and marketing feeds into this mentality, encouraging individuals to view their worth through the lens of their possessions and experiences.

The advent of digital technology, particularly social media, has further exacerbated the trend of self-centeredness. While digital platforms have provided new avenues for communication, they have also fostered a culture of individualism. On social media, users are encouraged to craft curated, idealized versions of their lives, focusing on their achievements, possessions, and experiences, often to the exclusion of anything that might challenge their personal image.

Social media algorithms prioritize content that reinforces individual preferences, creating echo chambers where people interact primarily with others who share similar views and lifestyles. This virtual reality isolates individuals from the diverse range of perspectives that might foster empathy and understanding. As a result, people may become increasingly indifferent to the struggles and needs of others, as their online experiences revolve around self-affirmation and personal validation.

This chapter aims to unravel these intricacies embedded within Hilary Mantel's selected novels through the theoretical frameworks provided by Jean

Baudrillard's concepts of simulacra, simulation, and hyperreality. The works under consideration, namely *Every Day is Mother's Day*, *Vacant Possession*, *Eight Months on Ghazza Street*, *A Change of Climate*, *An Experiment in Love*, and *Beyond Black*, present narratives that encapsulate the profound sense of relational bewilderment experienced by individuals in a diasporic context. As characters navigate through complex social landscapes, their identities and relationships become refracted through layers of simulation that challenge their perceptions of reality and selfhood.

The notion of relational bewilderment can be understood as the disorientation faced by individuals when their identities and relational dynamics become fragmented in a diasporic setting. Mantel's characters often endure the psychological and emotional toll of displacement, which is exacerbated by societal expectations and cultural dissonance. This bewilderment manifests in the way relationships are constructed and deconstructed within their narratives.

In *Every Day is Mother's Day*, the protagonist, Muriel, navigates her conflicting identities as a mother and an individual grappling with societal norms. Muriel's interactions with her family and the social milieu echo Baudrillard's idea of simulacra, where the original relationships are replaced by representations that fail to reflect true emotions or connections. For instance, Muriel's relationship with her mother becomes increasingly complex as she oscillates between affection and resentment, embodying a simulation of the maternal bond that is dictated by societal expectations rather than genuine emotional exchange.

Baudrillard's theory of simulacra elucidates how representations of reality can obscure and replace the reality itself. In *Vacant Possession*, the narrative explores how the characters' identities are constructed within the framework of their

surroundings, specifically in a post-colonial England fragmented by the echoes of its imperial past. The character of Esther represents the simulacra of a 'home' that no longer possesses its original meaning. Her relationship with her house becomes an object of obsession; it is vacant yet a continual reminder of societal constructs tied to heritage and belonging.

Esther's desire to reclaim the house serves as a commentary on how diasporic individuals grapple with the loss of authenticity in their relationships. The house, once a familial space, transforms into a mere simulation of a home—an ideal that exists only in memory and longing. This hyperreal environment entrenches Esther in a paradox where her pursuit of identity becomes a quest for an unattainable 'real' that has been irrevocably altered by external societal influences.

In exploring the hyperreal dimensions of Mantel's work, *Eight Months on Ghazza Street* stands as a powerful example of how the diasporic experience is shaped by a medley of realities. The protagonist, a British woman residing in Gaza, encounters a hyperreality where the differences between the actual and the simulated become indiscernible. The media narratives surrounding war and conflict serve as a backdrop that informs her relationships; they are constructed not only through personal experiences but also through the overwhelming influence of external discourses and representations.

The hyperreal nature of her experiences is illustrated through moments where the protagonist acknowledges the dissonance between her lived reality and the violent representations depicted in media. Her relationships with locals are imbued with a sense of surrealism, reflecting Baudrillard's assertion that in a hyperreal culture, one loses touch with the authentic. As individuals redefine their connections amidst the

overwhelming saturation of images, they often become trapped in a cycle of representation that skews their understanding of both self and others.

Mantel's exploration of authenticity in relationships is further detailed in *A Change of Climate*, where the protagonist seeks to immerse himself in a different culture, moving from England to a developing country. The disorientation faced by the protagonist amidst foreign landscapes illustrates simulacra of cultural engagement where the quest for authentic connection is continuously thwarted. The relational bewilderment arises when the protagonist realizes that his understanding of the culture is deeply influenced by preconceived notions and media portrayals that strip away the complexities of human experience.

In *An Experiment in Love*, the characters' interpersonal dynamics illustrate the complex negotiations of female identity within a patriarchal society, filtered through simulations of gender roles and expectations. The protagonist's romantic entanglements prompt self-exploration, yet they are constrained by hyperreal representations of love and relationships that often prioritize idealized notions over actual emotional engagement. The relationships in this narrative serve to dismantle the facade of ideal traditionally feminine roles while revealing the underlying absurdities that pervade diasporic life.

In *Beyond Black*, Mantel delves into themes of haunting and the past that refuse to die, threading through the relational fabric of the diasporic experience. The spectral presence of memory functions as a simulacrum of relational dynamics, offering both an anchor and a source of bewilderment. The protagonist grapples with her ghostly past that intrudes upon her present, portraying how the diasporic experience is often haunted by legacies of loss and trauma.

The uncanny interactions with her past force the protagonist to confront the hyperreality of her existence, where memories intertwine with her present relationships. This stretching and blurring of boundaries between past and present encapsulate the complexities of diasporic identity formation, steeped in illusions that dictate how relationships are perceived and experienced.

In the novel *Eight Months on Ghazzah Street*, Frances and Andrew go to Saudi Arabia from London and they find that it is very difficult to do jobs in this Muslim country because they are considered like outsiders and there is pitiable plight of the women and they are deprived of their fundamental rights. In the second novel *A Change of Climate*, Ralph and Anna go to Saudi Arabia for a social work but they also remain shocked that people of South Africa and the government is putting blame on them. The government thinks that they are indulged in anti-national activities and one of their servants, whom they have given job, attacks them and abducts their child and makes their life miserable to the extent that they have to return London again. Hilary Mantel writes about the religious fanaticism in *Eight Months on Ghazzah Street*:

This country is governed by the Sharia law, which is Allah's own sentiments as revealed to the prophet Mohammed. In Islam, there are no private vices. (*Eight Months on Ghazzah Street* 85)

The new culture of Saudi Arabia may look like a shock to the Hindus and the Christians because the life of those people is completely different there. People from different religions live on this earth and due to advancement of science and technology; it has become very common that people migrate from one place or country to another for their different purposes. India is a secular country and the people of any religion of the world do not face any difficulty here because

people have liberty to adopt any region and they have been given rights to perform religion congregations. Moreover, much liberty has been given to women in India and they have equal rights here but there are still few countries in the world where women are not given full rights and liberty to live the way they like. There are many restrictions on them and these restrictions bring out the glimpse of a new world. In this novel, many new concepts regarding Saudi Arabia have been projected. The diasporic experience teaches many new things to a simple person and if this person is a writer, then a spicy flavour is also added in the description of the incidents and culture. This is the reason that the diasporic novels give much joy to the readers. The present novel *Eight Months on Ghazzah Street* also brings forth many such things to its readers.

Eight Months on Ghazzah Street was first published 1988 and this novel is an account of Hilary Mantel's own stay in Saudi Arabia for few months and the incidents of the novel are much influenced by her real experience. The novel has been written in parts. Frances Shore, the main female protagonist of this novel, is a cartographer by profession and she was recruited with a few other persons to work in Africa. The incidents of the past worked as memories in Frances Shore's mind. These memories are the simulacra i.e. the copies without the original because the past days cannot be brought again but the memories of the past keep haunting her. She has worked for six years in Africa. It was her choice to work there and she was unmarried at that time. They meet there and after few weeks meeting, she says, "We could get married if that's what you want" (23). She is thirty-years old when she migrated to Jeddah. She was five feet tall, having freckled skin and light brown hair and looked younger than her age. She had some good qualities also. She rings dates on calendars and believes

less on her memories. She completes all the entries of the cheque including cheque number and remaining balance. She remembers people's birthdays and keeps many contact numbers in her brain. She keeps a look on all the opportunities for herself and her husband as well, "She knows where all positions are everything that belongs to her and everything that belongs to him..." (43). That was the reason that her husband would miss her. He writes these words in a letter to her, "I'm really missing you, Fran" (43).

The first chapter depicts the incidence of Frances Shore's flight in September 1984. In the first chapter, the narrator on the way to Jeddah in flight and she narrates her personal experience. The steward asks her for champagne and she comes to know that there are not many women in the flight. The steward says that perhaps it is her first trip and she has her husband in Saudi Arabia. She tells him that her husband is a civil engineer there and his team is putting up a big new building for the Ministry.

Her husband was thirty-three-year-old when he went to Jeddah. He was a heavy, professional, bearded and he would wear neat and clean clothes. She thinks about her husband and how she got her visa. She thinks how the roots of corruption are so strong there, "When corruption took roots in the country, it spread in no time at all from monarchs to tea boys, from ministers to filing clerks" (15). She thinks how they had been in South Africa for five years where the possibilities of corruption had not been fully explored. Andrew was offered bribe but Andrew was naïve and this occasion could not give him any profit.

The steward asks Frances whether she had been abroad earlier also; she replies that she had been in Zambia and Botswana for her job. The steward says among other conversations that she will find a different environment there:

‘I expect you’ll find your Saudi lifestyle very different.’ ‘Yes, I expect I will.’
(17).

In the flight also, Frances feels excited to think to visit Jeddah. She was thinking that it would be a different experience to her. Hilary Mantel writes about it, “She closed her eyes. Sleep now, she coaxed herself. Tomorrow I will have people to meet and there will be a good deal to do. How pleased I will be, to do it; and to be there, at last” (18).

After reaching Jeddah, her husband asks her opinion about Middle-East over the breakfast one morning but Frances says that it would be very difficult to her there because she will have to cover her head with scarf on all day. Her husband says that they have to make some money and their present stay could not give them much profit. Andrew was a silent man who was not demanding at home. Moreover, he would wait for what he wanted. His patience was somewhat different from other people. Frances and Andrew discuss how the party is going to double his salary and this salary would be paid in riyal and it would be tax free also. There will be only living expenses there and they will be able to convert their remaining money in any currency they want. The children’s fee was now their company’s responsibility. Their main concern was that she will not be able to work there:

‘Tradup are offering free housing, a car allowance paid utilities, yearly leave ticket, school fee...

‘Pollard did say...that his reservation was how you’d settle in. As you’ve been a working ‘Woman’.

‘I won’t be able to work?’ ‘Unlikely, he thinks.’

‘Well, if you’re going to earn all that money, I’m sure I will occupy myself.

After all, it's not for ever, is it?'

'No, it's not for ever. We should think of it as a chance for us, to build up some security---.' (23)

Andrew had been with Turadup for twenty years. Turadup is a shareholder and Pollard says that he is a millionaire. He remains very enthusiastic regarding the construction of his Building. He says that it is a wonderful platform if he is in the construction business.

Burka, triple talaq, three time namaz, etc., are the example of simulation. There are so many instances which have taken the place of the original things and have occupied a special place in Islamic culture because all these things have taken the place of the common things such as burka has taken the place of women's clothes. Triple Talaq has taken the place of divorce or separation. Namaj has taken the place of prayer. Thus, all these words are the example of simulation in this novel. Baudrillard writes, "Simulation is the dominant schema in the current code governed phase" (Baudrillard, 1994: 95).

There are some new revelations in this novel. This novel is a frank depiction of Jeddah lifestyle, culture, religion and way of living. Frances comes to know about it during her journey who tells her, "The Saudia flight's supposed to take off at twelve-thirty, but it never does. Not in my experience. I suppose the staffs are having prayers. Bowing to Mecca, and so forth' (25). So the people have to face inconveniences there due to their religious activities. She comes to know that this place gives secondary treatment to women living there and many strange incidents generally happen there. She is further told how Jeddah is a funny place, "You find a young girl dead outside a high-rise block, after a wild party—you ask yourself, did

she fall or was she pushed? Take it from me, it's a funny place, Jeddah, nobody knows the half of what goes on..." (26).

Money is not a big problem in Jeddah. People have a lot of money there. They keep building and their ministry allows building a hospital and after some time, a road can also be passed through it. She is told, "Fancy a new place? Out with bulldozer". A map will be out of date as soon as it was made, it would be waste paper the day it was printed" (27). She comes to know that women are not allowed to drive there and there are some more terrible things there. But among everything else, there are some good points of this place such as alcohol is not allowed there. Idolatry is also not allowed there because it is the worship of a human form. The idol of the God or Goddess is also another example of simulation because idol represents their most revered God or Goddess. She comes to know that she cannot hire a taxi alone there because the taxi-drivers don't carry a single woman. All these new things she comes to know are shocking to her:

'It's a bad news, a man picking up a strange woman in a car. They can gaol you for it.' 'But he's a taxi-driver. That's his job, picking up strange people.'

'But you're a woman, aren't you? You're not a person anymore' (29).

The second chapter "Muharram" gives the readers a pictorial description of Ghazzah Street. It is situated to the east of Medina Road behind the King's New Palace. It is a small and narrow street. Life becomes a bit more difficult due to big American car parkings, stretch of waste ground full of potholes, and the mud and water that collects there three or four times during every rainfall. Mosquitoes are a big nuisance there. People do not stand and chat there and the neighbour know one another by their faces from their balconies and rooftops. Women generally remain

busy on their phones. The buildings are properly and strongly built because there is fear of earthquake there, “When the Jeddah earthquake comes—and it will come—all seeing Allah will observe that the buildings are held together with glue; and he will peel the city apart like an onion” (32). The Islamic culture has been introduced in this novel. There are some points which surprise the readers. A Muslim commentator’s words give the picture that a sinner is punished in hell very harshly. Here, hell is merely the representation of the pains. We can call it the example of simulation He says, “The people in hell remain alive. They think, remember and quarrel, their skins are not burned, but cooked, and every time they are fully cooked, new skins are substituted for them to start the suffering afresh” (33).

There is conversation between Andrew and Frances and the fact comes to the fore that their Ministry gives flat for the expatriates and it gives them a good flow of money. Unlike Africans, these people care a lot and they think that these people remain comfortable at this place, “They try to keep you comfortable. The thing is it’s not a very comfortable place. Still, the money’s the thing (36). Some men lock the women inside the houses until they return. They lock them inside so that they may not run away with their neighbours or tradesmen. Women are kept in the veil and they wear burka all the time whenever they go outside. They must keep veil whenever they go to sit in the car. They have to enter the car observing veil and again there are curtains on the back side so that the faces of women may not be visible to other men. Andrew says, “And the cars have these curtains on the back windows, did you notice that night?” (36). Women have to face many problems in Saudi Arabia. Moreover, the culture of Saudi Arabia is favourable to the Muslims because their religion has almost all the similarity there but it becomes difficult for the people from other

religions because the five time worshipping in a day makes everything standstill there. Hilary Mantel has given a meticulous description of it in this novel through Andrew's words:

They don't pray all day, just the statutory five times, dawn, noon, mid-afternoon, sunset, and at night....It is amazing, you know. Everything stops. The shops shut. People stop work. You're just stuck there. (36)

Andrew's office time was coming near and he was about to leave, he expresses his utmost feelings of love to his wife, "If God wills this, and if God wills that. It seems so defeatist. I love you, Fran" (37). After Andrew's departure, she had not much work to do in the flat. She comes to realise that her first original experience to Jeddah had been boredom and inertia. She was curious to know to peep through the window so that she may be able to know what is happening outside.

The African scene was something different. There people would easily get irritated if a bit work pressure is put on them. They would say that the work is impossible or they would make excuses that their grandmother has died and they must have to leave urgently. Hilary Mantel writes about the Africa, "If you wanted to get anything done, the best way was to pretend that you were not interested in doing it at all; that you would, in fact, be happy to sit under this tree all day, and perhaps drink a can of bear" (38).

Eric Pearson tells Andrew that he will introduce him to the Deputy Minister. They were served mint tea in small glasses. Andrew was thinking why the Minister is thinking about a new building but he remained silent because it was the matter of his livelihood. Thus, it is a psychological fact that human beings are so selfish that they want their own benefit in every situation and they never think about others' loss if

they are getting benefit out of it.

The Deputy Minister gets busy over his phone and he does not pay any attention to them. After some time Parsons told Minister that Mr Andrew Shore is the incharge of this new building and he is very serious on his targets. The Deputy Minister does not reply Parsons and he just signs on the papers. The Deputy Minister represents the people who govern the society and he is an example of simulation in the novel. Hilary Mantel is also a process in which the copy of reality is done. The ministers ignore the common people and live in the ego of their power. It is not the only minister who is doing this with all the people, the other ministers also follow the same trend and it is the perfect example of simulation in this novel.

Andrew and Parsons drank cardamom coffee and they returned. On the way, Andrew was feeling annoyed at the Deputy Minister's behaviour and how he was busy on his phone calls. When he says, "Is that it?" Parson does not reply him because he knew that he was familiar with this system, "He was a company man, he knew the system and he played it..." (40). Through this incident, it is clear that there is not much attention given to the expatriate engineers in Saudi Arabia because these people have been hired only for money and that's why they are given secondary treatment there. The Deputy Minister has less time for the public. Moreover, he does not visit his office daily and he remains busy in his personal business:

'After all he doesn't get to the minister very often, he's too busy for that.'
'Busy doing what?'

'Running his business.' (40).

Parsons tries to make Andrew convinced that he should know his limitation while working in Saudi Arabia. Parsons say that the Arabian people are very rich and

for them, the outsiders do not fit into the scheme of things. Their richness has made them proud. Parsons further tells that even the Arabian rules differ for the outsiders. He says, "There are different rules for us. Never forget, Andrew, that as individuals we are very unimportant in the Saudi scheme of things. We are only here on sufferance" (41). They do not have any importance as an individual, it is the company that matters and they must show totally professional attitude there so that they may not get into any trouble. Parsons tells him further about it, "I suppose you could say that as a company we are not entire unimportant. But as individuals, we are not expected to make our mark. The best we can do, as individuals, is to keep out of trouble" (42). The working professionals have to face many problems in that environment but they must cope up with them wittingly and they should get satisfaction in achieving against all odds. He further tells Andrews that he must keep himself concentrated on his work and if he does not try to see other women from a bad eye, he will be safe there, "You feel less strange when your wife comes out, there's nothing like family life to keep you going in this place. Keep your head down, you'll be all right" (42).

Andrew returns from his office at half-past three. She was locked inside and asks him if it will be like this always and Andrews says "I'm sorry I locked you in" (48). In fact, Frances was much concerned about going out. Andrew tells her that he will talk to Jeff Pollard so that she may go to shopping by the car. He tells her that people have to hire their personal drivers if they want to go to meet their relatives but they knew it well that they can't afford it. In fact, Andrew's mood was not set and he was not feeling good from his office routine that's why he replies in these words, "Oh, nothing. Just a bad day" (48). When she asks him what the matter is, he does not

want to share it with her. The official problems also leave a bad impact on the family life also and Hilary Mantel has brought it out through these words, "...it was true that he had been in the house for ten minutes , and he had not looked at her once, and this in itself seemed unreasonable"(49).

Later also we come to know the anguish of Frances in these words that she is not living a natural life in Saudi Arabia. She says, "Talk to me, please, when you come home. I can't live like this, this is not a natural sort of life" (72). Later in the novel we come to know that Fairfax is highly tensed due to his company. Official tensions of his life can be judged from these lines spoken to Andrew when the latter asks about his well-being, "Much worse than when we parted at two o'clock, since then I've suffered death by a thousand cuts, I shall become a cautionary tale in our company newsletter. We went out there to sell air-condition in, and returned with scars on the soul' (252).

When Frances asks Andrew that she was tidying up and she came to know that his passport was not in his paper, he replies that his passport in the safe of his office. The passport does not leave with the immigrants and then an identity document *iquama* is given to them. They need to keep their driving license also with them otherwise they may be put in police custody.

Some people come to their pilgrimage to Mecca in summer and they try to get a job there. There are some cases of illegal immigrants also and there is black market in servants. The fair skin colour is preferred for the girls at the time of marriage. There are no chances that a person may run away from there. Only the passport is not sufficient if people want to return their country. They need to apply for the return visa also and permission proof. Andrew tells Frances, "If you want to leave, you need

permission from your sponsor, my sponsor is His Royal Highness the Minister. Your sponsor is me. If you wanted to go to another city even, I'd have to give you a letter" (50). Even the Arabian women are not allowed to move freely if they like. It is not a free society.

He tells her that he cannot do anything against this system. They cannot do anything except following the rules. Andrew thinks that his concern is to make his wife's life tolerable because it would be very difficult for her if she remains locked inside always. She wanted that she may talk to her neighbours also. She tries to be a good practical housewife to him and asks if he needs tea. He knows that now contract has been signed and he will have to take official tensions also, "...and now he thinks that he has been contracted for his problems, and deserves what he gets..." (51).

Andrew tells Frances that the bribery is a biggest challenge even in Saudi Arabia. Though it is a serious offence on the papers and it does not exist at all and the victims will be put on gaol and deported for it, but almost every work is being done there by giving bribes to others. She had got her visa because of bribery and if people need their driving license, they need to give bribe for it. He says, "...and you just go on paying out at every turn, you have to bribe people's clerks to get them even to pick up the telephone and speak to you" (51). Frances tells Andres that he will be getting used to it and after sometimes things will look normal to them because they would be accustomed to all these things.

Hilary Mantel has satirised on the postmodern society in this novel. Money has become a necessary evil in the postmodern society. People count everything with the money they have. In this novel, the Saudi people do not want to have any relation with the outsiders just because they are rich and other people are the temporary

residents, “The Saudis, of course, had never really mixed to with the expatriates” (55). These people do not get any respect from their natives just because these people look like a labourer there. Their salary is quite low and the rich people take them as their assistants in their businesses and treat them likewise. When the Saudis are invited for the dinners, generally they come late for few hours and when they come, they come without their family members. This type of behaviour has been depicted in this novel. Even the husbands and wives are not allowed for the physical touch on the public places. They must remain in their social codes. Andrew says to Frances, “I mustn’t hold your hand. We mustn’t touch in public. It causes offence” (56). They see many new things there which they had never seen before. The condition of ministry lavatories has been described below:

When you go into the lavatories at the Ministry all the floor is flooded, and people are standing on one leg with their other foot on the handbasin. You can’t...you want to laugh.” (59)

One more thing is there that women feel completely safe in that environment. The people do not dare to see a woman from the bad eyes. It is a general conduct that the men generally do not look at the faces of women and women also remain in the burkas. When Frances and Andrew go to the market and buy mangoes, the shopkeeper does not look at her face and he hands over the bag to her silently, “he weighted them, and twisted the bag closed and handed it back to her, but he did not look her in the face” (57). At another place, Andrew also tells her that the men do not dare to see the faces of women to keep themselves safe, “They’re afraid of looking at strange women. In case, they’re accused of something” (112). Thus, to some extent, this environment gives a bit satisfaction to women also, otherwise women are not safe in other countries from rape and molestation though there are also strict rules there. But this

environment of Saudi Arabia remains praiseworthy otherwise women's life is much difficult there.

Frances was feeling suffocated in her flat. She was feeling isolation also. She thinks in her flat and writes it in her diary, "when Andrew locked me in, I thought, it doesn't matter, because I won't be going out today....I can see now that it will need a great effort not to let my whole life fall into this pattern" (61). She thinks that she is not among those women who run in and out of each other's houses all the time. She remembers that she had been a working woman and it may be a little bit problematic to her to fit in this routine. She mentions in her diary that a Pakistani couple lives in the ground floor. They have a little kid and the man's name is Ashref Aziz Al Rahman (Raji) and he works for the Ministry. Their upper floor was empty and in the next upper floor Abdul Nasr lives with his wife and a baby. She comes to know everything from her husband because she is unable to know anything inside the house. Her diary is full of these words "Andrew says" because he is the primary source of information to her, "I notice that this diary is full of "Andrew says" but I have no other source of information yet. Every day he comes home with something else to tell me, usually something funny. Expatriates do have this habit of laughing at everything" (62).

Andrew's company had warned them that they should not interfere into the personal lives of their Saudi neighbours. They are highly religious and they should not make overtures to them. They should behave with them politely. They should avoid imitating conversation with them. If a woman meets a Saudi man, she should better not smile too much. Eric Parsons told all these things to Frances one morning.

Pollard says that the Saudi people are much different from them and they

should keep a distance from them. The involvement with them may put them in any trouble. Pollard says, “Here you are among all these people with whom you don’t necessarily have anything in common except that perhaps you work for the same outfit.... But it is difficult to make conversation, difficult to keep each other entertained. The risk seems extraordinary—gaol, flogging, deportation... (64).

The life of women in Saudi Arabia has been described much difficult. They generally do not come out to take the sun and air just because their life remains inside the flat. Women are not given equal liberty in Saudi Arabia. Though there are some good points also but overall, the crime rate is not low in spite of strict rules. The men and women if found doing adultery are not spared by the police. Adultery is considered a big crime even than a murder there. While talking to Yasmin, she comes to know some more stories about women. She gives an example of Princess Misha who had affair with another man after her marriage. The police caught them and she was executed. It was picturised in the movie *Death of a Princess* but Yashmin tells her that the story is not completely true. She tells Frances, “Oh yes. These things do not happen. Princess Misha, this girl, she was extremely spoiled, always wanting her own way” (70). She was trying to go to other country with her lover but she was caught at the airport. In the movie, it was shown that she was killed but Yasmin affirms that she is alive and lives in one of their houses. Thus, few things merely remain a rumour and the people have no concerns with the reality.

Not only it, the women are also not spared, instead there are some strict punishments for women. Frances writes in her diary about the execution of lovers in Mecca. The woman had an affair with a driver and they murdered the woman’s husband. When they were trying to leave the country, they were caught and severe

punishment was given to them. She writes in her diary, “the man was publically beheaded, for adultery and murder, and the woman was stoned to death for adultery” (105). But the general mentality of the men in Saudi Arabia is to suppress women. Frances finds these lines in the newspapers in the form of a letter from Abdul Karim of Riyadh:

The kingdom’s social and cultural heritage does not allow women to mix with men either in life activities or in work. The right place for a woman is to look after her husband and children, prepare food, and manage the household....When you work in another country, you should study its traditions and characteristics before you get in it. (73)

Some Saudi men have no sense of driving. Their driving on the road has been criticised by the writer, “they drive like maniacs” (60). When Frances goes on a walk through the streets, the Saudi men put the glass down and offer her to have sex with them. Thus, it is not absolutely safe for a woman to roam about anywhere. When Yasmin notices Frances walking alone, she invites her into her flat and tells her that she should not walk alone like this, otherwise men would shout at her from their cars. She advises her that it would be better if she gets a car from her husband’s office and if it is not possible, she can arrange it somehow but for her safety purpose, she must not walk like this. She convinces Frances that she is new there. She will get accustomed to the new lifestyle there. She tells Frances that she will be busy after some time when her husband’s colleagues will start coming to their house. She tells her that she should eat properly so that she may not remain slim like this and in future she should also think about extending her family.

The Saudi women’s life is totally different from that of British women.

Having sex without marriage is a common trend there but in Saudi Arabia, women are not allowed to have sex except their life partners. Yasmin said about the British girls, “Yes, because you see. Most girls in the UK have lost their virginity by the age of twelve” (84). The life in Saudi Arabia is quite different because these are men who are found on the roads and can dance and enjoy their life they wish. Women are not allowed to dance and they may attend the parties but they enjoy separately only with women.

Mrs Parson warns Frances that the nursery teachers are in great demand there. But it was of no use for Frances because she was a cartographer by profession. She tells that the expatriates get into big troubles in Saudi Arabia because they do not know rules. When they see any accident, they try to help the people and it may also put them into a problem. She further explains that the Saudi people are not safety conscious and the main problem is that the person who helps the injured person is always interrogated and harassed. Instead of words of encouragement, that person may be held in gaol. She says:

‘You know the worst thing? When there is an accident, no one wants to get involved, because of the police, and the blood-money system. If you stop you’re a witness, and you might be in a gaol. And if you give somebody first-aid, you might be accused of making their injuries worse. Suppose you move someone, and they die? You might have to pay the blood-money yourself.’ (93).

In the later part of the novel, we read that the death of Fairfax was due to his fractured skull. He was lying on the sand ten feet down from the road. Nobody stopped and helped him. The strange rules of Saudi Arabia have been narrated in the novel. The men can divorce their wives only by saying three times “I divorce you”

while women have no such rights. It happens in Saudi Arabia and Frances comes to know about it from Samira. The men can remarry them if they wish but they need to wait for three months. This divorce is valid only for three times and the men are not given the fourth chance for it. Shamira tells Frances, “They can go through this once, twice, three times, but then after the husband has got her divorced a three times, he can’t marry her again” (129). Sometimes, a man can offer his wife to one of his friends for marriage and after divorce he can get her back but the child is kept by the father and if her husband does not accept her as wife, the woman has to go to her parents. However, it has become a general trend that they also have a single wife because it is very expensive to marry a girl there. The girls want a new house, furniture and all the facilities.

Though there are very strict rules in Saudi Arabia, yet neither all men nor women follow the rules. That is why there are cases of adultery, rape, affair and murder. An Australian woman and her daughter, both were raped near the souk just because they were wearing shorts. Thus, it is a common concept that everybody must be much aware everywhere because nobody is absolutely safe anywhere.

Moreover, the expatriates face language problems and cultural clashes in Saudi Arabia. Frances also wants to learn Arab language so that she may not face language problem but it is quite different for a person to learn a new language so easily. Many Indians go to Saudi Arabia because they are offered a handsome salary but their life becomes very difficult there because they have to live their life like a suppressed person. The natives do not seem to take interest in talking to them. The natives worship Allah and they go for names five times a day and it becomes very difficult for a person of other religion to adjust in that kind of religious environment.

Indians' problems have been narrated through the following words:

He said all the Indians who work here are shot to pieces mentally. Totally paranoid. They come here and they're suddenly cut off from their families, they've got language problems, and they start to think everybody's out to get them. Our Indians are like that, at Turadup. They think all the other Indians are after their jobs. They think people are talking about them behind their backs. (141)

The men of Saudi Arabia do not want to conduct the deliveries of their wives through the male doctors and that's why the female doctors are in great demand there to conduct the deliveries. They kill the male doctor if they come to know that this doctor has conducted the delivery of his wife. Even this sort of scenes also can be seen in Saudi Arabia. Women are generally kept at home and they are given the domestic rights. It is men's responsibility to bring money for them and they are the rulers of their homes. Samira tells her, "In the home we are the rulers. Men must provide for me, that's their duty" (151). Samira tells Frances that the western women remain the double sufferers because the men send them to the offices and they have to do all the domestic works also. In this way, their duty becomes double.

Whenever there is any big development regarding women empowerment, there are always riots in Saudi Arabia because the men do not want to give them equal status. When schools were opened for the girls the first time, there were riots. The riots were there when TV was introduced for the first time. The people who come for a job always look for a better opportunity there.

In the second part of the novel, the remaining incidents of the novel take place and some more aspects of Saudi Arabian lifestyle and culture have been unfolded by Hilary Mantel. Some aspects of conjugal life have been portrayed herein. Frances gets

impressed by the *Arab News* in which a woman's duties have been narrated that a woman should welcome her husband in a right manner whenever he returns. She thinks that whenever Andrew would come from his office, she would greet him with beautiful smile and would deal with her problems herself. She thinks that she will not share her problems when Andrew would be having his meals. She reads in *Saudi Gazette* that there is no love in married life. The human life is filled with so many problems and that's why the things like love exists only in fictional world, "Love may be a most important basis for marriage only in novels and poetry. In practical life however, it does not provide a firm foundation for a happy married life. This is due to the fact that people change with the passage of time" (197).

The problems of the postmodern society have been written in this novel. Andrew has his official tensions while Frances feels lonely throughout the day. It becomes very difficult for a working woman to remain at home. The misunderstanding germinates the seeds of doubt and bitterness in human relationships. Hilary Mantel has written about it very aptly, "Isn't it strange that no matter how many times you sleep together, you don't get any closer? I feel that perhaps by nature we are lonely people" (198).

The newspapers also provide wonderful glimpses of the mentality of Saudi people. These newspapers also support the male domination. Here are the lines by Tarannum Siddii of Dhahran in the *Saudi Gazette*, "I cannot imagine why some women are always moaning about male domination. Why can't they accept that the male has been created superior to the female? God has meant it to be this way" (203). Even their holy book *Quran*'s example also has been given in the novel.

Through the character of Shabana, the pain of a postmodern girl has been

depicted in this novel. The girls' desires and aspirations have gone so high that they do not match with their social and financial status which becomes the cause of frustration to them. The girls should know that human beings cannot perform like the heroes and heroines in their real life. The real life is free from all outlandishness and ostentations. Shabana is a highly ambitious girls and her husband Mohammed was not working according to her expectations. She faces many problems after her marriage. She describes her pain in these words:

‘When I was a bride, I cried every night for a month. Mohammed had been chosen for me, he was everything my family desires, but somehow, you know, I was romantic, and he is not a handsome man, he did not meet my expectations. My head was full of film stars; you see I thought he should bring me flowers and perfume, and talk to me of love. When he did not I thought he was a monster of cruelty and neglect.’ (227)

Such types of problems are generally faced by every girl in her life. There is nothing new. The problems of men are quite different from that of women. A woman should face these problems tactfully but Shabana feels broken from her problems. When she shares her problems with her mother, she tells her that it is nothing new to her. She should try to adjust in her family life. She tells about her experience, “When I was a bride, I cried every night for a year” (227).

Frances tells Shabana that Yasmin may be involved with another man. One day she seems to be waiting for some man but she has no evidence for it. She thinks that she might be wrong but chances are there. Shabana tells Frances that their religion is not a religion of excess. She tells that it is a religion of practical men and women because the Prophet Mohammed was a soldier and ruler. The people from

other country face problems just because they are unable to adjust themselves in a new religious world. Frances is also one of them who thinks differently; that's why she has the ideology which is not liked in Saudi Arabia. She says, "I'm not one of those people who think that when you go to a foreign country you must leave your judgement at home" (230). However, the people from other countries should know the culture and traditions of Saudi Arabia and only after that they should plan to go there otherwise, they are likely to face problems. Shabana says about it, "If I may say...do be careful. This is not a good country for people who act" (230). Fairfax also comments to Andrew about this country, "You must be mad to live here, Andrew. I haven't felt safe for a single minute" (256).

There is an incidence of burglary in their flat. The Frances gets wounded when she was blocking the way of a veiled man who was coming down from the empty flat. Fairfax had stayed in their flat one night but he leaves early and later they get a shock to hear the news of his death. He was beaten by some unidentified men. He had left a message behind to leave their flat and Andrew and Frances become panicky to read this message. Andrew, Eric, Frances and Hasan search Fairfax's dead body but they do not get any cooperation from the Saudi Arabian officials and employees. They are treated badly.

Fairfax has stayed in Sarabia Hotel and they went to this hotel so that they may get any clue. But the lady on the reception does not co-operate them and she tells that they cannot meet the authorities. The authorities are not available there at that time and they can talk to her if needed. Fortunately, Raji approaches there and he gives bribes and gets some information. When they leave hotel, they see Abdul Nasr and Yasmin also. The road was blocked and they get late to Dunroamin to get Eric's

call to send Andrew Shore at 7 AM at the site. From the airport, they need to make the arrangements of sending the dead body. He further informs that somebody shot Raji and his friend Major Zulficar from car out of which the Major died on the spot and Raji escaped luckily. He tells her that she need not involve in any matter.

They go to hospital from where they identify Fairfax's dead body. Frances comes to know from Eric that Yasmin was arrested at the airport in an attempt to go to Amman without her husband's permission. Eric requests them to stay with them for that night. It was raining heavily; they could not leave the place. Frances tries to contact her neighbours but of no avail. The next morning, police come and take away the boxes without paying any attention to her.

When she reaches at Yasmin's door, Shams tells that everything has been undone. Raji leaves the Kingdom with Selim, mother and Shams. Frances visits all the flats including that empty flat because it was her desire to know what was there. Andrew and Frances get shifted to a new house outside the town to live life in relief.

Like Hilary Mantel's previous novels, Hilary mantel has used the theme of alienation and loneliness of the postmodern society in this novel also. One should know that theme remains as a primary concern in any diasporic fiction. Frances Shore's journey of Jeddah gives her some shocking experiences and she has novel thought that this kind of problem can be faced by an outsider. She has to remain aloof from the native Saudi Arabian people and she remains like a stranger to them. She is kept locked inside the house and it gives her a very stifling experience. She starts feeling like a caged bird in her flat. When she goes for a stroll nearby the block of the flats, the hooligans start eve teasing and pass some vulgar comments on her. It is just because the natives do not like to see any woman alone on the road just because they

think that women are made only for homes. Hilary Mantel writes that the people live like strangers in Ghazzah Street and they do not meet generally. Hilary Mantel writes about it, “No one ever stands and chats in Ghazzah Street. Neighbours know each other by sight, from glimpses on balconies and rooftops; the women speak by phone” (32). Frances feels lonely in her flat after the departure of her husband and that’s why she remains irritated also. That’s the reason when her husband arrives; she pays attention to him and tries to talk to him to avert her loneliness. She feels lonely to the extent that even the sight of cockroaches in the kitchen gives her company and becomes the reason of her happiness. Even the killing of the cockroaches makes her sad. This is merely the imagination of the company because the company of the cockroaches cannot be called a company. Jean Baudrillard also talks about such kind of fickle-mindedness of the postmodern world. In the postmodern world, people hate other people but they like the company of the dogs, cats, rabbits, parrots and many other animals and birds and keep them in their houses as pet animals and birds. Even the photos of their dead parents or grandparents are also kept in the house. These photos are the example of simulacra because the people whose photos are hanging on the wall are not alive now. The stories of the unicorns are also without originals. These are merely the copies of the real without original which we can call simulacra.

When Frances moves in the street, she feels as if a prisoner has been recently released from the jail. She has her neighbours around her but she is helpless because she cannot interact with them. However, when she goes to the Terrex plot in the end of the novel, she does not feel alienated because this time she feels much free. Frances’s diary writing practice also gives inkling that she feels lonely. Generally persons resort to diary writing when they feel nobody so intimate to them with whom

they may share their feelings. When she discusses about the alienated women of Saudi Arabia, she comes to know from Samira and Yasmin that it has not been imposed on them. To keep them fully covered under burka and keep their face behind the veil is for their safety and to give them respect.

Cultural-clash and religious discrimination also become the foundation of the novel. The novel has been written on the basis of Islamic culture. Shariya rules have been practised there and there is religious police to supervise the rules on religious teachings. If somebody is found breaking these rules, the person is given strict punishment, may be put in a gaol and if the crime is serious, then execution is also implemented. The women are ordered to cover their full body with clothes, otherwise their exposed parts are painted with green colour. Adultery is considered a serious offence there and the people are lashed, shooted and stoned till their death depending upon the severity of the crime. Here these lines spoken by Eric depict that women's life is quite difficult in Saudi Arabia:

‘Do bear in mind, my love, that for anything you do in this place, your husband is responsible. I can understand it, of course—all you women together in the flats, you’ve got to know each other, that’s nice, and you’re sure to talk among yourselves. What do they say; women are the same the whole world over?’ (240).

The clash of the Western culture and the Islamic culture also has been depicted in this novel. Samira and Yasmin have taken their education from British Universities but they are the supporters of their culture while Frances makes them silent by finding fault in this culture. In Islamic culture, women are also the supporters of this culture and many of them think that it is for their own welfare. The restrictions on women are for their safety and better future and that’s why they accept it. Many of

the Muslim women also do not like the openness of Western culture for the women.

The working environment of Saudi Arabia also has been criticised in this novel. Parson makes it clear to Andrew that the people like the Deputy Minister do not pay any attention to the working people. The Deputy Minister has been depicted attending the phone calls but he does not bother to talk on the negotiation of the project. He silently signs the document which indicates that his personal work and his engagement to work for his own business are more important to him. The murder of King Faisal by his nephew indicates that the socio-political environment of Saudi Arabia is not safe. The white people generally avoid the parties of the Saudi Arabian people just because they have fear that there may be chances of quarrels and murders in the parties. Though there are strict rules against adultery, rape and the women's safety, but it is also true that the proper implementation of these laws is quite difficult and there is corruption in every work. Bribe has been depicted as a social evil in this novel.

Women are not allowed to go anywhere without the permission or company of her husband. If any woman is found with a stranger, there are provisions of punishment for her. The rule-makers and implementers work according to their accord. The traffic can be checked at any time and if any woman is found with other than her husband, she is punished. The testimony of four Muslim men is mandatory if there is any important rule. The offices and institutions remain close for their daily activities. Hasan says these words, "He says you cannot do that. To identify, you need four Muslim men. Christian men would not do" (278).

Hilary Mantel has used some supernatural machinery in her novels, and in this novel also, she has not described like before but there are still some secrets which

have been revealed. There is an empty flat above France Shore's flat and this flat creates a mysterious environment. There is a rumour about this flat that this flat is used by a close relative of the minister who brings his mistress for lovemaking. Frances has heard the sobbing sound from that flat. She also heard the sound of the opening and closing of the door. It has been told to Frances that there is no need to interfere into anybody's life and when she tries to block the way of the person who was coming out of the empty flat, she gets injured. Frances remains surprised to see the crate in the balcony of the empty flat and when she informs Andrew about it, she finds that now there is no crate and the balcony also had been swept clean.

Another mystery of the novel also reaches at its climax when Fairfax books his room in Hotel Sabarai and he comes to Andrew's flat for dinner. They talk, have dinner and Andrew also sleeps there on the sofa. Fairfax is found moaning and beaten at 3 AM and when he is asked about who attacked him and why did he come at the rooftop, he does not say anything but the very next day, they come to know about the news of his death. Andrew receives a phone call from Fairfax that they should leave the flat as he has seen some people taking down the dead body of a person. The news of his sudden death also remains a mystery in the novel. He is shot dead when he was leaving his hotel. Daphne says, "Apparently he was having dinner at the Sarabia Hotel with some bigwig, a major in the security forces, and as they were leaving, somebody took a shot on him out of a car' (286).

The family life on a foreign land also has been depicted in this novel. Andrew-Frances relationship remains good throughout the novel. Frances is an aspiring engineer who wants to earn well for his family and he works hard for it. He wants to take challenges in his life. That's why he takes the project of new building for the

Ministry of Saudi Arabia. The family life has been depicted through some couples of this novel. There are three English couples and two Muslim couples in the novel. Through Muslim couples Raji and Yasmin and Abdul Nasr and Samira, it has been tried to convey that women are kept only for the household activities and they are not able to take any main decision of the home. Yasmin's step can be taken as a consequence of excessive pressure on women. Yasmin, Samira and Frances were on good terms and were mixed up properly but when Yasmin's mother-in-law comes, there are restrictions on her meeting with outside persons and she remains busy in cooking food for ten to fifteen persons daily and her mother-in-law invites her guests. She says that Selim has a feeble body just because she does not feed him well. Due to excessive work pressure, her life becomes of a maid.

The women's condition has been depicted pitiable in this novel. The women are not allowed to talk on the roads and public places, and they are allowed to go outside only with their husbands or very close relatives. The religious police shows strict attitude if they find somebody breaking this rule. That's why Andrew is worried when he comes to know that Jeff and Marion have come to party without being husband and wife. Some foreign women try to leave the country without the notice of their respective husbands and then these women are punished and sometimes sexually assaulted by the religious police. When Frances goes to the chemist shop to buy painkillers, the chemist neglects her and speaks to Andrew who was standing behind her. When the house-owner also comes to the flat and he does not find Andrew there, he leaves immediately to see a woman in the flat. The police also ignore Frances when she was alone in the enquiry process of Fairfax's death, "They ignored her. Perhaps they did not even notice that she was there; perhaps the religion has trained

them well” (293). The guard of the hospital denies the testimony of a female and he orders to bring four Muslims as witnesses. Men can divorce their wives just by saying “I divorce you” three times. In this way, it is clear that women’s condition has depicted very deplorable in this novel.

There is lot of change in the characters of the novels. Frances comes as a liberal working woman but she has to follow the laws of the Saudi Arabia. She surrenders herself towards the Shariya rules. She does not like saying *Insha’Allah* by her husband initially but later she says the same greetings while talking to the landlord. The Islamic greeting *Insha’Allah* is also an example of simulation. The general greetings have been replaced by it and Muslims use only this greeting with other people of their religion. It is not a universal greeting of all religions but it has become a key greeting for all the Muslims.

When there was only one upper flat was empty, Frances is filled with awe and terror and she is keen to know the secret of the sobbing sound but when she shifts her flats at a new place, there were around hundred units and many flats were empty there. She did not have neighbours like her previous flat, “I never see my neighbours. I must have neighbours. They must be around somewhere” (297). The whole environment gives a ghostly look and there is only one guard on the gate but now Frances feels safe and tension free. She enjoys the freeway from every window, “window one: the freeway; window two, the freeway. I turn away, cross the room to find a different view. Window three, the freeway: window four, the freeway” (299).

As an overall impression, this novel presents shocking pictures of the life of women and migrants in Saudi Arabia especially those people who belong to other religions except Islam. They remain in the constant threat of fear and anything can

happen with them even at the slightest mistake because a new person is generally not familiar with the rules and laws of a new country. Andrew takes his wife in Jeddah but he repents over his decision and says, “I love you. I don’t want you to be frightened. I wish I had never brought you here” (279). Akshaya Kumar writes that “Displacement, imposed or self-inflicted, is a condition of creativity in the multinational global order” (Kumar 87). Thus, this novel has been written with diasporic consciousness having so many examples of simulation and simulacra.

Hilary Mantel’s novel *A Change of Climate* was published in 1994. It is dedicated to Jenny Naipaul. This novel is also based on her five-year-stay at Botswana. That’s why it also has some diasporic issues in it. This novel begins with the incidence of 1970. The novel depicts the story of a couple Ralph Eldred and Anna Eldred. Ralph has a sister named Emma Eldred. His father Matthew Eldred was born near the market town of Swaffham in 1890. His father was a printer and preacher. His grandfather would print pamphlets and tracts while his father would print handbills, auction catalogues and stock lists. These pamphlets, tracts, print handbills, etc. are the examples are examples of the first stage of simulation.

Matthew worked for a charitable trust. James is Ralph’s uncle and he was four-year- younger than Matthew. He was ordained in the Church of England and later he started working as a missionary in South Africa. That’s why Matthew could not attend James’s wedding. James married a grey-eyed girl Dorcas Carey. When Ralph was eight-year-old, his father moved his business from Swaffham to Norwich. He started printing ration books and became rich. Ralph’s uncle James tells that Anna can work as a teacher and Ralph as an administrator in any educational institution at Dar of their interest and can do the work of a missionary.

The couple believes in the visionary principles and both husband and wife want to work elsewhere because there was no job availability at Dar. Finally, they decide to go to South Africa. They try to retain their culture and the principles of their life and decide to solve the problems of people from humanistic way. Initially they work alone but soon other people also join them for their social service. One day Ralph Says to Anna, "I remember the day I brought you here, you and Ralph to talk you into it . . ." (14). They do work for the masses and attend various social functions so that they may be acquainted with the ANC leaders which us an antigovernment activities. The South African Government accuses them and alleges that they are working against apartheid. They are sent to Bechuanaland (now Botswana) and they are not allowed to go to Elim.

Anna gives birth to twins, a boy and a girl. Mathew is abducted and even the body is not found. It leaves a very bad impact on their life and even their missionary life also gets affected. This tragic incidence breaks them and they return England. Their life is again perturbed by the illicit affair of Ralph with Mrs Amy Glasse. Again the problem arises as Amy's daughter also likes Ralph's son, Julian. Anna and Ralph start leaving separately. When he was going to leave the place, he notices a creature smeared with mud in the garden. Ralph tells Anna to take it in and suggests having its company. They go outside and come to know that this creature is Melanie who was lost and was hospitalised later. They face hurdles and evils in their life but their principles are beyond everything else for them. Hilary Mantel has depicted the complicity of the apartheid system. This novel *A Change of Climate* describes the problems of a couple and the way how they sort out their problems easily.

The novel depicts the childhood memories of Ralph and Emma. These

memories are not real imprints. In fact, these are the faint images of the past and we can call them the example of simulacra i.e. copies without the original. There is also a reference of a minor character of Melanie in the novel. The family belongs to Brecklands. When Ralph was fifteen-year-old, he was planning to join army but after his meeting with her aunt at Yorkshire, he changes his mind and he decides to collect fossils from seaside. Her aunt suggests him that he should go out to enjoy the free air. He can board the bus and can go to the seaside to fulfill his dream of collecting fossils from the seaside and thus, he can enjoy his life, “He had picked up a fossil: a ridged, grey- green curl, glassy and damp like a descending Wave” (37). He is not much aware of the work he is doing but then women approach there and tell that there is a great value of the thing what he has got. She tells that it is ‘*Gryphaea*’ and it is one hundred and fifty-year- old. Peter Kemp (*The Times Literary Supplement*, 1994) holds the view that this fossil is a symbol of evil. Ralph puts it in his suitcase and shows it to his sister Emma when they were playing Bible games. His sister Emma has few positive traits, “She was a decisive girl, bossy, full of strong opinions strongly expressed” (44). He remembers that while playing Bible games, he would decide whether he would take the medical field or not. Ralph tells Anna about the race of horses when he was a child, “In my day Ralphie, we used to have donkey races round the market place. And in my grandfather’s day, they used to have pig-hunts, and chimney sweeps dipping for pennies in a basin of flour. And then they used to have fireworks after, and burning of Boney” (31).

Ralph requests his parents after a year to send him to Yorkshire so that he may pursue his interest further. He finds his master there and he encourages him to collect fossils. His mother calls him “a collector” and his sister “a modern miss” (42). He

loves his fossils so much that he does not allow it to take to her school. Ralph had contradictory ideas from his father. The following conversation makes it clear that Ralph had revolting nature also:

First his father said: 'Ralph, you've never given me any trouble. I thought you believed in the religion that you were brought up in.'

'I do,' Ralph said.

'But now you are setting yourself up against it.' 'No.'

'But, you must be, Ralph. We believe that god created the world, as is set down in the Bible. I believe it.'

'Uncle James doesn't believe it.'

'James is not here,' his father said flatly. 'It was incontrovertible; James was in the Diocese of Zanzibar.'

'I believe it as a metaphor,' Ralph said. 'But I believe in evolution too.' (45)

Ralph's revolting nature seems to be more real than we generally see in our society. Ralph does not hesitate to argue with his father and mother. His nature has been depicted very deftly by Hilary Mantel. Jean Baudrillard also presents the same types of images through this concepts Simulation and Simulacra. For an example, nature is original but the sceneries of nature look more beautiful than the natural landscapes. We can see the painting of Monalisa as its perfect example. Her painting represents the more beautiful aspects of Monalisa in her painting because Monalisa was not given that attention when she was alive, but her painting became world famous. The mass copies of the iPhones with little variations can be called its perfect examples.

Ralph does not hesitate to argue with his mother also. He forgets that he

should not displease his mother also. His words targeted to his mother, “You’re a wicked woman” (51) are condemnable. His father gets very disappointed to see his son’s attitude and he goes on to the extent of saying these words, “You’ll kill me Ralph. Your pride and your self-regard will kill me” (47). His father still shows his lenient attitude towards him because he knows that Ralph is merely a boy. He says, “Ralph, be guided by me. You’re a mere boy. Oh, you don’t want to hear that I know. You think you’re very adult and smart. But you will come to thank me, Ralphie, in the days ahead” (48).

The rude behaviour of the postmodern generation has been depicted by Hilary Mantel in this novel. The youngsters think that they are over-smart and they do the mistake when they think that their experienced parents are not updated with the passage of time. This is the main drawback of the postmodern generation. In this novel, when Ralph is young, he thinks that he knows everything far better than his father. That’s the reason he discards his father’s business proposal saying that he wants to live differently, “I want my own life. I don’t want anything to do with all that” (51).

Catherine also remembers about her childhood and how all the children would play together during their vacation. She calls it “the feeling of heat” (176). A nurse Felicia would carry her on her back and would enjoy this ride very much. She also remembers how a visitor Joan cuts her wrists in the kitchen when she was ten-year-old. That remembers how that lady takes her things and leaves.

Julian’s childhood events have been narrated in this novel. Ralph and Anna are much concerned about Julian who was not able to handle the things himself. Even the students of his school would call him spastic just because he was unable to write

fast, put tie around his neck, learn tables and tie his shoelaces. He would expect that her parents may do this work for him every morning.

Ralph and Anna invite some homeless children during vacation. These children have sweet and bitter experiences of their life. A girl Melanie comes there and she gets bullied at her school. She is told to go to her parents after three months. She finds that her parents have sold away all her toys she used to play when she was a kid. Further, she finds some clothes and toys in the dustbin nearby her flat. Melanie has to beg to get her toys back. She becomes penniless and comes to her hostel with that dustbin bag. These incidents break her and she becomes wild. She becomes drug-addicted also.

Hilary Mantel has depicted the family life and the mutual relationships of the postmodern society in this novel. She has depicted it through three families: the Eldred family; the Palmer family; and Glasse family. These families have mutual relationships.

The Eldred family has Mathew and Dorcas Eldred, their daughter, Emma, son Ralph, and his brother James. The couple has four children: Catherine (Kit), Rebecca, Julhian and Robin. Felix palmer has kept Emma as his mistress. Kit also has her affair with Felix's son Daniel. The Glasse family is also related to Eldreds through Sandra's affair with Julian. Sandra's mother Amy has relationship with Ralph.

Ralph does not have good treatment from his parents. Mathew does not want to take any interest in Ralph because the latter is not willing to learn anything. Dorcas also remains silent in this matter and she also does not support Ralph. From this kind of rough behaviour, Ralph becomes angry and he decides to kill his father. He does not want their company and that's why he goes to Africa. Other family members are

also not happy with Mathew's behaviour but still he wants that Ralph may make his future in the Waltsan Charitable Trust. James thinks that Ralph may help him in the hotel work. Ralph knows everything about hostellers and that's the reason, he does not want to take it as a full time profession.

Anna and Ralph have been told by James to take teaching profession but when they realise that there are no jobs of administrator at Dar for them, he decides to go to Africa. The novel depicts Ralph and Anna's family life in Africa and England with the help of Glasse and Palmer families.

Mantel has presented the strong women characters in her novel. They belong to the middle-class families and they are old enough to take the decisions of their lives. They face the challenges of the adverse conditions boldly and in this novel also Amy, Anna and Ginny are its strong examples. Anna's strength comes to the forefront when she takes initiative to go to South Africa and faces all the problems such as child bearing, imprisonment and even the abduction of their child. Though she does not remain healthy but for her husband's sake, she gives birth to her children and takes every step to fill their heart with humanity. Felix says, "You filled it with children. That's the main thing" (13).

Ginny tolerates the extra-marital relationships with Emma and she does not feel that she should complaint to anybody. Ralph and Anna want to work for the welfare of the people. They have some servants also to help them. They mix up with their servants in short time and this mistake lands them into a great trouble. The government has allowed them to serve the society but they are deprived of their own rights there. Jane Freedman opines, "Third world women are often seen as passive victims of patriarchal oppression, ... If feminists are to avoid this Eurocentricism,

they must be aware of the global postcolonial power relations within which they are operating” (Freedman 85).

When they are forced to migrate to Mosadinyana, they have some assistants there also. Anna gets pregnant and remains concerned for a safe deliver but they are unable to go to Pretoria or Johansbeg and they have to go to a country hospital for the delivery. The Dutchman is unable to reach in the hospital on time, and quite surprisingly, she gives birth to twins.

Though Ralph and Anna face many problems and injustice, yet they never get discouraged in doing the social services. They teach children, hold prayers and they try their level best to solve the medical, health, social and personal problems. Everything was going fine there but Anna finds that some people are cheating them. Enock was stealing the household items and was selling them outside while Salome was also stealing the eatables from the home. When Felicia informs Anna about the stealing of Enock’s stealing her skirt and selling it, Anna gets very angry and she calls him stupid. Anna was not aware that Enock will take it so seriously and he challenges them that it will not be good for them. He tells that he is leaving his job.

Enock was the incharge of garden and he was creating problems for them. The sacking of Enock brings awful consequences for the Eldreds. He poisons their dog and Ralph hears a woman’s voice one stormy night who requests him to let her in. Ralph becomes confused whether he should open the door or not. The opening of door may be risky for him but he thinks that she may be in the need of shelter. He thinks, “It is our visitors, the poor people in their shacks; they are panic-stricken, their houses are carried off, they want shelter” (237). He thinks the other side of the situation and feels that few bad things are happening in the family. He thinks, “Your dog has been

poisoned today, there is a man with a grudge against you, you are not entirely safe” (237). But when the woman requests again, he opens the door.

After opening the door, Ralph saw that Enock was standing behind the door having a small hatchet in his hand. Enock had come to take his revenge. He attacks Ralph and he gets fainted. He goes to Anna’s room and takes all the money. When Anna goes to the kitchen, she is shocked to know that her husband was bleeding. She goes to the children’s room and she receives “her own deathblow; the one that will leave no mark on her skin, but will peel and scalp her, part the flesh of joy from the bone of grief” (239-240). She finds that their nanny Felicia had packed all her things and the children were missing. In the morning, their daughter is found but they could not find their son Mathew. Felicia who has complied about her flock is also not found at the dawn. This incidence breaks them completely. They decide to leave the place as they think that they are not safe at that place.

Through this incidence of the novel, Hilary Mantel has depicted the bad aspect of the postmodern society. Anna and Ralph were doing the commendable work there. Instead of giving them any rewards, a wrongdoer makes their life miserable. A person who is the source of livelihood for someone is always respectable, but people like Enock, instead of accepting their mistake, they take the route of revenge without knowing the consequences of their action. People like Enock never think that it is very bad to break the heart of a pious and gentle soul. When people like Anna and Ralph get shocks from the people whom they are helping, it becomes very difficult for them to pursue their good work and the same happens in this case also.

This mishap brings a drastic change in Ralph and Anna’s life. Anna starts questioning the existence and justice of God. Ralph also feels broken and he accepts

that leaving England was their biggest mistake. He writes in a letter to his uncle James:

I wish we had never left England. I do not believe that any good we have done here can compensate for a hundredth part of what we have suffered, and for what we will suffer as our lives go on (...) Don't advise me to pray, because I don't feel that prayers meet the case. I wonder about the nature of what I have been praying to. (244-245)

Ralph and Anna decide to return England when they realise that it is worthless to search their lost child. Anna tells James that she does not believe God because God has not helped them when they needed His help the most. She says that God has never helped them, "I asked God for comfort when I came home to Elim every night, and saw these beaten people (...) but God kept very quiet, James. God did nothing" (247). She was feeling angry even with her husband because they came there at his decision. She tells him that she wants solitude. She says that she co-operated him at every moment but now she feels helpless to have faith in God and she says that they are professional Christians and now she would not like to go to Church also:

"You leave me alone, James, and I'll leave you alone. You don't come at me with your theology, and I won't stop Ralph doing his job (...) It doesn't matter what I think, inside myself. Nobody could imagine or know what I think, inside myself. But I promise you I won't stand up in church and bawl out that it's all a sham. We're professional Christians." (248)

Hilary Mantel's novel *A Change of Climate* has been written in semi-autobiographical manner. Hilary Mantel has also lost her children when she was in Africa but that loss was of different type. She also feels like Anna having no faith on

God because at the age of 27, she also had to return England from Africa due to the treatment of her illness endometriosis and she also gets shocked when doctors tell her that she will not be able to conceive. Thus, it was also the loss of the children forever which has been described in this novel. Not only this, the loss of children has been depicted by her in her other works also such as in her autobiography *Giving up the Ghost* (2003) in details and she has written about the dead baby or a changeling in the novel *Every Day is Mother's Day* (1985). She has also written about the children who do not recognise their mother. ("Lippy Kid" 1995). She also writes in "Clinical Waste," "The impact of childlessness, for me, has been subtle and long-delayed" (21). Likewise Anna also is unable to understand whether his son is dead or alive. Thus, she remains in the constant state of melancholia. The couple finally decides that they should not live in Africa anymore and they should return to England. Silvia García Hernández writes, "It is in this new placement where they suffer the most horrific event of their lives: the loss of one of their children. After this tragic experience, they go back to England, never to talk about it anymore, to escape the pain of the past" (110).

Anna and Ralph return to England and they start living in the Red House. Anna gives birth to Julian, Rebecca and Robin there so that they may forget the bitter memories of their missing son, Matthew. The Red House has been described in these words:

The Red House was a farmhouse that had lost its farm, it retained a half acre of ground upon which grew sundry bicycle sheds, a dog kennel and a wire dog-run with the wire broken.... The house itself was built of red brick; and stood side-on to the road. It had a tiled roof, steeply pitched; in season... There were a number of small

windows under the eaves, and these give the house a restless look. (12)

Hilary Mantel's personal experience remains the subject matter of her works. She personally finds herself in the in-between state. She thinks that she belongs to nowhere. Bharati Mukherjee, Jhumpa Lahiri, Anita Desai, V. S. Naipaul, Kamila Shamsie and many other diasporic writers also feel the same. It is an irony of the circumstances that the migrants' own home also becomes alien for them after some years if they start living in a foreign country which is why they do not feel comfortable when they come to their own country. Bharati Mukherjee narrates in her novel *The Tiger's Daughter* (1971) how Tara is unable to connect with her husband after her marriage with an American husband. She is unable to adjust in the same country where she had spent her childhood. In V. S. Naipaul's novel *Magic Seeds* (2004) also Willy Chandran's reverse journey from Berlin to India remains woeful to him and he has to go to jail. He is unable to understand what is happening with him when he gets involved in some illegal activities. Kamala Markandaya's novel *Nowhere Man* (1972) also narrates how the character Srinivas fails to attach himself with England or India. Likewise, A. K. Ramanujan also writes about the same context in 'Looking for a Centre':

Looking for the centre these days Is like looking for the centre

For missing children

Which used to be here, but now Has moved. (2013: 103)

Diasporic writers have beautifully narrated the "destructive, agonizing and painful" (Frank, 2008: 18) experience of migration in their works. In a way "the experience of migration acts as a catalyst and conduit for nascent feelings, a re-conception of our sense of self and our relationships with others" (Jacobs, 2011: 142).

Hilary Mantel tells in her interview that she always feels “socially marginalized” (Galván 31) and she needs to create her own identity. V. S. Naipaul also finds himself a man of no country because he does not feel comfortable in any country he lives. Many other writers’ works are purely autobiographical. In this novel also, the main action takes place in two countries and the protagonists live in both the countries and feels the sense of displacement. Tobias Wachinger writes that in postcolonial literature “the migration to the metropolis thus finds inevitable ending in the place of departure, reconfirming the origin—home—as the space to return” (Wachinger 68).

The escape from South Africa and their return to England may be considered as a defeat for these characters. Their homecoming remains the main motif in such works as Elleke Boehmer also argues that “indeed, the culminating event in the journey narrative is that of homecoming” (Boehmer 192).

Through the character of Ralph and Anna, Hilary Mantel has depicted the failure of the postmodern society in this novel. Ralph has thought that he will make his career in Africa and he will prove to his father that he is able to lead his life but he has to return his home with a sense of total failure and irreplaceable loss. He feels that his father has defeated him because he could get neither a promising future nor happiness in his life. It was impossible for him to forget the loss of his child. After coming back, Ralph finds that the things in England were not the same as he had expected. He comes to know that now the value of country has not been like earlier for them. They did not find that kind of respect and value and people were showing indifference. They did not feel as displaced as they felt in England. They were worried about the loss of their child just because they knew it well that they won’t be

able to answer the questions of their neighbours in England:

So now, where should they begin? How should they coordinate their slow crawl back from the desert? What should they say? What could they tell people? Who was entitled to the whole story, and who could be kept at a distance with a half- truth? (250)

Ralph was in dilemma what to say to other people. He was feeling that if he will tell everything, the people may mock at them also. They also started paying less attention to their neighbours just because they were also forgotten by their neighbours.

Ralph feared intrusive questions, but instead there was an indifference that he felt as an insult. He made a discovery, common to those who expatriate themselves and then return: that when he and Anna went abroad they had ceased to be regarded as real people. Out of sight, out of mind. Nobody, even the most generous donor to mission appeals, wanted to hear anything about Africa. (252)

Ralph and Anna also wanted that somebody may not ask questions about Africa from them and how they lost their child just because they think that they would easily try to forget about this loss. If their neighbours keep asking such questions, it will take a long time to overcome this loss. The people's negligence towards them may be considered a kind of punishment to them by the people. In fact, Africa had changed their attitude towards life also. They were not the same person they left from England.

Hilary Mantel has depicted her journey narratives in the forms of her novels and both these novels are the core issue in this chapter. In *A Change of Climate*, the conversation between Ralph and his father reveals the mistakes of those inexperienced

people who take hasty decisions and who have to repent later. Ralph is its better example because he had taken this decision as a challenge to show his father that he is a grown up man now. His father's witty words reveal Ralph's mistake:

The missions must be staffed, but you needn't have one, you shouldn't have gone, there were plenty more experienced people to go. Pride made you do it, I think— pride, and being above yourself, knowing better than other people. That's always been your fault, boy. (251)

The bitter relationships of the postmodern society also have been depicted through various characters in the novel. We come to know that Ralph does not have good relationship with his father. In Africa, the couple does not have good relationships from the public, servants and even the government officials, and when they return England, Ralph starts having extra- marital relationships and the same bitterness comes in the husband-wife relationship. Ralph was not much interested to go to Africa but he goes there just because he wants to get away from his father. We come to know about it from Ralph's own words to his father. "You want to know why I went to Africa? I'll tell you. I went to get away from you" (249).

The people put the blame on Ralph because he was the head of the family and he should have taken only witty and safe decisions. Not only his father but Anna's mother also says that Ralph was at fault for all this. She says, "But although I don't say so, of course, I blame him for taking her there in the first place. He could have had a nice job with his father; there was no need to trail half-way across the globe" (251).

It is a great sacrifice done by Anna for her husband that she gives birth to three more children. Her health was deteriorating and Ralph's sister Emma, being a doctor, tells Ralph that he must be careful about his wife's pregnancy. When they rerun from

Africa, Anna was already pregnant and she gives birth to Julian. They have decided it that they will not share their horrific past of Africa with their children. They wanted to keep the secret “sequestered and locked away” (252).

This step was tormenting Ralph in England and that’s why he decided that he would keep himself busy so that he may bury “the past under a weight of daily preoccupation” (253). Ralph’s attitude also changes after his return to England because he had become more demanding now and he was living on the false airs of the past, “an exacting, demanding man, who gave her only glimpses of the gentleness of those early years” (253). He was working with a charitable trust and his duty was to help the young people who were lost in life like him. He would bring those young people at his home also from the social services or the trust. Melanie is its good example. Ralph shows good behaviour with these children but his own children are seen complaining to his father that he is not showing the same affection with them. Robin and Julian talk that “Dad’s supposed to be good with young people, but it’s other young people he’s good with. Not us” (124).

Moreover, Julian also feels that his father is not paying much attention to his family. She says when she leaves for her university that he “has not bothered about me (...) He’s only worried about those spotty kids with carrier bags” (147).

In fact, Ralph did not ignore his children nor did he not care about them. He just wanted to set them free so that they may take the decisions of their life that’s why he says, “I will never be party to bullying and hectoring my children as my father bullied and hectored me” (148). But Anna was not like this. She had become extra-careful and protective for her children. She would wake up many times and would see whether Robin was in his room. They had lost the charm of their romance now and

she would consider that she is merely a partner of their tragedy now. Hilary Mantel writes about it, “When you have suffered together as they had (...) you are not partners, but the survivors of a disaster. You see each other and remember, every day. So how can you live together? But how can you not?” (305).

The couple do not take much interest in love-making and they think about their family now which is why Ralph and Anna had become different sort of persons. When Ralph is asked about love, he replies, “It goes far beyond that. You see, when we met, we were children. We made an alliance against the world” (332). Their children are told about their experiences in Africa but they would not reveal everything to them and would keep many things secret from them. They do not tell their children why they were imprisoned and how their twins were abducted.

Another cruel and selfish attitude of a human being is again presented when Ralph starts having affair with Mrs Amy Glasse because she was young, charming and attractive. He meets for discussing the solution of Julian and Sandra’s love affair. Instead of solving that riddle, he himself falls in love with Sandra’s mother. He enjoys physical relationships with Mrs Amy Glasse frequently when Sandra is not at home. Thus, this relationship gives a very flimsy pictures of the postmodern society that a person can become so selfish that he can cross every limit. Ralph knew it well that it was not good keeping in view the morality. He gets attracted towards Mrs Glasse who is a middle-age woman due to hyperreality because she is not as attractive as she looks to him. She is the mother of a grown up girl but the beauty products and make up make her look attractive. That’s why Ralph gets attracted towards her. It is the example of hyperreality in this novel.

In the novel *Every Day is Mother’s Day*, we see that Colin discards his

decision of divorcing his wife Sylvia when he comes to know that she is pregnant, but in this novel, Ralph does not think even for a minute that his wife has spoilt her health in giving birth to his children. In this way, the evil form of the society has been depicted in this novel.

Ralph's extra-marital relation with Amy Glasse brings bad impact on the Eldred family. When Anna comes to about her husband's relationship with Amy, she makes up her mind for separation and she also tells him to leave the home. She is very depressed and shocked to know all this, and she goes to Ginny Palmer at Blakeny and comes to understand the agony of a woman whose husband keeps a mistress. She would feel that Felix has done injustice with Emma but now she thinks that the things may be different. Ralph had worked for the homeless people in Norwich but now he becomes homeless.

Though Anna and Ralph were living a good life but tragedies surround this couple. The abdication of their son, the deteriorating health issues of Anna, their separation and finally disappearance of Melanie fills this family with problems. Hilary Mantel's has deliberately taken the theme of separation to make the modern generation understood that even a single mistake in a happy married life can dissolve poison and the same happens in the happy life of this couple. This is the last loss in the novel: Anna loses Ralph's fidelity. She feels betrayed and reflects on "the nature of betrayal", which, to her, "not only changes the present, but that it reaches back with its dirty hands and changes the past" (304).

Anna takes a bold decision for the first time in her life. She tells him to make his way after taking his thing. She does not forget that it was Ralph who told them to go to Africa and it was he who opened the door at that night. She says, "I am no good

at forgiving (...) don't you know that? It doesn't matter if the action is to be deferred. I can't do it. The years pass and they don't make a difference. I know, you see. Because I've been betrayed before" (324). Anna thinks that she has been betrayed and robbed by her husband also apart from the people around her. She puts the blame on Ralph saying that he is also responsible for the loss of their son. She says, "After all, you opened the door to them" (325). After all the events have taken place in the novel, it seems that the Eldred's life together has finished forever: Anna ends up blaming Ralph for everything that happened in Africa, and feeling that there is no place for forgiveness after all the things she has lost because of him. However, there is still a chance: even though Anna says that "I've never forgiven anybody. I've had no practice. I don't know how to do it." (335), she also admits that "I have always thought (...) that before there is forgiveness there must be restitution" (335), and it is in these words that there could be a possibility for forgiveness, since, somehow, there is that restitution that Anna was talking about.

The Eldred family's personal life is disturbed due to the visitors like Melanie. The children do not let others share their bed and their personal things but when they come to know Melanie's story, they feel much sympathetic towards her. In the end of the novel, the crisis comes when she wears Rebecca's pink T-Shirt and does not get ready to go for shopping. When she goes finally, she is lost somewhere which creates another problem for Anna and Kit. The situation becomes irreversible when Melanie elopes from the hospital and comes crawling to them. Before his departure, Ralph also requests Anna to take Melanie in so that she may start living with them again.

Due to Ralph's affair with Mrs Amy Glasse, Anna goes to Blackeney to stay with Ginny Palmer but after some time, she returns home as her attitude changes

towards life. Her transubstantiation remains for a short period and it again brings happiness for her children. Even at the last time of Ralph's departure, Anna shows a sense of cooperation and she also runs with Ralph to bring Melanie inside the house.

The novel has apartheid as a strong theme in it. When Ralph and Anna join the Mission House, they come to know about apartheid from Ralph's meeting with Archbishop. The Archbishop tells him how there were separate system for the black and the white people how they had different school churches, clubs and hospitals. Archbishop tells him about the Bantu Education Act in which the attempt was made to curb the education developed by Christian Missionaries. The local missionaries feel helpless in front of the supreme authority i.e. the Government and they are a "rabbit before cobra." Archbishop tells him that he, being a trained teacher, will not be able to teach the students and his primary duty will be to teach them. Archbishop tells him that their role is greater than the government in giving education to people. He says, "You know our preeminence in education; the churches have done everything, the government nothing. It is we who have educated the African[s]" (74).

They do different sort of work there. They have to visit every house and they are welcomed also but they feel much sad to see the poverty-stricken people. They decide to serve such deprived people. Ralph goes to offices and Anna starts teaching in a nursery school. There were 1550 students in this school. Anna starts playgroup for the students so that she may keep them under her observation. The children should not be taken away due to sudden illness or the arrest of their parents. Ralph has to relieve them. Ralph feels that it is a social work while the African government thinks that they are breaking the laws. Uncle James has also warned them not to break the laws and show off like a hero. He writes in the letter not to encourage people to break

the law and there is “not required to be a hero or a martyr” (87).

When the bus fare raises and bus boycott was started, Ralph would get up at four o'clock and he would take the people from Elim to Pretoria in his van out of compassion so that these people may continue their job without any problem. But he is harassed by the police officers. They say, “We have got your number, man. You must be a communist, eh” (101). He is considered a person who is challenging the apartheid of the government. The policeman also abuses him and calls him a communist and a brother of the black men. The policeman humiliated him badly saying that he is a cultured man that's why he is spitting on the road otherwise he should have spit on Ralph's face. Hilary Mantel writes these words in this context, “Only his upbringing prevented him from spitting in Ralph's face” (102)

The religion, culture and race have been the main theme in the depiction of the postmodern society. The people are religious and there are few things on which people have different opinions. Ralph's father Mr Matthew Eldred believes in Christianity and he is against Darwinism. He says to Ralph that he attended the lecture of a professor who said, “Darwinism is atheism” (45). His trust works for the spread of Christianity and the education for the poor children. Their main motive was to serve these children. Ralph's uncle James worked as a missionary in South Africa. Mathew wanted that Ralph may join his business for which he needed that Ralph may become a theist. Ralph thinks to get higher education in the university but her mother does not want so. She convinces him that he has taken birth for some work of social service. His mother tells him, “But your abilities, Ralph, are not for you to enjoy—they are given to you to use for the Christian community” (47). Ralph has interest in geology and the creation and evolution of human race. He thinks that “It's not God

who's diminished by Darwin's theory, it's man. Man isn't any Lord of the universe. He's just a part of the general scheme of things. But there is a scheme of things, and you can put God at the top of it if you like" (49).

When Ralph realises that he will not be able to work as he plans and he will have to work under the pressure of his father, he feels disappointed. The feeling of loss overcomes him for the first time. The loss of his own dream grips him and he feels frustrated. His father's imposed norms appear as a loss of family and his own identity. He has arguments with his father and he decides that he will go away from England to make his identity. After his marriage with Anna, he decides that he will follow the footsteps of his uncle James who was working as a missionary in South Africa. His uncle offers them jobs of English teachers in Dar-es-Salaam, and Ralph was just looking for an opportunity to leave London, which is why he immediately gets ready for this job because he would be able to live his life the way he planned. He thinks, "From now on I shall take control, I shall order my own life, just as I like. I am going to Africa because I want to go, because Anna wants it. When I return I shall be my own man" (58).

Ralph thinks that he is not a suitable person to fit into his family environment. Moreover, he wanted to show to his father that he has grown up now and is able to take the decisions of his life. Ralph's uncle suggests him, when you go to Africa "out of your own need, not out of the need of the people you were supposed to serve" (95).

Ralph and Anna travel to Africa but they were not employed where they have thought. The requirements of teachers were at place, in Elim, a town in South Africa near Johannesburg. Anna also accepts this displacement because at the time of leaving England, she was not sure what work she would find in Africa and they get shocked to

know that the life in Africa is not as they have thought sitting at England. It was the year of 1956 when they left for Africa and the laws of apartheid were implemented from 1955 to 1966. Their lives as the teachers of English were badly affected due to the Bantu Education Act (1953). According to this Act, there was separate provision for the Blacks and the Whites, and the Blacks were deprived of their citizenship. There were separate public places for them. The life was becoming very difficult in South Africa due to continuous raids in the cities and the migrants were feeling displaced and they were now realising that they have no identity in this country.

Hilary Mantel has written about the problems of migrants in this novel. Ralph and Anna were feeling just like outsiders there and they did not belong to any group there. Both the Whites and the Blacks would see them with the eyes of suspicion. As missionaries, they had gone there to help the people but due to segregation even the Blacks were also not accepting them. They were not feeling safe in the host country, “Ralph no longer allowed Anna to go out alone. Where people knew them, they were safe enough. Where they were unknown, a white face had become a provocation” (108). Ralph and Anna are merely the representative of the immigrants and many such things have been depicted in the novel through signs, symbols or reorientations. Hilary Mantel has talked about the virtual postmodern world in which everything has become unreal. Anna and Ralph’s dreams result in disappointment and frustration. In the current scenario, human life also has become less real. Even before having sumptuous food at the restaurants, people post the image of their food at social media such as WhatsApp, Facebook, Instagram, etc. The whole postmodern world prefers to live in hyperreality.

They were not respected by the people and after Ralph’s denouncement of the

situation how the people in Elim were facing problems, they were considered a menace for the government. They had become the target of the police also. One night, the police came to their house and suspected that Ralph's family might have given shelter to a person. They warned him that he will not write or speak publically about the police activities. They say, "You wrote a letter to the *Pretoria News*, Mr Eldred. Don't do that again" (1120).

Ralph thinks that human beings are not the ordinary beings on the earth. They have special characteristics which make them different from others. He says, "You can still believe that Man has a unique place in creation. You can still believe that Man has a special dignity. Only Man is rational. Only Man is an intellectual animal" (56). Ralph and Anna's going to South Africa as a missionary and the challenges they face makes them bold. Not only this, they had to live their life on the basis of some missionary principles. Ralph feels that while serving the poor children, he is doing a noble deed and these children need our sympathy. He says, "Don't despise these little things; they add up. A tiny series of actions, of small duties well performed, eventually does some good in world (120).

Ralph and Anna are imprisoned and they are told to leave their mission and they are sent to Botswana. They realise that they would not be able to do service in such circumstances. They were losing their faith in the mission. Anna is pregnant now and she was feeling fine for few months after the birth of their children. They keep a nanny Felicia to take care of the kids.

The different characters of the novel want to live their life according to their wish and they have different views regarding religion. In this novel Ralph wants to do social service while his father Mathew wants to do the social work as well as he

focuses on his earnings. James does it without giving any notion of his self and it is true in Anna and Ralph's case. James thinks that Ralph is a "clergyman who has no life of his own" (59). James has made Ralph realise that it is not enthusiasm, rather it is patience that is required for a missionary work. Ralph and Anna were unaware of the consequences of the missionary work and this step was just like leaping in a dark well. That's why they are not able to know how to face the challenges of life. They were simple human beings and their illusion that the whole world is filled with good people makes their life miserable.

The postmodern society has crossed all the boundaries of distance and people prefer to go to any place without thinking about the cultural class, language barriers and distances to be covered by them. In this novel, postmodern society of England and South Africa has been depicted by Hilary Mantel. There is a drastic difference between the two countries because England is a developed country and Ralph and Anna belong to that kind of well-educated society while some people of South Africa belong to the lowest stratum of society. It is not that country which we can put on the top of the ladder of development. The poverty-stricken children of this novel present the pathetic plight of the modern society just because they are deprived of even the smallest needs of their life. When Ralph and Anna are at Cape Town Station, they see that some children were begging there. The orthodoxy, blind belief and superstition also have been depicted in this novel:

At midnight some unknown people start hailing stones to hotel windows for five minutes that shows poverty and hooliganism. As the people are illiterate they are orthodox and superstitious: a country boy, Jakob, who has falling sickness, if he falls down, the illiterate people throw stones at him to drive the devil out. (82)

Various people belong to a working class and they are not well-educated and these workers have many stories in which they have experienced very bad situations. These people are considered the symbol of vices. Jacob spends his day listlessly and if he is given clothes to wear, he sells them. He can be called a symbol of wretchedness. Rosinah's assistant named Dearie is a walking outrage (84) and Clara, a cleaner and washerwoman, is a symbol of emptiness (84).

Racial segregation due to apartheid emerges as a curse to the black people. The black people remain behind due to illiteracy and poverty and that's why they have to take some penny jobs for their livelihood. The South African government implements the Bantu Education Act and other such rules and policies due to which only the white take advantage and the black remain backward. Not only this, the white people know that they are far superior to the blacks; that's why they exploit the black people. Only some people like Ralph and Anna come for their rescue and try to give them a suitable platform but these black people have some vices and that's why the good people also have to step back for their happiness and peace of mind.

In the novel, Anna's parents Martin and Betty were grocer and they had rich customers in London but the poor people of South Africa and their behaviour enrages Anna. She has never met South African people in England but when she goes to South Africa with her husband, she adjusts with the environment and helps her husband in the social work. Sandra and Amy reflect their work culture. When Daniel offers them to buy property and giving them sufficient money so that they may live a comfortable life, they decline Daniel's offer. Amy says to Ralph, "Sandra and me, we don't mind hard work, nobody could say that. But we prefer to keep each other company at home" (156). She tells him that they remain busy in the work of

housecleaning and selling vegetables etc.

This novel also presents the social and political systems of South Africa and England as the main characters of the novel remain in both the countries for their social service. All the pros and cons of the society have been narrated by Hilary Mantel. Mathew Eldred wants to establish a Walstan Charitable Trust for the social welfare and he wanted that his son Ralph may work there as a paid administrator. James also has to face the whims of the police officials and there was a social pressure also.

Ralph worked as a manager in James's absence and he does not like sleeping on the holding bed in the director's office. He has to wake up at midnight to admit sick patients and he feels much fed up when people take up things and he has to collect the beddings stained with semen and vomiting on Sunday night. It was his responsibility to make them washed and stainless by Wednesday. He comes to know the custom of the welfare officer and the policemen.

The postmodern society of South Africa was gripped in the clutches of the apartheid system. The blacks were oppressed, bullied and were denied from their human rights. Their revolt and fight for justice were suppressed by the rules of the government machinery because most of the white people were working at the administrative seats. Anna has to wait for the parents of their children so that they may take them back but they are imprisoned because charges are implemented on them. Ralph and Anna try their level best to release them from jails. In this way, they come to know how difficult it is to cope up with the cruelty of the world. Not only the blacks are discriminated there, in fact, the supporters like Ralph and Anna are also considered the enemy of the government because government does not want to

liberate them from apartheid. Firstly, they are put behind bar and then they are deported to an interior part like Mosadinyana in Bechuanaland. Even the police officials on duty show very rude behaviour towards them. The police officials take them away because there was a visit of ANC leaders to the Mission House.

The help extended to the poverty-stricken and needy is also considered as an anti-national activity by the South African Government. It is thought that they are breaking the laws. According to them, Ralph and Anna are kept in two different lock ups and they are treated badly just like other criminals until the envoy comes from London.

The government does not allow them to travel across the country and they are finally deported to Bechuannaland so that they may not be able to return to Elim. Other characters like Sandra and Amy also remain the victim of the social system because they are not permitted to become venders. Melanie is also victim of the gender and class discrimination. She is considered a mad in the school and that's why she becomes the patient of a psychological disorder. Her parents also become the because of her disorder.

The alienation of the postmodern society has also been depicted in this novel. Ralph and Anna both face alienation first willingly and later unwillingly. Ralph is not treated well by his father and he feels pleasure in helping his uncle James but he does not want to become a missionary. He thinks that he will become a teacher at Dar-es-Salaam. When there is no vacancy and they decide to go to South Africa as a missionary. Anna has not seen the black people earlier so she thinks that it will be better to go there so they accept this isolation willingly. That's why Ralph thinks, "I'm going to Africa because I want to go, because Anna wants it. When I return, I

shall be my own man” (58). Ralph’s sister loneliness has been depicted in these words in this novel, “Emma was kind, clever and wise...and lonely, he is supposed: a little figure glimpsed on a river bank” (11).

Later their humanistic attitude and dutifulness compel them to forced isolation at Mosadinyana. When Ralph and Anna come to London and Anna’s health deteriorates, the isolation of Ralph drives him into a love-affair with Mrs Amy Glasse. She was also suffering from isolation that’s why she also enjoys the company of Ralph because she was living alone with her daughter Sandra. There are other characters of the novels also who suffer from isolation. Emma becomes the mistress of Felix Palmer. James also feels isolation willingly whereas Ralph accepts it unwillingly. There are few other minor characters like Melanie who also suffer from isolation due to the rude behaviour of his schoolmates and the negligence towards her by her parents.

The changes in the postmodern society are also a dominant theme in the novel. The change comes in the novel from different angles. The setting of the novel also changes because Ralph and Anna go to South Africa but they have to return to England. This setting also brings a change in Eldred family socially, psychologically and individually. The job also changes at a different place and the character’s roles also become different. The culture, status and race also change in South Africa.

They work as missionaries there and manage the Mission House. They come to know that the new country was geographically good but it was not advanced like England and it casts a good deal of impact on their personal lives also. They sympathise with the black, poor and needy but the government takes them for the breakers of law. Their meetings are scrutinised and they are labelled as criminals and

are put to the jail under suspicion. Not only this, their travelling in the country is banned and they are not allowed to return Elim. The harsh and inhuman behaviour of the police also breaks their heart and they do not feel like doing any social service.

Thus, this novel also narrates the problems of the migrants and the loose morals of the postmodern society. The diasporic issues remain at the top and the natives do not rely upon the migrants and the migrants are not able to acclimatise in a new environment. Khachig Tololian also writes that “diasporas are the exemplary communities of the transnational moment’ which interrogate the privileged homogeneity of the nation/state” (5).

A lady officer tucks Anna’s hand and tells her that they will take her to prison. She gets shocked to hear these words and asks, “To prison for how long? And why? On what charge?”(186).

The lady officer tells her to take her nightie, toothbrush and sanitary protection and when the bag is packed, the lady officer took the bag from her and told her to move now. The other two officers had already taken Ralph.

Anna is taken to the colonel the next day and the colonel tells her that she was holding the political meetings in her house or she was engaged in the boycott meetings. When Anna says that she was not indulged in such affairs, the colonel says that she had people from ANC at her house. Anna says that it is not illegal to invite visitors in the house but the colonel says that she is trying to hide the facts from him and it is not possible now. He tells her that, “We have the names of everyone who has visited you” (192). Anna knows it well that he has spies everywhere and it will not be good for her to hide any information. She tells the colonel that they were sent by the Mission Society and the government will get representation from the Mission Society

soon.

The colonel tells her that they have not spent much time and they do not know much about the South Africa and how the things are working here. He further says that the outsiders should not try to tell the government how should they run the country to interfere into the government's affairs and they are not allowed to do political meetings against the government in the guise of Mission Workers. He further tells her that she has seen nothing there and she is not familiar with the government rules there, "With respect, Mrs Eldred, you have seen nothing and you know nothing. When you've been here twenty, thirty years, tell me then" (193).

Through these lines by the colonel, it is explicit that it is quite difficult for a person to adjust in a foreign country and they are stuck for the mistake they have committed knowingly or unknowingly and the same happens with Ralph and Anna. They were doing the social service and they had never thought that someday, they may be put behind the bars. In the previous novel *Eight Months on Ghazzah Street*, Frances and Andrew have never imagined that the government system is so different in Saudi Arabia, that's why When Andrew goes to meet the Deputy Minister there and he comes to know that everything is being done here by giving bribe, he comes to know the environment. Frances had never imagined that women's life is so different and difficult in Saudi Arabia.

In these conditions, the migrants have two options with them: either to assimilate in the culture or be ready to face the consequences. Sometimes, the luck may give them a chance but in this novel Ralph and Anna are not given a second chance and they are put in the jail separately.

Their identity is lost on a foreign land due to a mistake they don't know

properly. It has been rightly contended, “Today’s self-proclaimed mobile and multiple identities may be a marker not of contemporary social fluidity and dispossession but of a new stability, self-assurance and quietism” (Young 4).

Culture as a strategy of survival is both transnational and translational. It is transnational because contemporary postcolonial discourses are rooted in specific histories of cultural displacement, whether they are the ‘middle passage’ of slavery and indenture, the ‘voyage out’ of the civilizing mission, the fraught accommodation of Third World migration to the West after the Second World War, or the traffic of economic and political refugees within and outside the Third World (172). Eric Hobsbawm writes in this context, “...late twentieth-century nationalist movements and those that took place before the middle of the twentieth century is that the earlier ones rallied around revolution, imperialism and decolonization” (55). Jagdish Dave writes:

The sun is half seen, unseen, Black sun, white sun

Never seen the red sun

Never there is that intoxicating sun (Kumar, 2007: 84)

In fact, Simulacra can be called the representation of the representation. There are so many things in postmodern life which look more real than real. Due to advancement in technology, it becomes very difficult to differentiate things due to technology such as artificial intelligence and so on and so forth, it presents things in such a manner that such things seem more real than the real. We can take the example of Jurassic Park, in the representation of the wild animals seems to be more real than the real.

In conclusive remarks, Hilary Mantel's selected novels reflect a profound exploration of relational bewilderment within a diasporic world while drawing upon Baudrillard's concepts of simulacra, simulation, and hyperreality. Through the intricate layering of reality and representation, Mantel articulates the struggles and dissonances that successors face when attempting to forge authentic connections in a world saturated with images and constructs. The narratives serve as poignant commentaries on the complexities of identity and belonging in a globally connected yet deeply fragmented society, highlighting the ongoing quest for meaning in relationships that are often as elusive as they are essential.

Chapter 5

Deconstructing Hyperreality and the Subversions

In this chapter, we explore the intriguing interplay between reality, fiction, and perception as represented in the select novels of Hilary Mantel through the lens of Jean Baudrillard's concepts of simulacra, simulation, and hyperreality. The novels under consideration—*Every Day is Mother's Day*, *Vacant Possession*, *Eight Months on Ghazzah Street*, *A Change of Climate*, *An Experiment in Love*, and *Beyond Black*—offer rich terrains to examine these philosophical notions.

Jean Baudrillard, a distinguished French sociologist and philosopher, is renowned for his theories on postmodern society, especially his exploration of simulation and hyperreality. Baudrillard posits that in contemporary times, distinctions between the real and the imagined have collapsed, resulting in a hyperreal environment where simulacra—copies or imitations that no longer have an original—dominate. These concepts are manifest within Mantel's narratives as they challenge the constructs of reality and identity.

In Hilary Mantel's selected novels the exploration of gender and cultural constructs through Baudrillardian lens highlights how postmodern societies manufacture realities that blur the lines between the real and the artificial. Mantel's characters operate within these zones of hyperreality, where traditional norms and expectations are not only challenged but are also subverted and rendered ambiguous.

Baudrillard's hyperreality as a condition in which "the real" and representations of the real become indistinguishable is evident in the ways in which social roles, especially those pertaining to gender and culture, are constructed and performed

rather than represented as inherent or immutable truths. Social expectations of masculinity and femininity are rendered as performative acts, often exaggerated to the point where their relationship to any original "real" is lost. Cultural norms are showcased as artifacts, commodified and reproduced until what is consumed is not the culture itself but a simulacrum.

Mantel frequently centers female characters who inhabit—and are shaped by—worlds where gendered expectations are unstable or illusory. For instance: In *Every Day is Mother's Day* and *Vacant Possession*, the maternal ideal is both mocked and deconstructed. Motherhood becomes a performative identity, with characters enacting social scripts of caregiving, discipline, and suffering, even as these scripts unravel in everyday absurdity and dysfunction. The characters navigate domestic and institutional spaces that promise empowerment but often re-inscribe old constraints, emphasizing the cyclical simulation of progress without the reality of liberation.

Masculinity in Mantel's novels is often defined by absence, detachment, or ineffectuality: Male characters in *A Change of Climate* and *Eight Months on Ghazal Street* are frequently peripheral, passive, or absent, exposing the constructedness of patriarchal authority. The seeming collapse of traditional male roles points to an environment where gender norms are preserved only as hollow symbols.

The tension between expectation and performance reflects Baudrillard's argument that, in hyperreality, signs are maintained long after their original meanings have been emptied out. Throughout Mantel's works, there is a deliberate disruption of rigid gender binaries. The oscillation between compliance and resistance by her characters demonstrates the implosion of stable gender identities: Role reversals, ambiguous

sexualities, and power inversions challenge the supposed naturalness of gender, foregrounding the ways these identities are mediated by external forces rather than biology or destiny. For example, *An Experiment in Love* explores the narratives of female friendship, rivalry, and ambition, not as documentaries of authentic experience but as stories shaped by collective myths and media representations.

Mantel's novels often feature cultural outsiders, highlighting the artificiality and arbitrariness of social belonging: In *Eight Months on Ghazzah Street*, Western and Middle Eastern cultural codes are experienced through a filter of mistrust and misunderstanding. The protagonist's encounter with Saudi society exposes how cultural norms are policed and replicated—not as organic practices, but as defensive simulations meant to create order out of uncertainty. The friction between "native" and "foreign" produces cultural hyperreality, where authentic exchange is replaced by stereotype, caricature, and surveillance. Societal rituals—schooling, religion, marriage—are rendered as spectacles rather than earnest expressions of community: In *Beyond Black* and *A Change of Climate*, the motif of the séance and the missionary family's ordeal foreground social practice as performance. These rituals perpetuate the illusion of stability and belonging, even as the private realities of the characters are marked by rupture and estrangement.

Culture, under Mantel's gaze, is experienced as a succession of codes and conventions, recycled in the media and collective memory until the distinction between past and present, self and society, is indecipherable.

By situating gender and culture within the framework of hyperreality, Mantel's novels reveal how postmodern societies are characterized by the endless reproduction of identities and traditions that have lost their original referents. The dismantling of gender and cultural constructs within these simulated realities offers both a critique of their persistence and an opportunity for subversion. In Mantel's fictional worlds, authenticity becomes impossible, but so too does the stable reproduction of oppressive norms, opening up spaces for irony, resistance, and—however limited—a kind of liberation.

In *Every Day is Mother's Day*, Mantel deconstructs familial norms and societal expectations. The novel's portrayal of domestic life is laden with layers of deception and artificiality, echoing Baudrillard's idea of simulacra. The central relationship between Evelyn and her daughter Muriel stands as a fabricated reality where social facades overshadow authentic interactions. The domestic sphere, ostensibly a site of nurturing and warmth, becomes a simulacrum of dysfunction and entrapment, challenging the reader to question the 'realness' of familial bonds.

Vacant Possession, a sequel to Mantel's debut novel, further delves into themes of possession and identity under the guise of ordinary suburban life. The notion of possession here is not just physical, but psychological and emotional, blurring the boundaries between the self and the other. The characters inhabit a world where past traumas and current anxieties create simulacra that they manipulate and by which they are manipulated, leading to a hyperreal existence that distorts genuine reality.

In *Eight Months on Ghazzah Street*, Mantel sets her narrative against the backdrop of Saudi Arabia's cultural landscape, a setting ripe with simulations. Baudrillard's theory manifests vividly as cultural misunderstandings and misrepresentations create a hyperreal Middle East through the eyes of the protagonist, Frances. The environment is a complex weave of façades where the perceived reality is contingent upon interpreted signs rather than intrinsic truths, questioning the authenticity of cultural identity and experience.

A Change of Climate explores the interrelation of past and present through the psychological and emotional landscapes of the characters. The novel demonstrates Baudrillard's concept of simulacra through the protagonist's reconstruction of past events. The distorted realities and memories create a temporal hyperreality where time is fragmented and non-linear, underscoring the subjective dimension of human perception and experience.

In *An Experiment in Love*, Mantel examines themes of personal growth and identity against the backdrop of a questioning post-war England. The novel explores the simulacra of societal expectations regarding femininity and ambition. The hyperreal university life stands as a contested space where the characters must navigate the illusions of societal norms versus their internal desires, bringing Baudrillard's ideas of simulation and disjunction to life.

In *Beyond Black*, Mantel's engagement with the supernatural raises questions about the very nature of reality. The novel's protagonist, Alison, a medium, functions as a mediator between the visible and the invisible, bridging two worlds through simulation. Here, Baudrillard's concepts take a spectral form, as the spiritual

simulacra challenge the boundaries between the real and the imagined, merging tangible and intangible realms into a seamless hyperreality.

In the novel *An Experiment in Love*, we generally see how the poor girls want to enjoy their life without any restrictions when they get congenial environment. These girls break all the social barriers and family restrictions and the enjoyment remains their main motive. They know well their economic background but they try to show something else in this novel. The main character of this novel Carmel Macbain has boyfriends and enjoys sex with them. She tries to show that she is not poor which is an illustration of simulacra because her look like a rich girl has no relation with reality and the girls living in the hostel try to show their body, use beauty products to enchant boys which is an example of hyperreality.

The novel *An Experiment in Love* is about the immaturity and experiments in the world which is not known to the postmodern young generation. The novel narrates how the feminism and class consciousness remain the main points of the novel. Women's education has added certain changes in their life and the liberty given to them has brought out some awful results also in the society. Hilary Mantel has delineated all the dreams and whims of the young girls who want to fulfill their desires without any restriction of the society. The teenager girls break the social codes and they do not care for the other people. They just keep in mind their own enjoyment and think about nothing else. The novel is a coming-of-age tale which depicts the anorexia of Carmel because she does not eat properly. She thinks that she will become obese if she eats to her fill. Hilary Mantel writes about the rules of the Holy Redeemer, "Of course, no girl from the Holy Redeemer was ever permitted to eat in public; there was a prominent paragraph in the school rules" (143). Not only the

physical development, but also the mental nourishment is also required for a girl like Carmel and her friends in the hostel. They need cultural, social and political nourishments. Hilary Mantel writes about it, “It was a practical education, an education in a certain old fashioned virtue. We were not *told* to be humble. We were *made* to be” (130).

Hilary Mantel has written some works which deal with the mysterious world of the ghosts. The communication with the dead is not an easy task but Hilary Mantel’s fiction makes the impossible possible. Her characters remind the readers about the ink-soled ghosts that tread lightly over the pages of the novel and the readers feel as if they are watching a horror scene. Her mysterious novels leave an indelible impression on the readers’ mind. Theodore McCombs writes about Hilary Mantel:

Mantel is a deft manager of register in her genre-bending novels, and in *Beyond Black* she never lets the supernatural conceit or her satirical eye run away with the tone. She does this, firstly, by grounding us in skepticism: The first long scene, in which we follow Alison working the crowd in an Enfield bar, has us scrutinizing her every blandishment—just like the punters—to see if we’re really supposed to believe she talks to ghosts. (McCombs n.pag.)

Hilary Mantel’s novel *An Experiment in Love* (1995) has won the Hawthornden Prize in 1996 and Hilary Mantel is the third woman writer who has got this prize. It is a story of two girls named Carmel and Karina who are each other’s rivals. It is a coming-of-age novel which depicts the adulthood life of these two girls. The story of the novel has been depicted through the narrator Carmel McBain who peeps into her past life. These girls complete their school education and then join the

University of London for their higher studies.

When the novel opens, Carmel recollects her school days and she sees the photograph of Julianne Lipcott. The novel is about the interdependent bonds among them. Other characters also appear in the novel gradually. Their relationships remain a failure. The novel sheds light on the events of three school friends: Carmel Macbain, Juliette Lipcott and Karina. The novel also deals with the different aspects of their life such as their family members, their school and hostel life, their sex experience and the fire incident in the hostel which results in the death of a girl named Lynette. Hilary Mantel has added some contemporary issues in this novel which has made this novel more interesting. The mutual relationships, marriage, love, sex and conflicts are the other themes of this novel.

This novel has been dedicated to Gerald. There are some childhood memories in this novel. Carmel and Karina are friends since their school time and there are many turns in their childhood. Karina faces the issues of nationality. Carmel tells that they have houses on Kurzon Street that was purchased by her parents. We come to know that Karina's parents are poor and they could not purchase any house. Carmel did not know about Karina's nationality. Carmel thought that there were shapeless silent people in woolen clothes. Her parents worked in the mills where there was a loud sound, "They both worked in the mills, in jobs that required no verbal facility, in rooms where the clatter of the machines was so loud that speech was impossible anyway" (22).

Carmel belonged to a poor family where they have no facility of bathrooms, "There were two bedrooms and no bathroom. The lavatory was outside in the yard" (22). There was no washing machine in their house. She narrates, "We had no

washing machines...” (28). Carmel tells about her that she was born in a small town and was the only child of her elderly parents. Their town was a cotton town and it had fallen in to decay by the time she was born. Cheap textiles from the Far East were being established and the old mills were with the antique machinery.

When she was admitted in the university, she did not have ample clothes to wear, “As soon as my exam results came through I started packing. I did not have many clothes, and those I did lacked the fashionable fringes and Mosaic patterns” (3). When she joins the hostel, she was eighteen-year-old, “Her room was on the third floor, known as C floor. Her door was C3. The first comers in the hostel had choice to have room partners.... I wondered, would I ever get any older: or just go on sitting in this room” (7-8).

Her mother stitched her clothes and she did not get opportunities to go to market to buy clothes. Her parents belonged to Ireland and they left it when they were in their mother’s womb. Carmel tells some facts about her mother, “When she laughed I seldom knew why, and when she cried I was no wiser” (10).

Her father was a clerk and her mother worked as a maid and sweeper in houses. Her mother would generally say, “Your father is not just a clerk, you know” (9). He would complete a crossword puzzle every evening. Her mother read books and magazines, “Her work was exquisite: her tapestry, her drawn thread work” (9). Her mother worked for the house and their pillowcases were embroidered. Carmel’s petticoats were cut out and sewn by her. But she remembers that her mother was not exquisite, “I can see that my mother was, in herself, not exquisite” (9). She had a firm jaw and a loud carrying voice. She was growing old and her hair was turning grey and she spoke in a high pitch when she got angry, “When she frowned, a cloud passed

over the street...She was quarrelsome, dogmatic and shrewd; her speech was alarmingly forthright, or else bewilderingly circumlocutory, her eyes were large and alert” (10).

Hilary Mantel writes, “Sister Monica was also serious for her that’s why she stops her reading of comics. When she is taken to a shop to buy the clothes of her choice, she feels happy, “This was the first time I had ever been taken to a shop for clothes. Everything I had needed until this point had been manufactured by my mother. (113-14). She comes to realise that the poor people have to compromise in so many things in their lives. Carmel’s mother tells her, “You’ll have no time for all that folderol. Besides, we have to save up now. There will be your uniform and bus fares. Me and your father will have to scrimp and save” (85). Thus, the starting part of the novel gives the background of this poor family but the postmodern generation i.e. Carmel does not have the same mentality like her parents. She is a highly ambitious girl whose dreams and actions have been narrated later in this novel.

Though both these girls Carmel and Karina were good friends but there was a difference in their personalities, families and choices. Carmel’s mother suggests her that she should sit beside a girl who has clean head. She does not want that Carmel may sit with Karina but Carmel does not have any friend and she finds that there is an empty chair next to Karina and she sits there. Carmel’s mother wants that she may look different from other girls. This is the simulation that has been depicted in the novel. Carmel’s background is the same but her mother wants her to look both better and different. She remembers Karina’s dresses and how she ties her hair. She thinks that there are few reasons for her company with Karina. Carmel liked to sit next to someone who does not have lice in the hair. She describes how she sat with

Karina and did the school homework together, “Karina and I were in the top class now. Every morning we did sums, followed by English, followed by Intelligence. Intelligence was about picking the odd one out: beetroot, asparagus, cabbage, pie” (85). Carmel remembers how she throws Karina’s toy, a fat doll and a truck in rain when she was four-year-old, “Karina comes with tears in her eyes. There was good relationship between them and they are so friendly that she thinks that they may be called lesbians in present age (36).

There are so many memory based incidents in this novel. One morning Carmel goes to Karina’s house and she finds that Karina’s mother was preparing her and she notices that Karina was eating banana and sandwich like a greedy animal and Carmel further observes that Karina’s mother was eating food like a greedy animal “as if all the food in the world could never be enough” (47). One day Carmel goes to Karina’s house after the school and she finds that she was alone at that time. She lights fire to make tea so that they may eat bread with tea. She makes a potato pie and roasts a piece of meat also. She was only nine-year-old at that time and Carmel was not allowed to do all this. Karina tells Carmel that she will not become strong unless she eats properly. She tells Carmel that her operation of tonsils also has been done.

Karina was an intelligent and amiable girl. One day when Carmel comes home, her mother tells her about Karina, “I’ve been talking to Sister Monica about Karina. Sister Monica tells me that she’s very bright” (86). She further adds that Karina is better than her in studies and she should focus especially on arithmetic.

One day Karina does not come and Carmel tells her mother that Karina is not there. Her mother tells her that she should call her by going to her house. Then Carmel goes to Karina’s house and finds the door open. Karina’s mother tells her to

come inside and Carmel finds that her house was looking beautiful like their house.

Carmel tells that the behaviour of her classmates has been changed towards her as they come to know that Carmel and Karina are appearing for the Holy Redeemer examination. In fact, they were feeling jealousy out of it. Carmel's mother says, "I'm determined that child should have her chance in life. Why not? She's as good as anybody, isn't she?" (94). Their teacher Monica was thinking that perhaps these two girls will perform well in their examinations. She says, "Let us hope these two girls gave a good account of them and did not disgrace the name of this school" (107).

Carmel further remembers how her mother tells her, "We've decided we'll let you sit for the Holy Redemmer" (62). Holy Redeemer was an academy and the admission was quite tough there. There were rules of admission in Holy Redeemer, "But the rules of the Holy Redeemer, which my mother and I had both studied, stated that hair was to be worn tied back and off the face, in a neat and restrained style" (119). She tells her mother that Sister Basil would think that they would not be for the Holy Redeemer even in thousand years. But her mother gets angry to hear her words. She says, "Sister Basil? That old nanny goat? What does she know? If you can pass your scholarships you can go. Why shouldn't you? But you have to take their entrance exam as well" (62). Carmel did not have confidence that she would crack this exam but her mother encourages her and she says that she can qualify this exam if she is serious and applies for it herself. She knew a girl named Susan Millington who lived near the park and she had qualified this exam and had gone there. This scholarship was for the eleven plus students and it was not a simple examination.

She notices that she will have to change three buses to go to Holy Redeemer if

she does not want to walk long. But soon she makes up her mind for this exam. She says, "I'm going to sit for the Holy Redeemer" (65). Carmel's father has expectations from his daughter. That's why he says, "Be a good girl and you can help me fill in the sky" (95). She says, "Carmel knew it well that her family condition does not allow living comfortably, "But I was afraid I would never be able to pay her back. I didn't get pocket-money; my mother had bought my comics for me, until the day when she turned against them. I didn't need money of my own because I was provided for; everything I needed was provided for my comfort, my mother said" (97). Their fellow students do not like their progress and that's why she did not take any interest in them, "As it was now common knowledge that Karina and I were going to sit for the Holy Redeemer, we were ostracised by our classmates, who considered we were getting above ourselves" (98).

Karina's mother would go to purchase the things for the Holy Redeemer. There are some humanistic aspects of it in the novel. Carmel's mother was so much caring and she takes every care so that the exam may not put bad impact on her daughter's health. She asks Carmel to go to bed on time on 11 September so that she may perform well in the examination on the next day.

Carmel further remembers how her life was in the convent school and how she did her learning work within four years. She remembers various events of her life such as how Karina would bring snacks in her bag and her meeting with Niall in the Town's Central Library, how she lost her virginity only at the age of thirteen or fourteen, her friendships with Karina and the changes in Karina. Carmel narrates about her loss of virginity:

May be the act of love came too late. As a career move, I should have lost my

burdensome virginity at thirteen or fourteen,, when there would have been no question of a lasting attachment and no desire for one. As it was, I shook, when I removed my clothes and I cried after it was done, not out of pain or disappointment but out of up-rush of muddling emotion which twenty-four hours later I was ready to call love. (145)

Hilary Mantel has projected the real pictures of the postmodern society. The young girls also remain curious to have sex. Carmel was merely eighteen-year-old but she would enjoy her sex life in the hostel. Here are the lines which show her thrust for sex, “I wanted, also, to feel him sink into my flesh, bite my neck, suck my breasts” (173). She would like the company of her boyfriend and would like to spend maximum time with him. She would feel overjoyed to see him, “When I saw him walk in at the door of C3 I felt I would faint with joy” (175) and when they were together in the room, they would enjoy without any disturbance, “We kissed. It was a lack-out kiss, where eyes close and thoughts no longer flow; his hands swam over me” (175). She narrates one incidence when she enjoyed with him:

On Friday night, we stayed in my room, in bed. It wasn't easy, a big man and a small girl in a single bed; you had to turn together, you had to fit each other, thigh moving with thigh, arm with arm, foot sliding between feet, as tongue slid between teeth. (176-77)

In this way, this novel tries to project the unreal postmodern world where Carmel's reality is quite different from what she does. She belongs to a poor family and instead of helping her parents by working hard or doing any part-time job; she prefers to sleep with the boys for her enjoyment. Hilary Mantel has also tried to show through his three terms about the prevalence of unreal things in the postmodern world.

Carmel remembers how her mother knocked at Karina's door and requested her to let her in and she came to know from Karina that her mother was suffering from a wasting disease. Carmel notices that one day Karina was smoking with boys at the bus stop and "she was allowing them to lounge in her vicinity. (150). Though both the girls are bosom friends and have many things in common also, yet there is a kind of rivalry between them.

One day Carmel faints on the stairs between B Floor and C Floor of the Tonbridge Hall. Karina comes forward to help Carmel. Karina would return early on Wednesday. Carmel remembers her childhood in this way also. When there is the incident of fire in Tonbridge Hall, it was Karina who takes Carmel away and makes her sit under a tree and Carmel comes to know how Karina is concerned for her safety. The girls were trained how to make an emergency exit at the time of emergency, "Remember, girls, in the event of fire, don't stop to pick up your handbags or any possessions whatever—property may be replace, but human life is sacred" (155).

The novel is about the depiction of three girls and their student life and it also depicts the family life of these girls and the other girls also who were staying with them at Tonbridge Hall and the other boys like Niall.

Carmel's parents are old and she is the only child of her parents. Her father is a clerk and her mother is querulous, shrewd and dogmatic. Carmel's parents uttered the names of few places while quarrelling and finally they purchased a house at 500 pounds and it was not possible for Karina's parents to purchase such a costly house.

Carmel's mother is much concerned about the care, safety and career of her daughter; that is why she takes every decision herself so that her daughter may not

get any difficulty in getting her education. She admits her in schools and helps her in the preparation for the Holy Redeemer. Her father takes less interest in this direction. Carmel wants that she may stay at Niall's house but her mother does not like it and she declines her daughter's proposal. She writes a letter to her parents in this context, "I wrote to my parents to say that at Christmas I'd been invited to stay with Niall's family" (157).

Carmel does not care for her mother's decision and she stays with Niall at his house at the occasion of Christmas. Both the girls Karina and Carmel face the problems of proper meals in their childhood and when they were staying in the university, they had lack of money. When Carmel's father gets promotion, even after that their financial condition is not so good to pay the hostel dues on time. Carmel becomes anorexic and one day falls on the staircase. Karina helps her like a family member. At the end of the novel, Carmel lives a happy life and she thinks how her life had been tumultuous in her past.

Though Karina has mixed nationalities, yet she thinks that she is the English. Both her parents work in mills and are unable to purchase a house at Curzon Street just because they need 500 pounds for it but they do not have such a big amount. They work in different shifts due to which Karina has to do the household chores herself in the absence of her mother. Hilary Mantel has tried to show the busy schedule of the postmodern world through Karina's family. It is the reality of many poor families who work in factories. The stark reality of human life has been depicted in this novel through Hilary Mantel. There was not such environment in Carmel's house and that's why Carmel remained aloof from the kitchen works. Hilary Mantel writes about it:

When Karina got home, her parents were usually at work or asleep, depending

which shift they were on. She had her own key, and before she took off her coat she used to put on the kettle and build up the fire and poke it, which I was not allowed to do: but I was allowed to watch her....Once the first cup was inside she would take out the bread knife, which was something else that, at home, I was not allowed to touch. (51)

Hilary Mantel has projected the life of the poor and the lower middle-class in this novel. She has narrated how the poor people have to work in the mills at lower wages and it becomes impossible for the parents to cater the needs of their children. Due to odd duty hours, even the children also have to work at home. The hunger, malnutrition and poverty pictures of the poor people also have been depicted in the novel. Karina's poverty makes her a glutton and the same habits persist even when she joins the university.

When one day Carmel goes to Karina's house, Karina gives her a slice of bread and says that she would not get strength if she does not eat properly. Carmel goes to her home and she tells her mother that she wants to make a cake. She says, "Please, Mum, please, Mum, can I make a cake?" but her mother does not allow her for it. She remembers her mother's reply, "Stop messing there. Get from under my feet" (53).

Gender discrimination is a common problem across the whole world and it may be a big or small problem depending upon the geographical locations. In this context, Hilary Mantel has written that this gender discrimination is a serious problem even in the modern society. Carmel remembers about the gender discrimination also at her home. She remembers that men are served first at the table and they are given the best and the women are given the fatty piece of meat and the broken egg. Carmel has

to listen from her mother that she does not cooperate her in the domestic chores. She says, “Don’t I help? I ...Don’t I dry the pots every night, every single night? Don’t I do shopping? Don’t I iron—every week, all the strait things” (53). Carmel’s mother and Karina’s mother go with both the girls so that their respective daughters may sit for the Holy Redeemer. Hilary Mantel writes about the argument between Carmel and her mother:

‘Karina, you see, she’s this way and then she’s that. She’s nice to your face, but horrible. She says horrible things to you. She envies you.’

‘I’m not surprised if she envies you. You, with everything provided for you, and nothing to do but get yourself to school and back.’

‘No, but the things you have got, your library book. You think it’s nice. Karina says, “I wouldn’t be reading that muck. Then you used to like it but you don’t like it anymore.’ (54).

Another girl Julianne also has been introduced in the novel. She hails from a well-to-do family. Her father is a doctor and she has three brothers. “Julian was a doctor’s daughter. She was tall, strong, athletic and fast. She never minded what she said and she never minded what she did...she was the most popular girl in the form” (129). She had got her schooling from a private preparatory school and she also wants to become a doctor like her father. She has a very amiable nature and she tries to help everyone. She does not tell about the problems of her family.

The problems and aspirations of girls also have been narrated in the novel. Every girl wants to get married, to have babies and to live a happy married life but it is not so simple for them. These girls have to take contraceptive pills so that they may not become pregnant.

But we were not so simple, so not tractable, by the time we were sixteen: we knew we lived in the era of contraceptive pills, and that we had bodies, and that society expected us to get some use out of them. Let us say then it is a story about appetite: appetite in its many aspects and dimensions, its preventions and falling off, its strange reversals and refusals. That will do for now. (69)

These girls are duped by the boys and the grown up men who seduce them and use them. They just use these girls as a play and they easily take the girls into their trust because most of these girls suffer from one or the other family problem. A girl Julianne would see her breasts in the mirror each morning:

Each morning—each morning when she woke up at Tonbridge Hall—Julianne would stand before the mirror looking at her breasts. ‘They are, you know.’ She would knead them, look at them narrowly. They are, most definitely, getting bigger. Oh, good old Pills! What did a girl do for tits, before it was invented? (80).

There is a girl named Sue who comes to know about her unexpected pregnancy and becomes worried about it because she knows that her parents will be very angry when they will come to know about it. They may chuck her out also. Sue’s boyfriend Roger turns indifferent towards it and he does not listen to Sue and her problems. Now her pregnancy becomes a big problem to her and the girls decide to abort the child. Lynette tells that she may give the money and other girls also help Sue in taking care of Sue before and after abortion. Clare is a Catholic girl and she thinks that having sex before marriage is a sin. All the other girls were living a free life but Clare had her life in restriction due to her Catholic background. She follows the Catholic principles and that’s why her life is much different from other girls.

When the fire breaks out and Lynette dies, it was Claire who becomes very

sad as a warden and she decides not to return in hostel. Even the family members of these girls are not on good terms and there is one or the other family issues in each girl's life. That's why these girls try to seek pleasure outside with their boyfriends and this step by these girls puts them in more troubles.

Thus, Hilary Mantel has depicted the estranged relationships of the poor people in the post-modern society. The poor girls are deprived of the basic amenities at their homes and they do not get any pleasure in their home and in order to get temporary relief from their cursed life, they try to get pleasure outside. They have boyfriends and enjoy with them. This relationship put them in another trouble and aggravates their problems because their physical relationships result in pregnancy and the boys deny taking any responsibility of it. Thus, the selfishness of the modern world also has been depicted in this novel. The men use women only for their personal motives and after using them, they discard these girls.

The parents want that their children's future may remain safe and that's the reason, they take every step so that their children may fulfill their dreams on time. It has been depicted through the Catholic doctrines. One day Carmel wakes up from her sleep and she hears how her mother wants that Carmel may appear for the Holy Redeemer. Carmel notices that Susan Millington is a Holy Redeemer. This scholarship is a wonderful platform for the boys and the girls who want to make a bright future.

When they become a Holy Redeemer, they get chances to learn Greek, Latin, Physics and Chemistry. When Carmel tells about it to her classmates, they start making fun of her and tell that there are many difficulties on that path. She remembers about the deadly sins such as "Envy, Vengeance, Murder and Sodomy;

Oppression of the Poor, and Defrauding the Labourer of his Wages; and she comes to know about the cardinal virtues also such as Justice, Fortitude, and Temperance” (65). At the occasion of Christmas, Carmel imagines herself in a Holy Redeemer’s dress after one year.

When there is the entrance examination of the Holy Redeemer, the discussion of these girls indicates that the girls have the false ideas about their religion. Karina tells Carmel that her mother will be burnt in hell just because she has called Sister Basil an old nanny goat but if she repents for her words, there will be no such punishment to her.

The measurement of all the girls’ skirts is taken every week. The girls’ behaviour is tried to control and they have to follow the strict rules. If any girl breaks the rules, she has to apologise to Mother Superior in the morning assembly in front of the whole school. The practice of religion has been called an important aspect of their life. The parents also want that their children may fulfill their desires by practicing religion.

The girls are expected by their parents to be Holy Redeemers and most of the girls who come to schools and universities for their studies belong to working class and have respect for their culture and religion. These girls want to live their life without any restrictions and that’s why a drastic change in their behaviour is also seen because these girls want to enjoy their sex life without any restriction.

Hilary Mantel has narrated the sex life of the post-modern generation how the young girls remain excited to enjoy sex and they do not want that this secret of their life may reach to their parents. In the name of education, many girls study in different colleges and universities and every girl remains totally independent to take any

decision about her life. The college and university administration has a certain set of rules for the hostellers but when these girls go outside, they are free to live their life they like.

In this context, the sexual lives of Carmel, Julianne and Karina have been depicted. Carmel, being the narrator of the story, depicts the first hand experiences of her life through different incidents. In fact, Hilary Mantel has depicted young girls' passion for sex. The sex life as depicted in this novel is pre-mature and it presents the horrific consequences just because these girls enjoy sex staying away from home. That's why their activities are hidden from their parents and the girls enjoy the unsafe sex which gives them a momentarily thrilling experience but it becomes a bigger problem for them and a constant threat just because they become the prey of their boyfriends.

Hilary Mantel speaks about three things at Tonbridge Hall. The first thing is that the miniskirts fell out of favour. The second thing is that the fire door should be open so that any future calamity may be avoided but these girls keep the door closed to hide their boyfriends. These girls would spend their nights with their boyfriends and would hide them in their wardrobes. The third thing is that they tell lies. Carmel informs her parents that she is going to spend upcoming Christmas at Niall's house.

The parents want that their daughters may get good education and secure good marks but these young girls remain less concerned about their career and focus more on their bodies and clothes because now their body demands sex. The study may be tedious and late rewarding thing but the sex gives them immediate sensual pleasure and that's why the immature girls get drawn towards sex. This is the reality of the postmodern world in which the young general is drawn towards immediate pleasure

instead of long-standing benefits. One interesting thing also comes to the fore that these girls want to enjoy their sexual life even in their teen age but they are much afraid of getting pregnant. Those girls who enjoy sex and do not get pregnant remain happy but there may be few girls who take contraceptive pills or take other precautions but due to any reason, they become pregnant and they have to suffer the severe aftermaths of their pregnancies.

Most of the girls enjoy sex in their teenage but Claire does not do so just because she thinks that it is a sin to have sex before marriage. Carmel enjoys sex with Niall and she loses her virginity in her early teenage. She narrates this incident in these words:

May be the act of love came too late. As a career move, I should have lost my burdensome virginity at thirteen or fourteen, when there would have been no question of a lasting attachment and no desire for one. I shook when I removed my clothes and I cried after it was done, not out of pain or disappointment but out of an up-rush of muddling emotion which twenty-four hours later I was ready to call love. (145)

Carmel's sexual relationship with Niall has been depicted like a married couple because they would enjoy sex on every Friday and Saturday regularly. Hilary Mantel has depicted some hidden aspects of the teenagers in this novel that they do so many things which remain hidden from their parents. Their relationship was so intimate that they would live freely without any shy from each other. Carmel remembers about it, "We walked about before each other naked, as if we were the fount and origin of the world" (157).

We come to know later how Carmel would enjoy sex with her boyfriend and it was hidden from the hostel authorities. Carmel's warden suggests her, "I like you,

Carmel, you're a very promising girl. You must put yourself first; establish yourself in life before you think of a husband and family" (178). When she was talking to the warden, she was missing the company of her boyfriend. She was anxious to have sex with him. She narrates it in the novel, "I wanted to run back upstairs, pull off my clothes and climb back into bed with Niall., who would by now be quite ready for me again" (178) and in fact, she also does the same as she reaches to her room again, "I cast off the fox fur, letting it slither to the parquest. We made love again in the single bed, its one-crisp sheets now damp and stained and twisting about our bodies like ropes" (180).

Niall liked her company and he expected her to marry him and he requested her to stay at his house at Christmas. After some time, there is break up between them. Likewise Karina also shares her sexual experiences but her experiences have been narrated when Carmel and Julianne talk about her. Carmel has noticed Karina's intimacy with the boys. Carmel and Julianne think that Karina is fulfilling her sexual desire from outside and she is not much choosy about her life- partner. Hilary Mantel writes that many girls enjoy their life like this and they do not face any problems in getting their lovers and husbands:

A number of such girls secured lovers and husbands at once, without the trouble of looking for them, and began upon tumultuous and dazzling erotic careers. Some needed just a year or two to blossom into women. Who occupied the normal amount of space and breathed their ration of air. (127-28)

Karina gets pregnant when she has sexual relationships with Roger and she comes to know later that Roger was a selfish boy who was using her only for pleasure and he had no attachment with her. Julianne being a medical student takes care of her

at the time of crisis. She has two boyfriends and neither of them was in love with her, “Both of them were somewhere above her in the complex hierarchy of medical students, and both of them had rooms in flats of their own” (78) and she says that “My advice to you is to get on the Pill” (78).

Carmel was in the relationship since last two years and Karina suggests her that she must be careful while making relationships with him. She says, “What I mean is, you ought not to get into a pleasure-cooker relationship” (79) and she can try another also but Carmel does not want to make new experiments. Lynette is another girl who is quite reserved and does not disclose her secrets with others, “Some people, like Lynette, never talked about their private lives” (169). But one day, she also tells frankly that she is also in physical relationship with Harrow. Thus, most of the girls who come in EIL are those who make experiments in love without the notice of their parents, face the problems and solve these problems themselves with the help of other girls. This enjoyment and new experiment due to curiosity makes their life miserable also. Sue can be called its best example.

Hilary Mantel has criticised the post-modern scenario in the novel because this type of unrestricted life can spoil the career of the girls and the innocent parents remain unnoticed what their daughters are doing in the educational institutions. The three girls who remain the main focus of the novel are Carmel, Karina and Julianne.

Hilary Mantel also presents some socio-economical aspects of the lower-middle class in this novel. The people who work in the mills and factories are generally the poor people. The closures of mills enhance the problems of these workers and their dependents. It becomes very difficult for them to meet the daily requirements and education costs. The parents of both the girls wanted that their

daughters may become Holy Redeemers. When they were purchasing things for the Holy Redeemer, they meet Lady Diana. All these girls belonged to a poor family and that's why they face the problems of lodging, boarding and clothing. We see how Carmel and Karina are seen struggling to get these basic things in their life.

Fortunately, Carmel lives in her house but Karina's family is unable to afford it. The arrangement of food and clothes also remains a problem for them. When Carmel faints in Tonbridge Hall after her college classes, the possible reasons behind it remains her personal problems such as the poverty conditions, twisted religiosity, zinc deficiency, tensions of her sexual life, etc. Julianne does not face the problems like other girls just because she belongs to a good family background and her father being a doctor fulfills all her desires but it is not in the case of other girls. These girls face such problems due to wrong policies of the government and due to some political references such as Margaret Thatcher's reign. The restrictions on these girls make these girls rebel against the moral codes set by the society.

Hilary Mantel has suffered from the problem of alienation in her life and this theme can be seen in her novels also. In this novel also, we see that the isolation is imposed on the girls living in EIL. Most of the girls who are studying here are mostly the only child of their parents except Julianne who has three brothers also. Due to this reason, these girls face isolation just because they do not get a friendly environment at their respective homes. These girls do not have somebody to share their feelings. Their parents belong to a working class and they remain busy to earn bread and butter for their family. That's why these girls are always in the lookout of someone who may give them a company.

Hilary Mantel has depicted this mental agony of the youngsters who feel

unnoticed, unwanted or ignored even in their family. In that condition, parents also cannot be blamed completely because they have the responsibilities to earn money so that the day-to-day requirements may be fulfilled and the children also demand their company. When they are unable to get proper attention in their home, they try to find somebody outside and that's the reason that these girls are easily entrapped by their boyfriends who do their brainwash and these innocent girls come to their words becoming emotional.

We see here that these girls easily accept each other as a friend just because they were feeling isolated. For an illustration, Karina's parents go to the mill and she remains alone at home. She feels suffocation at her home and the same is in the case of Julianne also. One day Julianne goes to her home and she brings some eatables but she was feeling very sad just because she was also feeling isolation at her home. Other girls in the hostel also face the same problems.

These girls think that they may ward off their isolation by having relationships with their boyfriends and it can mitigate their personal problems; but they forget the consequences of their relationships. When they become pregnant, their selfish boyfriends make distance from them and these girls are sunk into depression. When there is break up between Carmel and Niall, Carmel becomes isolated and she neglects her health also. The girls at Tonbridge Hall accept that they tell their room-partners in hostel to accommodate them into other rooms. Claire does not like it and Julianne spends her weekends out of the hostel so that Carmel and Niall may enjoy. Lynette does not tell about her personal life which shows her isolated personality.

Karina's mother also feels isolated due to her wasting disease and she is unable to recognise Carmel's mother. Lynette's death isolates her from other girls of

the hostel and their parents also. We see at the end of the novel that Carmel is reading a newspaper and her house has been separated by the pine trees and it is a symbol that she has been separated from her past.

There are so many changes we see in this novel. The novel depicts the childhood days, school, college and university life and finally, the married life of Carmel and Julianne. There are certain changes in the characters' lives in the hostel. The girls also change in the hostel just because they forget their background and try to live an imaginary life there. They deceive the college authorities and they violate the social, religious and moral restrictions imposed on them. These girls' enjoying sex even in their teenage also reflects that this is due to changes in their bodies. They take contraceptive pills in order to avoid unwanted pregnancy and if they fail in it, they try to solve it with the help of their friends. The nuns at the Holy Redeemer followed the moral codes of the academy and they would avoid using the words love and sex, etc. Hilary Mantel writes in this context, "But I must report that our nuns mentioned sex at all: love, never" (137).

Carmel's stay at a boy's house at Christmas denotes her immaturity. Moreover, her curtailing the meals and becoming an anorexic puts harmful results on her health. The change in Karina from twelve to seventeen has been narrated in detail depicting the change in her physical appearance. She looked like a little girl having a good shine on her blonde hair and has her dimpled and pinkly cheeks. At the age of seventeen, she turns dark and her hair turn brown.

The death of Lynette also remains a secret for others. At the time of fire, Karina does not unlock the door so that she may possess the fox-fur of Lynette. Lynett tells about this coat, "Oh, That's lovely! It suits you. Oh Karina, don't you think?

Doesn't it suit her? You're taller; you seem you can carry it off. My father bought it for me, and I do like it, but I wonder if it makes me look like Baby Bear" (58).

Carmel notices that she had key in her pocket but she does not allow her to reveal this secret. Consequently, Lynette dies and Carmel becomes very disappointed and falls at Karina's feet. The cold attitude of Karina also has been depicted in this novel. Thus, this novel depicts some dark aspects of the postmodern society.

Kim Forrester writes about this novel:

Even though *An Experiment in Love* was her seventh novel, it feels semi-autobiographical. The main character and first person narrator, Carmel McBain, comes from a poor Catholic family in northern England—just like Mantel—and she attends university in London to study law—just like Mantel. (*Forrester n. pag.*)

Thus, Hilary Mantel has written about the postmodern society how the person like Karina look like a friend but they are so selfish that they can even kill a person indirectly. In the present time, Jean Baudrillard, a great philosopher and theorist, says that now world is not a global village due to advance to science and technology. In this novel *An Experiment in Love*, most of the main female characters who study in the hostel are in the process of imitation. They blindly copy other girls and do what others are doing. These girls think that they are enjoying their life but in fact, they were just imitating others. In this novel, Carmel copies others and tries to do what the other girls are doing. These girls want to enjoy their life and they do not see the consequences of their acts. Mathew Selwyn argues about these girls:

An Experiment in Love (1995) by Hilary Mantel is the story of one girls' passage into womanhood. Carmel is an unexceptional girl from Lancashire, who finds herself studying Law at university in London in 1970, at a time of great social

upheaval. Having attended an all-girl Catholic school as a child, Carmel is green to the world, but in London she is joined by two fellow classmates from home: Karina, a distant and difficult girl from a European family, and Julianne, an accomplished young lady who becomes Carmel's roommate (Selwyn n.pag.)

Postmodern fiction narrates the unreality in its plot. The second novel of this chapter also is a postmodern fiction. Patricia Waugh observes, "Is it possible any longer to define postmodernism?" (289). Postmodern fiction depicts a radical break from some traditional bases and an avant-garde fiction has some new artistic forms. M. H. Abram writes in his book *Glossary of Literary Terms* (2006), "Postmodernism in literature and arts has parallel with the movement known as post-structuralism in linguistics and literary theory" (Abram 86). Though there are some major postmodern practitioners such as Michel Foucault, Jacques Derrida, Jean Baudrillard and Francois Lyotard. Among these, Baudrillard has written about different reasons under which the actions of the modern world have become unreal. He writes in *Simulacra and Simulation*, "This situation that forces the object to be without the subject or effect without the cause is understood to be the situation of "Hyperreal" (3).

Hilary Mantel's novel *Beyond Black* also deals with another aspect of postmodern generation. It also deals with a metaphysical world that is also the copy of the human beings because spirits/ghosts are the identical copies of human beings but the only one difference between them and the human beings is that they are not alive. Jean Baudrillard has also written how the postmodern world is replete with such deceptive things. Rex Butler also writes, "Baudrillard no longer claims to be impartial, objective, to offer a version of the truth. On the contrary, his work draws attention to its own fictionality, ingenuousness singularity" (7). Mike Gane writes,

“Baudrillard does have a privileged modality” (25).

Hilary Mantel narrates the life of a sorcerer or a medium named Alison Hart, the main female protagonist of this novel, who has the ability to communicate between ‘the airside’ and ‘the Earth-side.’ It is the perfect example of simulacra in this novel. The airside here means the world beyond which is the world of spirits, a black world which is beyond the human understanding and the other world Earth-side is our world in which we live. Eileen Pollard writes, “*Beyond Black* (2005) is a very different and complex novel by Hilary Mantel. It is about spirits and a medium” (12). Hilary Mantel writes about her profession:

She was a medium: dead people talked to her, and she talked back. She was a clairvoyant, she could see straight through the living, to their ambitions and secret sorrows, and tell you what they kept in their bed-sheet drawers and how they had travelled to the venue. She wasn’t (by nature) a fortune teller but it was hard to make people understand that. (8)

Alison seemed to fill a room even when she wasn’t in it. She was of an unfeasible size, with plump creamy shoulders, rounded calves, thighs and hips that overflowed her hair; she was soft as an Edwardian, opulent as a showgirl... (3). Alison tells Colette that she does not impose her thoughts on anybody. She says, “I don’t feel I have to convince anybody, personally. It’s up to them whether they come to see me. Their choice. There’s no compulsion to believe anything they want.” (98). Alison gets assistance from a manager named Colette. She joins Alison when she comes to watch a spirit show. Fay Weldon writes about Alison:

Alison, a size 22 on a good day, is a bridge between the living and the dead. She has inherited “the gift”, as others do the gene for playing the piano. Her prostitute

mother has a murdered, invisible friend, Gloria. Her grandmother's no better. Sometimes Alison gets it right, sometimes she doesn't, as she confronts her audience in scout halls and spiritualist churches. The dead tell her lies, and are as tricky as the living: channelling makes her ill; she is in constant pain. (Weldon n. pag.)

The novel opens with a monotonous tone and it gives the background regarding the dead. Hilary Mantel writes how the people, who have paid money for the shows, want good outcomes which we generally cannot expect from the dead:

There are nights when you don't want to do it, but you have to do it anyway. Nights when you look down from the stage and see closed stupid faces. Messages from the dead arrive at random. You don't want them and you can't send them back. The dead won't be coaxed and they won't be coerced. But the public has paid its money and it wants results. (1)

We face many difficulties in our life and human life is full of many challenges and obstacles. Still we need to go through the risks involved in it. Hilary Mantel writes about it, "This is our life and we have to lead it" (2). Human beings face challenges from other human beings and Hilary Mantel has brought out another nuisance in this novel i.e. intervention of the spirits in human life. Hilary Mantel writes that women have to face gender discrimination in the man-dominated society and every major decision is taken by the men of the family. The main protagonist of the novel Alison Hart also shares her problem, "It's no good asking me whether I'd choose to be like this, because I've never had a choice. I don't know about anything else, I've never been any other way" (2).

The novel *Beyond Black* depicts the supernatural world where she seems talking with the spirits. In this novel, Hilary Mantel deals with the supernatural

creatures such as spirits, ghosts and other things related to them. The appearance of the dead, their past life, their present state and how they feel etc. things can be noticed in this novel.

Messages from the dead arrive at random. You don't want them and you can't send them back. The dead won't be coaxed and they won't be coerced. But the public has paid its money and it wants results. (1)

There are many places where there are references of spirit guides. She gets good help from Morris who is her spirit guide. There are references of many spirits in the novel such as Gloria, Mrs. MacGibbet, Morris Warren, Donnie Aitkenside, Keith Capstick, Bob Fox, Maureen Harrison, Piekey Pete, etc. These dead people help the psychics at the time of the performance of the show. Alison, being the narrator of the novel, thinks about her life and family:

Bless all my great-grandmothers, whosoever and wherever they may be. May my dad rot in hell, whoever he may be; whatever hell is and whatever, let him rot in it; and let them please lock the doors of hell at night, so he can't be out and about, harassing me. Bless my mum, who is still earth side of course, and bless her anyway; wouldn't she be proud of me if she saw me in the chiffon, my nails lacquered, with my lucky opals glittering—would she be pleased? (12)

Hilary Mantel has also depicted how the people in postmodern society are engaged in such professions which leave a bad impact on their health. The people have to take any profession which may give them bread and butter. In Alison's case, she is engaged in this profession just because she could not get good education. Hilary Mantel writes about Alison's childhood, "When Alison was young she might as well have been a beast in the jungle as a girl growing up outside Aldershot. She and

her mum lived in an old terraced house with a lot of banging doors” (99).

One day Colette asks Alison a strange question and Alison also replies briskly. Here is the conversation that gives the glimpses of Alison’s life:

‘When you were a little girl, did you ever think you were a princess?’ ‘Me? God, no.’

‘What did you think then?’

‘I thought I was a freak.’ (160)

There are some low-level works which are done by the poor or the less educated people and the same happens with Alison also. She has to take the work of a medium just because she was ineligible for any good job. She remains constantly ill also. The story of this novel is dull and monotonous and the readers do not enjoy it because some unnecessary events have been added in it and the length of the novel is more than it required.

The title of the novel *Beyond Black* is metaphorical. In the novel, “black” has many implications as it connotes a different meaning here. The novel describes the ugly side of the world of the spirits as well as the black life of her characters especially Alison Hart. It is also an example of simulation. In *Beyond Black*, Alison keeps thinking about her past and she is not able to forget about the dark and bitter experiences of her life. She is unable to forget how her childhood was spent as an uncared and unwanted child. She feels that she is not needed by the world. Thus, the selfishness of the modern world has been depicted in this novel. The novel has many instances of simulacra. Alison’s adulthood is the copy of her childhood without an original. It is an example of simulacra.

Alison has been depicted as a broken woman. She does not find anybody in

her life who may support her. She thinks that this world is wicked. She was feeling much disappointed and then she meets Colette who is a divorcee and both the women wanted a new start in their life. Colette takes Alison's interviews and Alison also pours out the experiences of her life to her. Colette wants to publish a book on the basis of Alison's experiences. They got together one summer. Here is the conversation between them:

‘You could explain your psychic view of the world to me, and I could jot it down. Or I could interview you, and tape it.’

‘Wouldn't that be a bit of strain?’

‘Why should it be? You're used to a tape recorder. You use one every day. You give tapes of readings to clients, so what's the problem?’

‘They complain, that's the problem. There's so much crap on them.’ (49)

When Mrs. Etchells dies, Alison rings her mother and she hears that her mother is ordering Gloria to cook something for her while Alison knows it well that Gloria is already dead around thirty years back. “She had no doubt that the little lady was dead, in every meaningful sense” (102). Alison was merely five-year-old when the little woman Gloria first appeared.

When Alison is five-year-old, she notices a little woman and comes to know how dead may be helpful and co-operative. Here the little woman, Mrs. McGibbet, is a spirit who tells about her dead son, Brendan. She tells that she does not want to come between their private life of Alison Hart and her mother, Emmeline Cheetam. She tells, “My name is Mrs. McGibbet, darling. Would you like to have me round and about? I thought you might like to have me with you, round and about” (102).

The ghost, Mrs. McGibbet tells Alison about an incident regarding her son,

Brendan who is desirous to be the part of the circus and he joins it as a box boy. He is cut into pieces by MacArthur and Mrs. McGibbet's appeal for justice is not listened by the police or the authorities.

Mrs. McGibbet is generally called the little lady and she keeps enquiring about another spirit, Maureen Harrison. Her search comes to an end after meeting Alison. She meets and enjoys the company of Alison to end up with a positive note that human beings can make you disappointed while the spirits will live with us amiably giving you a little discomfort.

The spirits have been described in their general outfit and they have special characteristics and they look like they are also the part of the earth-side. They have a mixture of good and bad and there is just like a sense of competition among them and some of them become the best and the worst also.

Alison says that these spirits are unaffected and unaware of the time and space. The spirit of Morris does not want to leave Aldershot's house at Collingwood just because there are no fissures and the old furniture to stay and play mischief on. Hilary Mantel depicts the places where the fiends would be attracted:

The Fiends would be attracted to any site where there's diggings, workings, companies of men going about men's business, where there's smoking, betting and swearing; where there are vans running around and trenches dug where you could conceal things. (355)

Mart also joins the spirits after his hanging and Alison feels that it is an end of her good action. These supernatural creatures also share the feelings of the human beings such as greed, jealousy, lust and revenge. Morris rushes to men or women's lavatory; he talks that the other spirits have borrowed money from him; he kills Mart

when he tries to trespass his private place and has jealousy also for Colette who shares the flat with Alison. At one point, Alison tells Collette, “You see, I got to the point where I wanted money of my own” (132).

Hilary Mantel has delineated the supernatural world in its full swing in this novel. Through the conversations of the spirits and Colette’s recordings, Hilary Mantel tries to peep into the spirits’ past, present and future longings. There are incidents of quarrels which reflect the good or evil action performed by these spirits to affect other people’s lives. There is an order of seniority and superiority in this supernatural world. Some spirits deserve respect while some are considered as junior. The new spirits is sometimes tortured and is made to obey the orders of the senior spirits. There are conflicts among them but all these spirits show respect for a man Nick, Alison’s father.

The novel *Beyond Black* has so many mysterious elements in it. Our science has a different story regarding the creation of this universe. Every human being has to undergo different shades of life, bad and good days and the darkness and light in the form of night and day. It is a general statement to a child to frighten him with the name of ghost and as a child, this word “ghost” or “bhoot” remains every child’s lips.

Not only this, the darkness remains mysterious and it conceals so many secrets of the human brings and as well as of the supernatural world. Human beings also remain curious to know these secrets of the darkness. It is a myth that the devil spirits remain active at midnight in the darkness.

This novel narrates how the human beings have explored different shades of the modern world and it is going steps forward in the advance of science and technology and even after that he remains helpless to explore the mysterious world of

the 'air-side', that's why he remains inquisitive to know more about the black world.

In this novel, Alison Hart's story of life remains a sheer mystery as she does not know many things about her life such as she does not know who her father is. Even her mother also does not want to tell the name of Alison's father. She tries to know the name of her father and speculates who may be her father. She guesses about those people who saved her life and had relationships with her mother. She comes to know that six persons used to visit her but she knows that some of them would come to visit her with the blankets on their heads. She has sympathy for Mart who has mother and some step-fathers.

Alison Hart's occupation also remains a mystery in the novel and it remains the centre of the attraction for the scientists, theists, atheists, scholars and philosophers. Human beings believe that Nature Almighty believes that this world affects the mental state of human beings and everybody wants to know the future of his life. The fortune remains a mystery because nobody knows what will happen with a person in the next moment.

The novel *Beyond Black* has so many illustrations where the fortune is told with the help of the tarot cards, palmistry, astrology and *vastushastra*. Many people remain engaged in these occupations who tell the fortune of people by reading the tarot cards, by reading the lines on their palms, by telling the fortune on the basis of the *rashi* they are born in and in what sort of house the people live. There is a reference of the Chinese *feng shui* in this novel.

These psychics adopt different mysterious and amazing tricks so that they may attract people towards their profession. Such people remain active on the social networks, newspapers and media networks also. It was a good practice to help those

people who were in the trouble due to different reasons.

Hilary Mantel has criticised the novel on many grounds. She attacks on those people who have taken this profession only for their personal gains. In this novel, Silvana organises hen parties to break the relationship to torture other people and this step can be called heinous. Mandy also organises a psychic show with six other people and each presents the professionalism so that they may earn maximum money from this act.

Likewise Mrs. Etchells also collapses on the stage in a psychic show and she gets serious and ultimately dies. When she was unconscious, she speaks few mysterious things regarding Alison Hart, her past life and the spirits. Alison listens the recordings and she comes to know that the spirits have threatened Mrs. Etchells and they also talk about sharing their property not by their spirit guide, Pikey Pete. These incidences also remain mysterious in the novel.

Alison also hears the voice of a spirit in her attic when she was a child and the spirit would ask questions about another spirit. It was a strange kind of gift given by Mrs. Etchells to Alison that she was able to listen to the spirits and use them. Mrs. Etchells calls herself Alison Hart's grandmother. She further tells her that her son Derek is her father. Emmeline does not accept this fact and she denies. Again there is a mystery regarding Alison's father.

There are so many things related to Alison's life in this novel. She does not know her age, her father's name and the visitors who come to meet her mother in her childhood. Hilary Mantel also does not want to provide the answers of such questions and the novel ends with many open questions. Hilary Mantel does not want to provide the answer of many such questions in her other novels also and the same happens in

this novel also.

There are some mysteries which have been revealed through Collette's recordings. Sometimes she turns her tape-recorder on so that she may get the exact information from Alison. In this process, Alison tells some secrets unwillingly and during these recordings, the dialogues of the spirits also have been recorded to reveal the mystery.

Colette is a girl who lives at Wexham and wants to join and share a flat to expel Morris who is Alison's little dwarf spooky guide and she tries to get rid of her problems. Her relationship with her husband also remains a mystery in this novel. She ignores his personal mobile number and his relationship with Zoe also has been mysterious. When Collette goes to see the flat after seven years and she checks the bedroom and wardrobe, she finds that there was no sign of Zoe's belongings in the flat. Colette has doubt that there was Zoe in the flat.

Beyond Black depicts the world of the spirits that is quite different from the human world. There are some illustrations of the modern world in this novel and these two worlds are connected through the sprits and human beings. There are some events in the novel such as 9/11 Terrorist Attack, Lady Diana's death, Margaret Thatcher's Economic Policy, etc. There are so many other problems of the human beings which have been depicted in this novel. Alison comes to know about the death of Lady Diana in the month of September. Alison asks for hot milk and two paracetamol tablets so that she may tolerate this shock of death. She makes a call to Mandy so that she may attend Diana's funeral. Morris does not comment positively about Dina. The devastating consequences of the nuclear explosion have been depicted in this novel.

The advertising has not been in vogue until Colette's arrival to live with

Alison. After talking over the phone, Alison feels happy but Colette asks about videophones. She asks about the ad of sex-advice and lesbian anal fun projects. Colette comes to know about the death of some well-known people. Alison offers the references of the dying famous people and attracting spirit impostors such as Lennon, Elvism Glenn Miller, Napoleon, Cleopatra etc. Colette knows it well that:

Al hadn't been quite straight with her in those first few weeks. There wasn't necessary tie-up between what she said on the platform and the true state of affairs. Uncomfortable truths were smoothed over, before Al let them out to the public; when she conveyed soothing messages, Colette saw, they came not from the medium but from the saleswoman, from the part of her that saw the value in pleasing people. (151)

The novel also deals with some contemporary issues such as they drive north so that they may reach at Diana's funeral and stand on the bridge so that they may watch Diana's coffin, Collette remembers how she has taken her photos in *bikni* with Dodo and all these references tell about the contemporariness of the events and add a special flavour in the novel. Alison also gives a reference when Alison's soul conveys her love to her sons.

The novel also deals with the destruction of the natural resources such as cutting of the huge trees, the hustle and bustle of the huge machines such as JCBs. There are some other references such as Mart comes to Collinwood as a contact labourer, there is a sale deed of a flat in Wexham. Through Mart, the readers comes to know some serious problems of the orphans how the hooligans torture them to fulfill their interest and even the police also torture them and take them the pedophiles and threaten them that they will send them in exile.

Mart and his friend Pinto have no chances of improvement and they do not get

any security from the police. They have to live like refugees hiding themselves and going from one place to another. Alison tries to help him but unfortunately, he also becomes the victim of some vicious spirits.

Alison works as a bridge between past and present in the novel while Colette represents the contemporary world. She does not think about the unpleasant past with Gavin and accepts Alison's offer to become a manager. Here is the conversation between them:

'The way I see you now, you're dissatisfied, restless.' 'Yes.'

'You've reached a place in your life where you don't much want to be.' 'Yes.'

'You're ready and willing to move on.' 'Yes.'

'So do you want to come and work for me?' 'What?'

'Can you type, drive, anything like that? I need a sort of what do they call it, Girl Friday.' (84-85).

Alison tells her that she would not be able to give her much salary as she knew about her income and books but she tells her that she would feel much relaxed in this job. She says, "I think the schedule will be more relaxed and than in your last job. You'd have more leisure. You wouldn't get rich out of me. I'm not good for lottery numbers, or anything like that" (90).

Colette tells about her life and behaviour to Alison that she is a simple woman. There are so many things which happen in our life without our notice and they are bound to happen. Human beings have no control on these things. She says, "All you need to realize is that it doesn't matter what you think, it doesn't matter what I think—what happens, happens all the same. The only thing is, I don't do tests, I don't do tricks for people to try to prove myself, because I don't need to prove anything."

(91). She feels lost in life, “She did look like a woman who had lost her money: lost her lottery ticket in life, lost her dad and lost her home” (92).

Colette moves into Alison’s flat in Wexham. She takes a taxi from the railway station. The taxi driver was a young, smiling and dark. He was looking at her from the mirror. She asks the taxi driver how much amount she needs to pay. The taxi driver tells her that she should pay only what is written on the meter. The driver gives his card to her and tells her that he can help her if she needs his services in future.

After that Colette goes to Alison’s flat and the latter was waiting for her. Alison tells her, “I hope you’ll be happy. Do you think you can be happy? Come in. It’s bigger than you’d think” (142).

She does other works such as the settlement of the income tax, advertising Alison’s psychic shows and sharing a flat, etc. Her practical and contemporary nature can be noticed when she leaves Alison after seven years of living together to go back to her disloyal husband who does not stay with her. She seems to be an opportunist of the modern world while Alison keeps suggesting to her to do something good to exalt in it as well as in the spiritual world. Alison calls herself “a professional psychic, not some sort of magic act” (9) and she performs the psychic show with others but they are not familiar with the government rules and other formalities regarding the tax. They do not know much regarding the complete process of advertising and promoting their show. This type of psychic shows need a special emphasis on the part of the players:

Prediction, though she protested against it, was a lucrative part of her business. At the end of the day, she believed, you have to suit the public and give them what they think they want. For fortunes, the biggest part of the trade was young

girls....They hoped for a better boyfriend than the one they'd got—more socialized, less spotty; or at least who wasn't on remand.(8)

One day Colette goes to a psychic fair and Alison comes to know that she has many problems in her married life. Colette compares herself with a dog when she crosses Windsor Bridge and edged down Eton High School, "I am like the dog...I have an appetite. Is that wrong? My mum had an appetite" (86). Colette was upset because his uncle Mike was really her father. She tells it to Alison, "Because what you were saying, really, is that she was having an affair with my uncle under my dad's nose. Which isn't nice, is it? And she let my dead think I was his" (88).

When they meet second time, Alison offers her to work as a manager for her shows and Colette accepts her offer happily. She tries her best to make over of Alison's business. Thus, the spirit of co-operation of the postmodern society has been depicted through this agreement.

Having become a manager, she tries to complete all the pending government tax related formalities and after that, she focuses on the advertising of their business. Their advertisement gets a good response and she wants to pose her as a fortune teller but Alison feels reluctant to do it. Alison tells Colette that she cannot become a fortune teller just because it will be an act of deceit. She rejects her offer and she says to Colette that if she wants, she can teach her how to read the tarot cards and one should use intuition to interpret them.

As a medium, Alison performs her psychic shows and she tells the people that she can help the people with problems and those who want to meet their kiths and kins who have left the heavenly abode. The people want to communicate with the deceased and the whole idea remains a mystery. The spirits sometimes give her

wrong information and at times they make fun of her also. Colette thinks that Alison does not show professionalism throughout her life. Colette wants that Alison should write a book on the world of spirits and to record her views for her book. Hilary Mantel writes about her, “Alison was a genius with makeup” (5). After the publication of Merlyn’s book, she does not accept the invitation to take part in the psychic shows and it shows her negligence towards professionalism. People have no concerns with the reality and they want entertainment for which they are paid. Hilary Mantel writes how people have no concerns with their fortune:

Men, on their own behalf, were not interested in fortune or fate. They believed they made their own, thanks very much. As for dead, why should they worry about them? If they need to talk to their relatives, they have women to do that for them. (8)

Hilary Mantel has depicted the professional life of the postmodern world in this novel. She has tried to bring forth the idea how people relate professionalism only with making more and more money and there is less philanthropic action. People do not like to help other people and they want to earn maximum money through their professional exploits. In this novel, Alison does not understand the true meaning of her profession. She does not think that this profession may be a bit problematic to her but she adopts this profession just to make money. Hilary Mantel has taken up moving themes in this novel and such themes remain at the attention of media. Jean Baudrillard’s philosophical theories and concepts also become the topic for mass media. Angela McRobbie writes in this context, “If Baudrillard remains the scourge of media sociologists for his scrambled channel-flicking style of writing, Lyotard infuriates others by appearing to play philosophical games with ‘the fundamentals of modern thoughts’” (McRobbie 5).

There are some people who want to make money not only in those professions which are related to any celebration but there are some people who are engaged with the businesses of the dead. There are many pundits who are engaged in the last rites of the dead. People do not want to give them money but they have to give them because the last rites of the deceased are mandatory. Likewise Alison is also in such a profession where she gets money from the people who want to talk with their relatives who are no more in this world.

Alison sometimes thinks to help other people also. She discards her professionalism and she helps Mart to live in the shed to get involved in the police action. Alison becomes emotional in her profession and that's the reason, we can say that she is not completely professional. She gets involved with Mrs. Etchells and it shows that she prefers to help people before her profession. Mrs. Etchells also shows very emotional attachment with Alison and she considers Alison just like her granddaughter and Alison also does not forget it and she thinks to maintain this relationship throughout her life. Alison tells her mother to join the funeral ceremony of Mrs. Etchells. Her mother does not take her words seriously and she starts making fun of her and she does not accept that Derek is her father. Thus, we see that Alison becomes emotional at times while her mother shows professionalism.

Hilary Mantel has depicted the professional attitude of the human beings and not only this; we see that the spirits also show professionalism. In this novel, Mrs. Etchell's death remains in a well-manipulated and planned murder. Mart is also murdered just because he trespasses Morris' province and appoints other spirits so that they may carry out her orders. Morris leaves Alison when she comes to Collingwood, they debate over the forlorn spirit of Pikey Pete after Mrs. Etchells'

demise and all these examples show the professional attitude of the other-world.

Beyond Black also depicts some childhood memories of some characters. Alison Hart's childhood is miserable and there is not much change in her life. She also remembers her childhood memories and enjoys the childhood experiences she has enjoyed in her life. Her childhood has been depicted both in her home and in the school she studied. Once her mother was called in the school by the headmaster and she starts smoking without caring for the "No Smoking" zone. She asks if there is complaint about Alison. The headmaster tells her that it is not like any complaint. Alison's mother says, "Because my daughter is as good as gold. So if you had any complaint, it'd be up to you to get it sorted. Otherwise I'd have to get you sorted" (114).

Alison's mother, Emmanuel Cheetam, has been described as a sex-worker. She does not remember her date of birth and age. Hilary Mantel has written about her in details and there is no certainty about her age. The people who come to meet her keep an eye on her activities. She is saved by a spirit named Mrs. MacGibbet and tells about other things happening around her, "All remembers the childhood—she never had any money after school for burgers or chocolate, her mum keeping her short in case she used the money to get on a bus and run away" (6).

Alison remembers that she had no swimming suit when she studied in a school. She had to swim on knickers. She remembers how she was molested by her teacher Mr. Naysmith who used to sit near her. He would squeeze her knee and would touch her private parts. When she complained about it to the higher authorities of the school, the higher authorities also instead of blaming the teacher suspended Alison from her school. She remembers how even the police also did not help her. Alison had

a horrific incidence also and it has been narrated in these words:

‘I feel I was kept in a shed. I feel I was chased there, that I ran in the shed for refuge and hiding place, I feel I was then knocked to the floor, because in the shed someone was waiting for me, a dark shape rising up from the corner, and as I didn’t have my scissors on me the time I couldn’t even snip him. I feel that, soon afterwards, It was temporarily inconvenienced by someone putting a lock on the door; and I lay bleeding, alone, on newspapers, in the dark.’ (317)

Mandy asks Alison whether she was intoxicated when she took the decision to take Morris as her spirit-guide. Alison tells that it was a mistake committed by her. She tells many other problems of her childhood. She becomes the prey to mischief of Morris in her life and in the psychic world also. When she would go to school, he would seize her and cup her breast and she has to surrender. His behaviour does not change even after becoming a spirit guide. Alison’s childhood remains much dubious and she has to face many problems.

Due to her acceptance of the same, she becomes a stoic and Colette does not like it. She would think that Alison may become a non-complacent and it might take her to the highest post in the psychic world.

The novel *Beyond Black* deals with the isolation of the postmodern world. The novelist Hilary Mantel has depicted the other-world which is beyond human access but Hilary Mantel has made it possible through her characters. In this meta-physical world, the isolation remains one of the dominating themes in this novel. There are some characters and certain incidents which make this theme very dominant.

Alison also suffers from isolation as her profession as a medium and she suffers from isolation in her childhood also just because she takes extra precautions and she keeps her aloof from the eyes of her customers. Her room becomes like a prison to her and she is not able to spend her childhood like other children of her neighbourhood.

Hilary Mantel's novel *Every Day is Mother's Day* also deals with the same theme in which Evelyn Axon keeps her mentally-retarded girl under the four walls of her house. She does not allow her daughter Muriel out of the house when she comes to know that Muriel is pregnant. She keeps her inside the house to this extent that Evelyn conceals that her daughter has given a birth to a child. It remains a mystery to her neighbours. Likewise, Alison also remains inside the house without having contacts with other people just because her mother is in a low level profession of prostitution and she does not want the people may make her a target to use her body.

In this novel, Hilary Mantel describes Alison's profession as a median is not socially accepted. This profession is not liked by the people yet some people want to talk to their dead relatives. We have seen in the novel *Every Day is Mother's Day* in which Evelyn also communicates with the dead. Likewise Alison also belongs to such a profession which is not liked by the common folks. Even some people do not like such people and do not want to mingle with those who are not involved in this

business. Alison is accompanied by her spirit-guide, Morris who is quite mischievous. It is due to Morris' mischievousness, Alison remains alert and isolated.

Alienation of the postmodern generation emerges as a recurring theme in this novel. Colette also has been depicted as an alienated self. Though she is married to Gavin, yet she is quite unhappy with her married life. When Alison offers her to become her manager, she accepts it and becomes her partner for seven years so that she may lessen her grief of isolation. Alison gives her full liberty to take any step so that they can expand their business which leads them to share a flat at Collingwood. The flat symbolises isolation. It has been depicted as a symbol as we see in V. S. Naipaul's novel *A House for Mr Biswas* where house symbolised Mr Biswas' identity. In the poem "Fire and Ice", Robert Frost has taken "fire" and "ice" as a symbol of description of human civilisation. In Henric Ibsen's *A Doll's House*, the Christmas tree, macaroons, stove etc. have been used as symbols. In this novel also, the house symbolises isolation just because nobody will come to share the feelings of sorrow or happiness. Jean Baudrillard also gives an image of four revolutions in the process of transformation from the real to the hyperreal. We can relate his four orders with our dream world. We can relate our dreams to the dominant order and the insights about our relationship with the signs and symbols. Baudrillard says that when people are engrossed in the simulatory experience of any dream, then the relationship with the outside world does not remain important.

Alison has the same feelings as she thinks about her past. This isolation instigates her to do some positive action. Mart's forced isolation also has been depicted as a good opportunity to exalt herself. She starts helping Mart by allowing him into her shed as a shelter, gives him food and treatment. After this behaviour, he

starts feeling much better as the neighbourhood starts complaining about his whereabouts which denotes their passive and non-cooperative temperament. Collette has warned about him and she is not ready to take any responsibility regarding Mart.

Alison's mother Emmeline also seems to be a happy person just because many people come to meet her and she seems to be surrounded by many people but these people are merely selfish who just come to play with her body. Hilary Mantel has depicted the pictures of the widow women in the postmodern society who become helpless without their husbands. It becomes very difficult for them to run the family and they must have to sell their bodies. In the selfish world, nobody understands their pain just because the people who give money start considering them merely a tool of enjoyment. They think that they must use them so that they may utilise their money they have given for this act. In this context, Alison's mother also feels lonely at the end of her life. She wants to save her daughter from the mud of sexuality. She thinks that her daughter may have a safe zone.

Colette's husband is untrustworthy and he is such kind of person who cannot be trusted upon. They have estranged relations and it also becomes the cause of isolation for this couple. They decide for separation for seven years and they get united again after a huge gap. Her husband Gavin also remains alone during these years though he has pretended to keep a model Zow as a paying guest.

She met Gavin at an event. He was an itinerant software developer. He would keep his tie in his pocket and tugged his shirt away from his skin. At the first meeting he seems to an interesting fellow, "She noticed the black chest hairs creeping out of the open top button, and the beads of sweat on his forehead. He seemed the very model of a man" (53). She introduced herself to him and he also shows his interest in

her. He says, “Well, Colette, you’re not a bad- looking girl” (53). She gets attracted toward him and he also takes interest in her. Colette’s skin was soft, she had sound teeth, straight limbs and small hips.

They planned about their marriage and this took six months in the planning. They did not have many friends there. That’s why they invited everyone they knew there. She would sometimes have the urge to run downstairs. This marriage brings few movements of pleasure to the couple but unluckily, there are some weak points even in good relationships, “The wedding was designed to be exhausting, towering value from each moment they had paid for” (54). They were enjoying their married life as the time demanded. Hilary Mantel writes, “It was no particular sexual incompatibility that had broken up her marriage: Gavin liked it on Sunday mornings and she had no objection” (56). Gavin would enjoy and play with her and soon they come to realise that this relationship will not sustain for a long time. Later Colette tells Alison that their relationship was broken to this extent that Gavin did not pay any attention to Colette. In one conversation, Colette tells Alison, “You see, Gavin, he did not care if I was raped or anything” (282).

Mrs. Etchells is an old and experienced psychic and she has to marry a policeman. After her death, other psychics visit reveals her miserable isolation. Alison’s friends also want a remedy so that they may be able to overcome their isolation. All this represents their urge to find a kind of comradeship so that they may not become isolated. Alison experiences this show and she doesn’t want to become a part of it.

Mart’s isolation can also be called a socially induced isolation. He was tortured along with his friend by youngsters and by the police. He is helped to

overcome this isolation by Alison. We can say that society kills him keeping him isolated and the spirits also relieve him throughout this situation to make him join them in the other-world. It very clearly suggests the difference between the other-world and the human world.

Hilary Mantel has projected the family life and relationships in her novels. In this novel also, she has depicted the family life and the relationships of human characters and spirits. Alison's childhood, family life and her relationships with different characters have been depicted in this novel. Her mother, being a prostitute, is involved with so many people that even she does not know who is Alison's real father.

Thus, Hilary Mantel has depicted the themes of isolation and alienation through different images. Sometimes these images pervert the realities and many realities have been masked by Hilary Mantel in this novel while depicting the world of spirits. All these depict various forms of simulacra. Jean Baudrillard aptly writes in this context, "...Power is no longer present except to conceal that there is none" (Baudrillard, 1994: 181). It is also automatically understood that these images have no lucid relation with the reality and it is its own Simulacrum. Jean Baudrillard writes in *Simulacra and Simulation*:

The real is produced from miniaturized cells, matrices, and memory banks, models of control—and it can be reproduced indefinite number of times from these. It no longer needs to be rational, because it no longer measures itself against an ideal (Baudrillard, 1994: 2).

As a child, Alison was not happy just because of her mother's profession. She finds the environment of the house much strange, "As she lay in her little bed at night

the doors banged and sometimes the windows smashed. People came in and out. Sometimes she heard laughing, sometimes scuffling, sometimes raised voices and a steady rhythmic pounding” (100). Her mother was doing her work from her home and that was the reason that Alison was observing everything as a child. She was not able to know exactly what was going on there but she could easily understand by seeing the strangers in the house that there was not something good happening there. Her mother’s get up and make up present hyperreality in its best form. Hilary Mantel narrates how the people would come to meet Alison’s mother:

Sometimes the men were there in crowd; sometimes they swarmed off and vanished for days. Sometimes at night just one or two men stayed and went upstairs with mum. The next day the bunch of them was back again, teething beyond the wall at men’s private jokes. (100)

Alison has been depicted as an unwanted and uncared child who does not have a proper identity and claim on the earth. Her mother’s profession has remained a big stumbling block in her life. Theodore McCombs writes about Alison:

In *Beyond Black*, the Spirit World is all too real, if surprisingly trivial, and Alison does commune with the dead, though this does not exempt her from the canny guesswork and little frauds that keep a good psychic stage show working. (McCombs n. pag.)

Alison does not feel good when she notices the people coming to her mother and she remains locked in the attic of her house. Being a child, she does not know much about the intentions of the people; still she knows that all these things are not fair. Her mother is in such a profession in which women have no concerns with education. Her mother also does not know the value of education. She fails to provide

the basic facilities to her daughter. Alison does not have a swimming suit and she cannot attend her classes on time. People try to seduce her when she comes to her house. After some time, she starts thinking that these things are very common for her and she starts accepting all these incidents as a part of her life.

Alison's life is not much better than an orphan. She does not have good relationship with her mother also just because their thinking does not match. We see that in the novel *Every Day is Mother Day*, Muriel also does not have good relationship with her mother just because Evelyn also does not provide her basic facilities and freedom and keeps Muriel locked inside the house. In *Beyond Black*, Alison changes her name not after her mother, but after a different name. She tells her mother that she is going to change her name from Cheetham to Hart just because she finds her family life much disturbed. In fact, freedom emerges as a main motif in this novel and Carmel's tour to the hills indicates that she wanted to live a free life:

In summer when I was a small girl, we would take a bus to the outskirts of the town, and walk in the hills, rambling along the bridle paths in clear green air. We were above the line of the mill chimneys; like angels, we skimmed their frilled tops.

(11)

In fact, Hilary Mantel has written few novels which deal with the poor families and the poverty of her characters either leads to estranged relationships with their parents or the characters go on a wrong track. We see that in the novel *An Experiment in Love* wherein Carmel and other girls in the hostel starts having physical relationships with other boys just because they want to enjoy their life. Their poor families fail to provide them basic facilities and even their fees also get delayed that's why these girls try to seek pleasure out of their home.

In *Beyond Black*, the conjugal relationships between Gavin and Colette remain estranged. Though they live under the same roof of their flat, yet they have no trust on each other. Gavin does not give his mobile number to Colette just because he thinks that their relationship may not last for a long time and there are chances of break up between them. He does not want that Colette may disturb him after their break up. That's why he does not share his mobile number with her. Colette prefers to join the psychic show to make her future. Alison notices several times that Colette thinks about her husband Gavin. Her husband calls to her and he says that he wants her permission to keep a model, Zoe as a paying guest-cum-partner in her flat. After seven years when she gets back to her husband Gavin, she does not find any trace of Zoe there and starts again her family life with Gavin.

Hilary Mantel's novels deal with the progress of her characters. A certain kind of change and progress can be seen in her characters. Her characters' childhood life and young age are depicted in her novels. Likewise in this novel also, we see the panoramic view of Alison's life from her childhood to adulthood. The virtues and vices of the human beings have been depicted in this novel. Human beings live on the earth till their last breath and they become spirits after their death.

Alison's character cannot be called a round character but we see a good development in her life. She has her links with both the worlds. She attends her school but she drops her studies just because her mother does not pay much attention to her studies. She pays less attention to her daughter and she remains busy attending and satisfying her customers. Mrs. Etchells sympathises with Alison and she becomes a psychic accepting a spirit-guide like Morris that troubles her in future.

Alison becomes a professional when Colette also joins her in her work. This

change remains for seven years and this change remains transitory and they have the difference of mentality regarding Mart's shelter. After Colette departure, there is less development in her life. Alison thinks to help Mart because he is an orphan but the society does not like this change. Ultimately, she accepts it as a course of life and she is accompanied by two spirits revealing disbelief in the earth-life and air-life.

The health of Alison's mother does not remain good and she starts taking medicines.

Alison asks questions from her.

'Alison?'

'Yes . . . Are you still taking pills?' 'Off and on.'

'You see your doctor?' 'Every week.'

'You have been in the hospital at all?' 'They closed it.'

'You all right for money?' 'I get by.' (212)

Hilary Mantel's novel *Beyond Black* also depicts some autobiographical elements in it. There are so many incidents in the novel which depict that this novel has similarity with Mantel's own life. Alison's character has been depicted like any girl of the present world who takes the familial and social orders as hindrance in her enjoyment. She judges everything not on the basis of her education but on the basis of her experience. Alison says, "I never had religious education. Not after I was thirteen. I was always made to stand in the corridor.... I know the difference between right and wrong. I'm sure I always did." (340-341).

Claire Armitstead writes about this novel, "*Beyond Black* is a darkly comic account of clairvoyancy applied in the grim new towns of England's motorway wastes; a ghost story that is also a beyond-black account of the adult mind's struggles

to live with childhood trauma” (Armitstead n.pag.). Eileen Pollard and Ginette Carpenter write, “Mantel’s fictional strategies are thus akin to a skilled pathologist, slicing incisively to expose the skull beneath the skin” (25).

Baudrillard’s term ‘simulation’ refers to the idea of creating a reality, but one must know that it is not the reality but a reproduced reality. This simulated reality seems to be real and it cannot be separated from simulation. Simulation dominates the real and ‘the real have the chance to produce itself’, because simulation is all there is. (Baudrillard: *Simulacra and Simulation* 2). The characters in *Beyond Black* have been tried to project as real but they copy other people and want to become successful in their life. Hilary Mantel’s gothic fiction *Beyond Black* deals with the simulacritic issues; but in fact, it is far removed from reality. The spirits have been depicted doing different tasks and carrying out the orders, but in fact, it cannot be real. Science does not believe on the world of spirits which Hilary Mantel has depicted in this novel.

In hyperreality, people do not live their natural life; in fact, they have to show off what what are not. Baudrillard also writes that they do not act like a human beings; in fact, they work like a machine and the life of the hostel girls and Alison’s mother is just like a machine in order to please their partners.

Conclusively, both the novels *An Experiment in Love* and *Beyond Black* deal with some female protagonists who are seen living their life in a different way. Carmel is representative of every modern middle-class postmodern girl who considers the family environment a burden to her because a girl is not able to live an independent life. She has to follow the instructions of her family members and well as society. She finds herself helpless to take any independent step. Jimmy Long remarks, “Most of us in the postmodern world are changing from belief in progress to

resignation in the face of societal cynicism. We are living in the time of despair” (120).

Hilary Mantel’s novels provide fertile ground for examining the subversive elements of reality as contemplated through Baudrillard’s concepts of simulacra, simulation, and hyperreality. Each selected narrative reveals a tapestry of layers where the reality is often a manufactured construct, inviting readers to question their perceptions and understandings of truth. Mantel’s work does not just depict a world where reality and illusion are indistinguishable but also compels us to acknowledge the dizzying complexities of contemporary existence.

Through this analysis, we gain insight into how Mantel’s layered storytelling serves not only as a reflection of postmodern challenges but also as an exploration of the human condition, forever oscillating between the real and the facsimile.

Chapter 6

Conclusion

In many parts of the world, the decline of traditional institutions, such as religious organizations and unions, has led to a sense of detachment from broader societal concerns. People are more likely to prioritize personal goals over public ones, leading to a fragmented society where individuals are disconnected from the larger social fabric.

The result is a world where people increasingly prioritize their own comfort and well-being, often ignoring the struggles of others or the long-term consequences of their actions. For example, the growing wealth inequality and environmental degradation seen today are, in part, the result of people's self-centered choices, such as unsustainable consumption patterns and the prioritization of short-term profits over collective welfare.

In exploring the portrayal of postmodern societies within the body of work produced by Hilary Mantel, it becomes necessary to employ the theoretical lens provided by Jean Baudrillard's concepts of simulation, hyperreality, and the implosion of meaning. Mantel, through her novels, offers nuanced insights into the lives of her characters set against the backdrop of contemporary societal structures permeated by capitalism, consumerism, and cultural fragmentation. By analyzing *Every Day is Mother's Day*, *Vacant Possession*, *Eight Months on Ghazza Street*, *A Change of Climate*, *An Experiment in Love*, and *Beyond Black*, this study elucidates how Mantel's narrative strategies reflect and critique the complexities of postmodern existence.

One of the most salient themes across Mantel's novels is the disintegration of reality and the prevalence of simulacra—representations that replace the real. In *Every Day is Mother's Day*, for example, the protagonist's increasingly unstable psyche mirrors the blurred boundary between the real and the imagined. Mantel's characters often find themselves trapped within narratives crafted not by their desires or self-identities, but by societal expectations and imposed roles. The oppressive familial dynamics in this novel serve as microcosms of broader societal structures, showcasing how individuals can become simulations of themselves, masking deeper truths in favor of socially approved personas.

Similarly, *Vacant Possession* further explores this theme through its depiction of suburban life, a landscape that symbolizes the hyperreal: a place that conforms to the ideals of comfort and normalcy yet is riddled with underlying tensions. The protagonist, Moira, attempts to escape her past and its burdens, while her surroundings exemplify Baudrillard's idea of a hype of reality where the signs of culture and consumerism paralyze genuine human connection. The simulacra of suburbanites can be seen as an embodiment of postmodern alienation, where the façade of community and belonging unfolds into an individualistic quest that ultimately leads to emptiness.

Hyperreality manifests strongly in **Eight Months on Ghazza Street**, offering a compelling commentary on globalization and the commodification of identity in a postmodern context. Through the experiences of the protagonist, Mantel illustrates the conflict between personal narratives and the public discourse shaped by media representations of conflict and suffering. The protagonist's journey becomes a project of self-creation in a society where reality is saturated with media-driven

interpretations of authenticity. This tragically illustrates Baudrillard's argument that we live in a world governed by signs and images—our engagements with reality shaped by representations, often leading to a disconnect from genuine human experiences.

In this respect, consumer culture plays a vital role across Mantel's work, emphasizing how postmodern individuals navigate their identities within the marketplace's vast and often superficial offerings. *A Change of Climate* serves as a poignant reflection on this theme, subtly critiquing the notion of salvation through consumption and the moral complexities of environmentalism. The depiction of characters materially engaged yet existentially adrift showcases how consumer culture ensnares them in a hyperreal existence, where earthly and spiritual quests become commercialized experiences devoid of substantive meaning.

As Baudrillard posits the disintegration of the distinction between reality and images, Mantel's narratives delve into themes of subjectivity and the fluidity of identity, reflecting postmodern ambiguities. In *An Experiment in Love*, the protagonist grapples with her evolving sense of self amid societal expectations and personal ambitions. This adds layers to Baudrillard's arguments on the implosion of meaning, as characters oscillate between authenticity and simulation. Their identities transform with every decision, influenced by societal pressures that reflect a broader commentary on gender, ambition, and the search for self in a world rife with competing narratives.

Beyond Black extends this examination, portraying the protagonist's grappling with success and failure and illustrating Baudrillard's beliefs about signs losing their connection to the real. Here, Mantel presents a narrative where the supernatural blurs

with psychological realities, representing the inner turmoil of characters haunted by their past choices and aspirations. The interplay between societal constructs and personal experiences exemplifies the struggle for authenticity in a world of manufactured experiences and self-images.

Violence, in various forms, emerges as a recurrent motif in Mantel's work, serving a dual purpose as both a reflection of the postmodern condition and a critique of societal norms. In "*Eight Months on Ghazza Street*", the characters' attempts to navigate violent circumstances speak to the moral ambiguities in a world where ethical boundaries are perpetually shifted, akin to Baudrillard's idea of an ethics without penalty. This exploration highlights the extent to which violence becomes a normalized component of life in a hyperreal society, where the media inevitably desensitize audiences to the suffering depicted.

In the narrative of *Vacant Possession*, social and psychic violence plays a pivotal role in understanding familial dysfunctions, where the emotional landscape reflects deeper societal malaise. Mantel portrays how fear, paranoia, and anxiety shape the characters' existence, illustrating the violent undercurrents present in a supposedly calm environment. The intricacies of emotional violence in the domestic sphere echo Baudrillard's thoughts on the mediatization of existence, suggesting that beneath the semblance of normalcy lies an underlying potential for disruption.

In the introductory chapter, the aims and objectives of the study were mentioned and it has been tried to achieve all the aims and objectives of the study. The first and foremost objective of the study was to explore the postmodern society in Hilary Mantel's select novels. Six novels have been taken in which the actions of the

postmodern society have been depicted. Jean Baudrillard's terms simulacra, simulation and hyperreality also have been applied on Hilary Mantel's select novels.

The novel *Every Day is Mother's Day* is a critique of the postmodern British society in which Hilary Mantel has depicted that people do not care for other persons in life. The fragmented and alienated selves have been projected in both the novels and this is the reality of the postmodern world. Evelyn Axon, the mother of Muriel, has been depicted as an eccentric woman who feels shocked to hear the news of her mentally-retarded daughter's pregnancy.

Evelyn is a widow who lives at 2, Buckingham Avenue, London and her house is haunted by some spirits who come to communicate with her at her invocation. These two characters and some supernatural powers have been depicted by Hilary Mantel in this novel. Evelyn deals with such a profession that demands not much intervention of the neighbours. She does her work silently and that's the reason, she does not allow her daughter to go to attend her classes and even the entry of the neighbours is also prohibited by Evelyn.

The novels *Eight Months on Ghazzah Street* and *A Change of Climate* also deal with the diasporic issues just because the main characters of these novels go to a different place and they find their new places very shocking to them. In the novel *An Experiment in Love*, the young generation has been at the focus by Hilary Mantel. Through the main character Carmel Macbain and her friends at her hostel, Mantel has tried to show how the modern generation does not care for the social rules. These poor girls enjoy sex in the hostels with their boyfriends at the name of enjoying their life. In the next novel *Beyond Black*, Alison Hart and her mother's characters remain important. The relation between the earth-side and the air-side depicts the

metaphysical world. Alison Hart's mother is a prostitute and she tries her best to attract more customers for her instead of sending her daughter to school.

The last two novels which have been taken for study also deal with some secrets and mysteries. In the novel *An Experiment in Love*, Carmel and her friends are studying in a London university and they belong to a lower-middle class. They belong to such a poor family that their houses do not have the facilities of the bathrooms and washing machines. The parents of these girls work in the mills and factories and they do not get their wages on time. Hilary Mantel has depicted the struggle of the working class and especially women, and the exploitation by the mill owners. Wright writes:

The 'history from below' school of historiography, especially in its feminist incarnations, has systematically demonstrated that the times and temper of a period may be charted with reference to an illustration of life chances, labouring life and indeed the class struggles by which it is often symbolized. (44)

When Carmel was being sent to the hostel, she does not have ample clothes to wear. Her mother would stitch her clothes and her father was merely a clerk and it was very impossible for them to make both ends meet.

These girls want to enjoy their life without any restrictions. They enjoy sex in the hostel with their boyfriends who cheat them when these girls become pregnant. However, they get help from other hostel friends. The postmodern selfish world has been the main concern of Hilary Mantel's novels.

In another novel *Beyond Black*, we see Alison Hart who is a medium by profession and like Evelyn of *Every Day is Mother's Day*, she also communicates with the spirits. She also belongs to a very poor background. Her mother is a prostitute and she does not value the importance of education in life. Alison Hart has

to face many difficulties in her life. The title of the novel *Beyond Black* itself denotes the blackness and bleakness of human life.

While dealing with the life of the postmodern society, the readers come to know that Hilary Mantel's works are replete with the autobiographical elements. So far as Hilary Mantel's *Every Day is Mother's Day* and *Vacant Possession* are taken from those perspectives, we come to know that both the novels are based on the personal experiences of Mantel's life. In the novel *Every Day is Mother's Day*, we come to know that Hilary Mantel also did not have good relation with her mother. The social service work is also part of her life. The loss of the child in the novel also signifies the permanent loss of the children due to her gynecological disease. The novel *Vacant Possession* also has the glimpses of the hospital where she worked. Likewise, *Eight Months on Ghazzah Street* and *A Change of Climate* are also based on her foreign trips. She lived for eight months in Saudi Arabia due to her husband's job and saw the discrimination with women by the natives and the Kingdom of Saudi Arabia. After that she wrote *Eight Months on Ghazzah Street* based on her first-hand experience,

Hilary Mantel's works emphasise on the depiction of the postmodern society and the researcher has applied John Baudrillard's theory of simulacra, simulation and hyperreality in this study. While reading the characters in Hilary Mantel's novels, readers find that the characters are not the real characters; instead they are the fancy of the writer's mind. Some characters are based on her life and have some similarity with her life, thus we find that these characters present the copy of her life or the contemporary society. Some incidents have been depicted which have happened in the remote past but Hilary Mantel has presented 'the copy of the copy' in her novels.

According to Baudrillard, “We cannot imagine how much the virtual as though running ahead of us has already transformed all the representations we have of the world” (Baudrillard, 2002: 108). Jena Baudrillard’s *Simulacra and Simulation* also relates the images and signs and how they related to the present day. Baudrillard claims that modern society has replaced the reality with signs and symbols. He says that even human experiences are the simulation of reality rather than reality. Jean Baudrillard’s *The Perfect Crime* (1996) is a penetrating examination of some vital facets of the social, cultural and political life of the ‘advanced democracies’ in the late 20th century. Hyperreality is “the blurring of distinctions between the real and the unreal. The prefix ‘hyper’ signifies more real than real whereby the real is produced as per model” (Best and Kellner, 1991:119). In this way, Baudrillard’s theories also have been applied on her works.

Hilary Mantel’s life in London and different parts of the world gave her the platform to depict the postmodern society in her novels. The seeds of depicting the contemporary society are germinated when a writer visualises and experiences different social activities in the surrounding environment. Writers are also human beings and they cannot separate themselves from the society. In fact, writers are the indistinguishable part of the society because their words have the power to bring changes in the society. Writers have divine thinking and they can bring miracles in human life.

Hilary Mantel is also no exception. Being social, she also remained in the society and she observed her family and society, and the same material has been depicted by her in her novels. Hilary Mantel’s works give a reflection of the family in which she lived and spent her childhood. If we put her historical novels aside, we can

generally find that the glimpses of her personal life, directly or indirectly, can be seen in her novels.

There was an important factor that remains important due to which we can see the variety in Hilary Mantel's novels. Hilary Mantel's every novel is different from other novels. We can generally see that in her novels *Every Day is Mother's Day* and *Vacant Possession* and *Wolf Hall* and *Bring Up the Bodies*, the second novel is the continuity of the previous novel. Yet both the novels are quite different in their setting, characterization, theme, plot and style. This variety can be universally seen in her novels. Therefore, it is difficult to label Hilary Mantel as what kind of novelist she is. Silvia García Hernández writes in this context:

Hilary Mantel is a rich and versatile writer indeed: she has written social novels, historical novels, she has dealt with postcolonial and feminist issues; she has done travel writing, has written short stories and collaborates with specialized publications with reviews and articles. That is the reason why it seems impossible to classify her in a main literary trend or genre. (Hernández 110)

Moreover, there was another factor that also remained helpful in the depiction of the postmodern society in her novels. It was her ambitious and inquisitive nature. It was her over ambitiousness which motivated her to write absolutely different sort of novels which may give her instant publicity and commendation. That's another reason that instigated her to write such novels which distinguish her completely from other novelists.

Hilary Mantel did not like to get labelled as a particular kind of novelist. She did not write her novels only on the basis of gender discrimination like many other contemporary writers just because she did not want to like that people may know her

as a feminist writer. It was her ambition to be successful as a writer with different ideas and themes in her novels so that maximum people may reach to her novels. Hilary Mantel studies the structure of a novel and she did experiments with plot, characterization, setting, style and different themes in her novels. Other novelists worked only on few ingredients on the novels while Hilary Mantel focused on every aspect of the novel.

There was one more factor that helped her in the depiction of the postmodern society in her novels and it was her tour at different places in various countries. Her stay at different places also became one of the dominant reasons for the variety in her novels.

Hilary Mantel lived in Saudi Arabia for four years and in Jeddah for eight months. She also spent five years in South Africa. The culture and environment of these countries also left an indelible impact on her psyche because the environment in both the countries was quite different from the United Kingdom. She had to live like an outsider in these countries. She was shocked to see the gender discrimination in Saudi Arabia. It was just like a different world to her because women were kept under strict restrictions there and only men are dominant. Her novel *Eight Months on Ghazzah Street* gives ample illustrations of this culture. Her novel *Eight Months on Ghazzah Street* is based on her Saudi Arabian experience and *A Change of Climate* has been written on her South African stay.

Her other novels and part of this study *Every Day is Mother's Day*, *Vacant Possession*, *Beyond Black* and *An Experiment in Love* are set in her native city London. In these novels also, she has written on the variety of themes. The readers can see how Hilary Mantel's these novels present the panoramic pictures of the

postmodern society which is diverse and versatile and so are the themes of Hilary Mantel in her novels

As far as Hilary Mantel's writing style is concerned, Hilary Mantel is an experimental novelist and a diverse personality and that's why this trait can be easily noticed in her writing. By the way, there are few particular characteristics of his writing style which need to be mentioned.

Hilary Mantel does not like monotonous and tedious material in her novels. She always focused on the quality of the contents and always emphasised on the main ingredients of the novels. That's the reason that her novels deal with a distant theme and Hilary Mantel's each novel remains different from the previous one.

One more remarkable characteristic of Hilary Mantel's writing is that Hilary Mantel focused to reinvent herself through her writings. Her writings deal with those aspects which are totally striking and appealing for her readers. She studies the theme and contents of her proposed novels properly and only after that she starts writing. Her novels deal with those aspects which are very important from the point of view of a reader and an expert. If we talk about her historical fiction also, she has written every event and incident of her character so accurately that there is no choice of any mistake. Thus, we can see that Hilary Mantel's writing is flawless and excellent and it can be seen in her novels.

Hilary Mantel writes such kind of material that may remain fresh even after years of its writing. That's why she picks such themes which are liked by maximum number of person. She always plans to reinvent herself. Her innovative ideas make her famous and her focus on the quality of the contents also adds additional value in her novels.

Hilary Mantel compares her works with the flowing river and she does not want to stop like a pool because the stagnant water of the pool starts stinking after some time while the flowing river and fountain water remains always fresh and it is liked by all. Likewise she wants to flow like a stream from one place to another and she adds the flavour of different styles and themes in her novels. She has depicted the postmodern society in her novels so wonderfully that every reader likes it. Hilary Mantel's characters also give a broad idea of the people of the postmodern society. After reading her novels, one can easily judge that Hilary Mantel has primarily written about the female characters in her novels except historical fictions. Her female characters present a broad idea of the postmodern society.

Hilary Mantel has used autobiographical elements in her novels. It is clear that her novels are the capsules of gender issues and the family disturbances, identity crisis and her characters seem to be fighting for their identity. She had depicted the middle-class and lower middle-class in her novels. However, her historical novels deal with some prominent figures having their lineage with the royal society.

A purview of the modern society and the negative impact of modernism can be seen in her novels. She has criticised the social evils of the modern society. The disintegration of family due to selfish motive is also a recurring theme in her novels. Her novels depict the trial and tribulation of the female protagonists of her novels.

Hilary Mantel has to go to different countries due to her husband's job and the impact of that country is also seen in the form of settings of her novels in different countries. Her novel *Eight Months on Ghazzah Street* is set in Saudi Arabia and she felt that the Saudi Arabian environment was stifling for a woman like her. Jean

Richardson writes that Mantel's narrative "recreates with menacing brilliance the chilling isolation of life in Saudi Arabia" (61).

Nick Dennison also describes that Hilary Mantel's novel *Eight Months on Ghazzah Street* is "most overtly political novel," as it is "filled with a sense of outrage at the Saudi social system and Western willingness, for financial reasons, to turn a blind eye to its human rights abuses" (98). She personally realised the pain of being an expatriate woman while living at Saudi Arabia. Perceptibly, Hilary Mantel calls it a "very unpleasant" and "the worst experience of her life as well" (Molino 235).

Hilary Mantel has used English proverbs in her novels such as "A stitch in time saves nine. Too many cooks spoil the broth" (99) etc. She has adopted different methods while writing her books. We see that Hilary Mantel's first book *Every Day is Mother's Day* has been written in epistolary style. The story has been depicted through letters and the character Muriel does not speak even a single dialogue throughout the novel.

Hilary Mantel's novels are filled with supernatural themes and that's why the spirits and ghosts also have been depicted as characters. Her female characters invoke such spirits. We see in the novel *Beyond Black* that the spirits are working for Alison Hart. These are those characters who live with Alison Hart whom she cannot see but can feel their presence.

So far as Hilary Mantel literary oeuvre is concerned, she is a distinguished novelist who has tried her hand at different genres. Among them, she is best known as a novelist. Her novels also can be classified into two categories. She is famous for historical novels and the second type of the novels are those which are based on the

contemporary society in which she has depicted different hues of human beings through her various characters.

Hilary Mantel has destroyed her own image while writing her novels. Though she has tried her level best to conceal those aspects, yet the avid readers can easily notice that her novels, more or less, like many other novelists, are based on her life and she had written her novels on the basis of the society she lived in. She has been much intangible among the critics and writers that they find it much difficult to label into any category. The present study is an attempt to showcase and analyse the depiction of the postmodern society in her selected novels.

Hilary Mantel's personal tragedies of life have given her novels a tragic element. Some characters in her novels are the prototypes of the modern world. In the novel *Every Day is Mother's Day* we see that Evelyn does not allow her daughter to go outside. Her daughter Muriel also does not love to talk to her and their relationship does not look like a mother and a daughter. Hilary Mantel's relationship with her mother was not cordial, that's why she has depicted the same in her novel. Moreover, Evelyn does not get love and support from her husband so much. He always abused her. Through these relationships, Hilary Mantel has portrayed that there is no love even among the family members. Human relationships are based on the selfish motives.

Muriel Axon remains a passive character in the novel. There is no particular dialogue delivery between her and her mother. These two characters seem like antagonists than protagonists in the novel because there is nothing positive in these two characters. Both share the same bloodline but they live like neighbour under the

same roof. The novel has much imaginative ideas and there is autobiographical tinge in the novel.

The novel has been written in epistolary style and especially in the beginning of the novel many incidents have been described through the letters which make the structure of the novel much complex. Readers face difficulty in understanding the theme. The characters of the mother and daughter are revealed through the letters and the actions. The intervention of the Social Service Department plays an important role in this novel.

Isabel Field is a social worker who faces many problems in her life. Her life also remains a series of tragedies. She remains unsuccessful in her efforts and remains an alienated character because she finds love neither at her home nor outside. She is duped by her lover and the absence of her mother pushes her towards depression and that's the reason she starts drinking. Moreover, during her social work, when she enters Evelyn's house, she is locked in a room and she is saved with Colin's timely help. Isabel Field aptly says, "It would be pleasant to be a victim: a victim of circumstance. If there were no pattern in our lives we would have no responsibility. I would like to think that events were entirely random. It would be comfortable. I can never see a pattern" (75).

Hilary Mantel's *Vacant Possession* is the sequel of the previous novel in which Muriel is admitted in the hospital after the death of her mother and she wants to take revenge of the death of her mother. In the novel *Vacant Possession*, Muriel Axon is seen in the guise of Lizzie Blank and Mrs Wilmot. She emerges in a different role and speaks a lot. She is adept in telling lies and she tactfully pretends to be Lizzie

Black, a house maid. Not only this, she performs the role of a nurse in a geriatric hospital with the name Mrs Wilmot.

In this novel, the house in which Muriel and her mother would live is possessed by the Sydneys. Muriel Axon remains a stranger in the novel because nobody remembers her after the death of her mother. Hilary Mantel has depicted the mindset of the postmodern society that people remember only those people who are close to them. This novel has been set after ten years of the previous novel. The revenge emerges as a dominant theme in this novel. The plot of the novel is much ambiguous and suspicious. As revenge is the main theme of this novel, there are several murders which take place in this novel.

Hilary Mantel's novel *Every Day is Mother's Day* is quite serious and tedious while the novel *Vacant Possession* is quite light, informative and pleasant because it unravels many such secrets which were unknown in the previous novel. This novel completes the story of the previous novel otherwise those characters who read only the first novel, they remain unsatisfied with the ending of the novel. The novel gives a shock to the readers.

In the novel *Eight Months on Ghazzah Street*, we see the riveting psychological depiction of women's life in Saudi Arabia. The novel *Eight Months on Ghazzah Street* can be called a mixture of a thriller and a tale of alienation of the main female character Frances of the novel. Hilary Mantel won the Shiva Naipaul Memorial Prize for travel writing in 1987 for "Last Morning in Al Hamra" in which she writes about this novel:

When I travelled [to Saudi Arabia] at first I used to ask what I could get out of it, and what I could give back...I saw the world as some sort of exchange scheme for

my ideals, but the world deserves better than this. When you come across an alien culture you must not automatically respect it. You must sometimes pay it the compliment of hating it. (23).

In an interview with a novelist Mona Simpson, Hilary Mantel depicts some events even before the happening. It shows that Mantel is much “prophetic” and she anticipates those events which happen later on, “The odd thing about *Ghazzah Street* was that a lot of what I said proved to be pretty accurate when terrorist activity was exposed in Saudi Arabia. People were doing just what I said—they were stockpiling arms in little flats around the city” (47).

Not only this, Hilary Mantel’s memoir must be read by everyone if one wants to know properly about Hilary Mantel. She writes in her memoir, *Giving Up the Ghost*, that her life in the Middle East was “like life in jail” (206). She was feeling suffocated there and when she left this place she felt quite happy. When she was asked what was the “happiest moment” of her life, she replies “[l]eaving Jeddah” (*The Guardian* 11).

If we see the novel *A Change of Climate*, this novel is about so many losses of the postmodern society. This novel was written when Hilary Mantel was living in Botswana due to her husband’s work profile as a geologist. The novel also deals with the displacement, selflessness and rootlessness of the central characters Ralph and Anna. They are married for twenty-five years and have children: Katherine, Julian, Robin and Rebecca. Ralph works as a missionary and Anna takes care of the family and helps her husband in her social works.

We can see in the novel how Ralph is devoted for his work. He is “a man who thought only of work, God and family” (*A Change of Climate* 9). His life had been

under the control of his father and Anna was a very cooperative wife who “was worn to a shadow slaving for his [Ralph’s] concerns” (9).

The novel also deals with the dreams of the postmodern society. It has been written in the “Stream of Consciousnesses” technique and many incidents of the novel are told in the background. Ralph and Anna leave England to work as a missionary in Africa. Ralph did not have cordial relationships with his father Mathew and he decides to make his career according to his will. He tells that he is a grown up man now and he can take the decision of his life himself.

Hilary Mantel has described how the loss of family in the postmodern society has been depicted in the novel. When Ralph and Anna leave for Africa, it was a big loss of family to them because by taking this step, they must have to leave their family behind. Ralph thinks that he will follow his uncle James who was also working as a missionary in Africa. James suggests them to take the job in Dar-es-Salaam, as teachers of English. Ralph happily accepts this offer because he thinks that by doing this job, he would be the incharge of his own life, “From now on I shall take control, I shall order my own life, just as I like. I am going to Africa because I want to go, because Anna wants it. When I return I shall be my own man” (58).

The excuses of the postmodern society also take place in Hilary Mantel’s works. In the present scenario, people do not want to offend their kiths and kins and they make some excuses in their life to live separate from other family members. The same happens in this novel also. Ralph was not passionate to work as a missionary in Africa. In fact, he was feeling suffocation to work under the guidelines of his father in London and he wanted to get rid of him. He was not fit in his family environment and

he was looking for an excuse so that he may get rid of the burden of his father's orders.

Ralph and Anna are shocked to know that the environment of Africa was quite different from London. It was another loss to them because they were feeling like duped in that environment. They leave for Africa in 1956 and the main laws of apartheid were imposed on the people. When they were doing the job as a missionary, their work was being affected by from the Bantu Education Act (1953) which was imposed on African people from 1955 to 1966. According to this law, the Black people were deprived of many fundamental rights. Ralph and Anna soon come to know that they have lost their identity because it was a different country where there were tensions between the Black and White people. Moreover, they were neither accepted by the Black people nor by the White people and they were considered as outsiders there.

Police also doubted them and they put pressure on Ralph not to speak anything about the work of the police. They warned him saying, "You wrote a letter to the Pretoria news, Mr Eldred. Don't do that again" (110). Soon they are imprisoned and are forced to leave this mission and they are deported to Botswana. The missionaries also do not help them. This was the moment when they realise that a strange place is always full of challenges and nobody comes forward for help in the case of any emergency.

Their life is again full of tragedies. In Botswana when Anna gives birth to twins, they keep a nanny, Felicia to look after their children. A servant Enock becomes a severe headache to them. He was a gardener there and after some complaints, he was fired by Anna. Enock gets angry with them and one stormy night,

he knocks at the door and Ralph opens the door. Enock attacks him with Hatchet and Ralph gets fainted. Enock steals all the money and Anna finds that her husband was bleeding profusely and her son and daughter were missing. Their nanny Felicia escaped from the home with the children during that night. The daughter was found in the morning but they could not find their son anywhere. This incident breaks their faith in God also. Anna starts questioning God, “I asked God for comfort when I came home to Elim every night, and saw these beaten people (...) but God kept very quiet, James. God did nothing” (247) and Ralph also feels remorseful over his decision of leaving England. He tells his uncle James in a letter:

I wish we had never left England. I do not believe that any good we have done here can compensate for a hundredth part of what we have suffered, and for what we will suffer as our lives go on. (244)

They had now no reason to stay at Botswana. Thus, they come back to England again. Ralph’s father was against his son’s going to England. Ralph’s father and Anna’s mother ask about their stay in London. Ralph’s father argues with him just one day before his death. He says, “The missions must be staffed, but you needn’t have one, you shouldn’t have gone, there were plenty more experienced people to go. Pride made you do it, I think—pride, and being above yourself, knowing better than other people. That’s always been your fault, boy” (251). Ralph also does not hesitate and he also tells the real reason of his departure. He says in a very straightforward manner, “You want to know why I went to Africa? I’ll tell you. I went to get away from you” (249). Anna’s mother also finds fault with Ralph and she says, “But although I don’t say so, of course, I blame him for taking her there in the first place.

He could have had a nice job with his father, there was no need to trail half-way across the globe” (251).

We come to know that Ralph starts having affair with Mrs Glasse who was the mother of his son’s girlfriend. When Anna comes to know about her husband’s affair with Mrs Glasse, she feels totally broken and wants to break her relationships with him completely. It was the last and the biggest loss of her life. She had sacrificed her health in giving birth to Ralph’s children so that they may be able to forget the loss of their son but now she feels betrayed. Thus, we see how Hilary Mantel has depicted different types of losses of the postmodern society in her novels.

So far as the novel *An Experiment in Love* is concerned, it is a showcase of the postmodern young generation. The novel is a story of mainly three young girls: Carmel McBain, Karina and Julianne. Carmel is the main female protagonist and the narrator in this novel. The novel has been written in a Bildungsroman style which deals with the development of the main character. In this novel also Carmel’s development has been depicted throughout the novel. The story from her childhood to her adulthood has been depicted in this novel.

The novel *An Experiment in Love* has its setting in the 1970s in London. The novel depicts two locations in it London and Tonbridge Hall. London is Carmel’s birthplace and Tonbridge Hall is the place where she lives in the hostel. This is the central place of the novel because all of the main incidents take place here. All the girls who have come to study in the University of London live here. This can be called the centre of their activities because this is the place where all the girls try to fulfill their dreams.

Hilary Mantel has depicted that most of the girls who have come here to their study are less concerned for their career and focus more and more on their enjoyment. Hilary Mantel has criticised the immature girls who take the place of study as a place of their enjoyment. It remains one of the biggest mistakes of their life that these girls focus on their enjoyment and neglect their studies.

There is a weak point in the depiction of the postmodern society in this novel and few other novels also that Hilary Mantel's focus has been on the female characters and she has not depicted the world of men as compared to women. In other novels also, we personally observe that Hilary Mantel being a female remained in the touch of other girls and women and that's the reason that she has depicted female characters in her novels.

In the novel *An Experiment in Love*, we see that most of the characters are female in Hilary Mantel's novels. The whole novel is a narration of these young girls and their mothers. The novel depicts how the Carmel and Karina's mother are enthusiast to get their respective daughters.

The novel can be called a semi-autobiographical narrative as in this novel also Hilary Mantel has written those incidents which happened in her own life. She has depicted herself in the role of Carmel in this novel. The setting of the novel is in 1971 and this is the same year when Hilary Mantel also took admission in the university for the first time. Apart from it, Carmel also belongs to a poor Catholic family of Northern England like Hilary Mantel. Hilary Mantel also joins the University of London to study law. There are some more incidents in the novel but those things are not clear whether they are part of Mantel's life or not, that's why such things cannot be mentioned.

More or less, this novel depicts the appetite for sex, the hunger for lust and the passion for enjoyment and it seems like a bliss to these young girls. The artificial lifestyle of the modern society is the root cause of disappointment and melancholy in human life and the same happens with one of these girls who get pregnant. Luckily all the other girls come for her support and thus, she feels a bit relaxed at the time of adversity when her boyfriend cheats her in adversity.

The narrative flips backwards and forwards at times because the novel depicts incidences of her childhood and adulthood. The relationship between Carmel and Karina is also an important factor of this novel because both the girls are laborious, intelligent and studious but there are some points where they are poles apart.

Karina is a big girl while Carmel is a thin girl. Karina does not have a boyfriend but Carmel has boyfriends and she is well-experienced in sex. Karina is outspoken while Carmel does not use such words which may hurt someone. She accepts everything as a part of life. Carmel is not allowed to work in the kitchen but Karina has to do the kitchen works also due to her mother's job. Carmel tries to work in the kitchen but her mother does not allow her. Karina eats properly while Carmel does not eat well and becomes anorexic to the extent that she faints once. She is far from perfection and has so many human frailties. She is jealous, has proclivity towards sex, and is filled with self-loathing and is sometimes xenophobic.

The novel has not been like a much fast-paced narrative and all the incidences happen usually. There are few more events of this novel which are important. The novel sometimes looks like a page-turner because the acts of the young girls who have generally entered the threshold of adulthood add some new hues in this novel. There

are different girls who have different mentalities, and they act as their mind allows them.

Hilary Mantel has used so many socio-religious and political themes in the novel. The novel has some points related to religion, feminism, and incest. Carmel tells about the condition of girls in the Catholic church that, “Our schools kept as far as long as they could, the dangerous, disruptive, upsetting knowledge of our own ‘female nature’” (Mantel 165). These schools tell them to live in the limits while the environment and the age of the girls instigates them to break the barriers to enjoy life. The novel unfolds young girls’ natural instincts for sex.

This novel depicts Carmel’s life in three phases: her childhood and school life, her student life in the university and as a married woman in the present. Hilary Mantel has used the chronological discontinuity in the plot of the novel and she has used the flashback technique abundantly in this novel. How the young girls discuss about the sexual activities also has been succinctly depicted in this novel. Carmel’s roommate Julianne asks her whether she has had sex apart from Niall. She asks Carmel that, “...shouldn’t you branch out? Explore the options? Is there only one cock in the world” (Mantel 196). Julianne wants to gain experience about sex from Carmel. She wants to know what may be problems after sex and what its consequences are.

Hilary Mantel’s next novel *Beyond Black* deals with a new topic. The novel deals with the supernaturalism. She deals with a complex theme in this novel because the theme of the novel does not come under the purview of perceptions and ideology of human beings. The novel is set in the 1960s and 1970s and the novel deals with some real historical events such as the death of Princess Dianna and the terrorist attack at the Twin Towers in America.

The novel has some real incidents and some incidents of the novel are merely the fancy of imagination. In this novel, the main female protagonist Alison Hart, lives with her spirit guide, Morris. Alison works as a medium in this novel and she has the experiences of the supernatural world through the invocation of the spirits. Alison Hart appoints Colette to assist her in her work.

Hilary Mantel has used some characters in the novel who died long back but they work as spirits and some of them live with Alison. Warren, a circus clown, Maureen Harrison, Mrs McGibbet are the main spirits who find a place in the novel. Alison is adept in communicating with the spirits. Morris is a criminal-minded clown whose presence is felt by Alison.

The novel also deals with some other quests of human life. In the novel, Hilary Mantel creates confusion because due to the entry of the spirits in the human world, it becomes quite difficult to do justice with the human relationships. There are two stories in the novel in which one is related with the human beings and another is about the spirits. Both the stories are important for the smooth pace of the novel. The novel does not have the regular plot like Hilary Mantel's other novels.

Hilary Mantel uses different techniques in her novels to move forward the pace of the plot. We see that in the novel *Every Day is Mother's Day*, most of the events of the novel have been depicted through the letters, likewise many events of the novel have been depicted through interviews and recordings between Alison and Colette. In this way, Hilary Mantel does different experiments with the plot in her novel.

There are so many things which make this novel a bundle of secrets. In fact, supernatural world is always filled with secrets and the same happens in this novel

also. Hilary Mantel uses secrets as a part in some of her novels. The readers find the same stance in the novel *Every Day is Mother Day* in which it remains a mystery through who impregnated Muriel likewise Muriel also does not know people who is her father.

Hilary Mantel has projected the dark images of the human world also. We know that Alison's mother is a prostitute and her customers visit her day and night. She is an uneducated woman who does not focus on her daughter's education. The novel depicts how some women like Alison's mother are driven in the profession of prostitution and then situations make their lives miserable. Hilary Mantel's this theme presents the bleak and gloomy pictures of the postmodern society.

The novel *Beyond Black* has some metaphorical implications also. Alison Hart is able to go beyond black in the world of spirits. The world deals with the dark sides of human life also. There are some moments in the human life when darkness and gloom surrounds human beings and they are in such a dilemma that they are not able to take a decisive step in their life.

It would be an injustice with Hilary Mantel if we do not take her historical novels into account. Hilary Mantel has written three main historical novels *Wolf Hall*, *Bring up the Bodies* and *A Place of Greater Safety*.

The novel *Wolf Hall* describes the Tudor Dynasty and its main incidents occur between 1500 and 1535. The novel has been written in a Bildungsroman style and in the novel Thomas Cromwell is the main protagonist. He faces many problems in his life and these problems give him a platform to become a historical figure. Thomas Cromwell's childhood life was filled with many problems and his father was a drunkard. The opening of the novel and the beating of Oliver Cromwell by his father

is a clear picture of the inhuman treatment. He gets so sad by this incident that he is forced to leave his family.

Oliver Cromwell constructs multiple identities for him. He told the steward at Frescobaldi's house and king that he can become whatever he wants to become. In fact, he is able to adapt himself in any environment he live and the people he is in close contact. Cromwell is a revolutionary man who uses political tactics and becomes an influential person in the royal court. He has the unique ability to grow and evolve.

Thomas Cromwell is a very clever person who knows how to get his work done. He is able to gather all those personalities he constructed in the past, and to choose who he is on a particular day, "He Thomas, also Tomos, Tommaso and Thomaes Cromwell, withdraws his past selves into his present body and edges back to where he was before. His single shadow slides against the wall, a visitor not sure of his welcome. Which of these Thomas saw the blow coming?" (*Wolf Hall* 71). In fact, this novel shows the plurality of his personality that he is not a single person; he is a man of many:

There is not only one Thomas Cromwell, each one of his experiences and jobs allows him to create a new Cromwell. After the death of his daughters and his wife, Cromwell feels lost without them and also needs to choose an identity: "There were days [...] when he'd woken in the morning and had to decide, before he would speak to anybody, who he was and why. (*Wolf Hall* 359)

Oliver's decision to leave his house changes his career. He uses his natural intelligence and overcome his low parentage. He helps King Henry VIII in his plan to

marry Katherine of Aragon annulled so that he may be able to marry Anne Boleyn so that he can get a son from her.

He becomes a lawyer to Cardinal Wolsey, the Archbishop of York and he was ordered by the king to persuade the Pope to let the marriage be annulled. He fails to get the divorce sanctioned and becomes the cause of his downfall. That's why Cromwell gets the opportunity to please the king.

But after the king's marriage, Anne remains unsuccessful to give the king an heir because she delivers a female baby. The king is displeased. She gets pregnant again deliberately so that she may deliver a male child. But there were tensions this time because she was doing it under pressure. This time she gets miscarriage. The novel ends with the execution of Thomas More.

Hilary Mantel's next novel *Bring Up the Bodies* is the sequel of *Wolf Hall*. This novel takes the story from where it ends in the previous novel. This novel opens in summer. Henry and his courtiers are staying at Wolf Hall, home of the Seymours, where Henry wants to see Jane as his next queen. The King spends time with her and he wants her consent for the marriage.

In fact, Jane has different fate because she can get the chance to become Henry's third wife. The king is enamoured of Jane but he does not have the full right on her until he gets married to her. Henry establishes relationships with Anne's sister Mary also. King Henry was mad for Anne and he has doubts regarding his marriage with her. He thinks, "It seems to me I was seduced...I was practiced upon, perhaps by Charms" (184). The King Henry comes to know that it was his mistake to marry Anne Boleyn. That's why he says, "I have sinned, I must have...The marriage was outside God's law" (319). Nevertheless, Anne Boleyn also did not like the King and it was

her compulsion. She confesses it, “She would never love the king in her heart” (349).

The prominent characters in the present novel are round characters.

We come to know some more points about Cromwell. He was a Renaissance prince, poet, sprightly dancer, sportsman and a fashionable person but he is despotic, bloodthirsty, highly politically-minded and to some extent, crazy to achieve his goals. This novel is about the fall of Anne Boleyn and the people say that she has lovers. The novel has glimpses of Henry and Anne’s marriage and how she fails to give him an heir and there is pressure from the Europe that Henry should get rid of his concubine and should return to the Catholic church. The novel has the trajectory of different incidences and finally Anne dies.

Hilary Mantel’s novel *The Mirror and the Light* was published in 2020. It deals with execution of Anne Boleyn in 1536. A French assassin eliminates Anne Boleyn. The King now hopes against hope and he marries Jane Seymour and again he thinks that Jane will give him the long-awaited heir. Thomas Cromwell is now appointed to the Privy Council. By now he has acquired power. The King does not have any concerns and feelings for his new wife. The king uses his queens for his personal motives so that they may give him an heir. He sends artists across Europe so that they may find a suitable bride for him. He rejects many proposals also.

In the end, the King agrees to marry Anne of Cleves. Thomas Cromwell was not happy at the King’s decision because he was thinking that this marriage will leave bad impact on his personality. Even his relationship with the King continues disintegrating after he fails to kill Reginald Pole, who has authored a book in which he has called King Henry a crazy heretical dictator. He derisively dismisses aristocrats also who helped him to eliminate Anne. Finally, it is also said that Thomas plans to

marry King's daughter, Mary Tudor. He is arrested and taken to the Tower of London because he is accused of treason and heresy.

He finds nobody to defend him. He is tortured and ultimately killed by King Henry's orders in 1540. In this way, the main protagonist of the novel Oliver Cromwell meets his death. This book is a lesson to the people that those people that being drunk with power remains terrible. He had made many enemies in the path of his progress and these enemies also become the cause of his death. He had seen the execution of his enemies and in this novel, his enemies see his execution.

There is an ample scope of further research on Hilary Mantel as only limited work has been done on her works. The limited critical books are available on her despite being an award winning writer. In this research, the researcher has taken the theme of depiction of postmodern society in Hilary Mantel's selected novels.

There are so many scopes in the novel which can explore the novels from the critical point of view. There are chances to work on Hilary Mantel's historical fiction and these works can be taken for further research. Moreover, gender discrimination as a theme can be found in ample quantity. If her works are studied from a feminist point of view, there is a good scope of work from this point of view.

Hilary Mantel has written her novels focusing on the female characters and their relationships with other characters. In this context, we can see that the study of male or female characters in her novels is also a good scope. Hilary Mantel's has written her novels on diverse themes and the research can be done in any direction at the choice of the researcher concerned.

Hilary Mantel's works are based upon mysterious themes. Supernatural machinery, black magic, people's craziness and many more themes can be taken for a

small project. Alienation, rootlessness, placelessness, cultural-clash, feminism, selfishness, estranged relationships, etc. are also other important themes of her novels and a full-fledged study can be done in this direction.

Hilary Mantel's novels illustrate the profound complexities of postmodern societies through a Baudrillardian lens. The interplay of simulacra, hyperreality, identity crises, and violence raises critical questions about the nature of reality and human experience in contemporary contexts. Mantel challenges her readers to question the authenticity of their historical, cultural, and personal narratives, inviting a reflective engagement with the realities they inhabit.

The nuanced portrayal of her characters—caught in the intricate web of societal expectations and personal desires—invites critical discourse on the evident tensions in postmodern existence. Through their struggles, readers glean insights into the human condition amid an era characterized by cultural dislocation and fragmentation.

In summation, Mantel's oeuvre serves not just as a literary exploration of individual lives but as a broader commentary on the disarray and alienation inherent in contemporary societies. The Baudrillardian analysis sheds light on the critical dialogue between literature and the socio-cultural landscape, revealing how fictional narratives can illuminate the very real dilemmas faced by individuals navigating the complexities of postmodern life. As society continues to grapple with the ramifications of hyperreality, Mantel's work remains vital in understanding the intricate layers of identity, meaning, and existence in the modern world, thus encouraging ongoing discourse and reflection in both literary and sociological studies.

This exploration prompts further inquiry into the ways literature can encapsulate and critique the zeitgeist, challenging readers to remain vigilant in their pursuit of authenticity in an age where the lines between real and simulated experiences are increasingly blurred. The implications of Mantel's novels transcend mere narrative, positioning her work as a poignant lens through which to critically engage with the spectral realities of postmodernity.

The following research directions are proposed to deepen, expand, and refine the understanding of Mantel's work within the broader contexts of postmodernism, simulation theory, and contemporary cultural discourse.

Future research could examine the portrayal of hyperreality in Mantel's later works, such as the *Wolf Hall* trilogy, to explore how her representation of postmodern societies evolves over time.

Comparative Analysis with Other Authors: A comparative analysis of Mantel's works with those of other authors who explore postmodern societies, such as Jeanette Winterson or Salman Rushdie, could provide further insights into the ways in which hyperreality is represented in contemporary literature.

Applying Alternative Theoretical Frameworks: Future research could apply alternative theoretical frameworks, such as poststructuralism or postcolonialism, to analyze the portrayal of postmodern societies in Mantel's novels, providing a more nuanced understanding of the complex themes and issues explored in her works.

Bibliography

PRIMARY SOURCES

Novels:

Mantel, Hilary. *A Climate of Change*. 4th Estate, 1994.

---. *An Experiment in Love*. Henry Holt and Company, 1995.

---. *Beyond Black* (2005). Fourth Estate, 2013.

---. *Eight Months on Ghazal Street*. 4th Estate, 1988.

---. *Every Day is Mother's Day*. Harper Collins Publishers, 2013.

---. *Modernity and Ambivalence*. Polity Press, 1991.

---. *Vacant Possessions* (1986). Penguin, 1987.

Interviews/Talks/Conversations/Essays

Mantel, Hilary. "A Kind of Alchemy: Sarah O'Reilly talks to Hilary Mantel." In *Beyond Black*. Fourth Estate, 2010.

---. "Booker Winner Hilary Mantel Dealing with History in Fiction." *The Guardian* 17 October 2009: n.p. Retrieved from <https://www.theguardian.com/books/2009/oct/17/hilary-mantel-author-booker>. Web. 4 January 2017.

---. "Can These Bones Live?" Reith Lectures, BBC, Exeter University, Broadcast on 4 July 2017.

---. "Hilary Mantel and David Loades: In Discussion." At the IHR Winter Conference, 'Novel Approaches: From Academic History to Historical Fiction.' London, 17 Nov., 2011.

- . "How I Came to Write Wolf Hall." *The Guardian* 7 December 2012: n.p.
Retrieved from <https://www.theguardian.com/books/2012/dec/07/bookclub-hilary-mantel-wolf-hall>. Web. 9 Dec. 2016.
- . "In Interview with Hilary Mantel." July. 2013. <http://www.sheffield.ac.uk/alumni/news/more/hilarymantelinterview-1.291982>. Accessed May 25, 2020.
- . "Last Morning in Al Hamra." *The Spectator*, Jan. 24, 1987, pp. 23-26.
- . "Some Girls Want Out." *London Review of Books* 26 (5). 2014.
<http://www.lrb.co.uk/v26/n05/hilary-mantel/some-girls-want-out>. Accessed May 15, 2021.
- . "The Day is for the Living." Reith Lectures, BBC, Halle St. Peter's, Manchester, Broadcast on 13 June 2017.
- . "The Novelist's Arithmetic." *HarperCollins*, http://www.harpercollinschildrens.com/harperchildrensimages/ommoverride/PS_Section_for_Wolf_Hall.pdf. Accessed 29 December 2016.
- . "The Precession of Simulacra." *Simulacra and Simulation*. Sheila Faria, Glaser, translators. Ann Arbor. U of Michigan P, 1981.
- . "The Reith Lectures 2017: Resurrection, the Art and Craft. Lecture One: The Day is for the Living', *Radio 4*, 13 Dec, 2020. www.bbc.co.uk/programmes/b00729d9/episodes/downloads. Accessed 30 Dec 2020.
- . "The SRB Interview." *Scottish Review of Books*, vol. 5, no. 4, 2009.
<http://www.scottishreviewofbooks.org/index.php/forum/10/295>. Accessed Feb 22, 2021.
- . "Thomas Cromwell, Perhaps Not Such a Villain?" *The Sunday Times* 19 Apr. 2009: n.p. Retrieved from <http://www.thesundaytimes.co.uk/sto/culture/books/article161602.ece>. Web. 14 January 2017.

- . "Why I Became a Historical Novelist." *The Guardian*, 23 Nov, 2020
www.theguardian.com/books/2017/jun/03/hilary-mantel-why-i-became-a-
historical-novelist. Accessed 15 Feb 2021.
- . Interview by Pollard, Eileen. J. "Mind What Gap?: An Interview with Hilary Mantel." *Textual Practice Journal*, vol.29, no. 6, pp. 1035-1044. 2 Apr. 2015.
- . *No Passes or Documents are Needed. The Writer at Home in Europe*. Edited by Zachary Leader *On Modern British Fiction*. Oxford U P, 2002.

SECONDARY SOURCES

Dissertations

- Kodolikar, Dattakumar Shripad: *The novels of Hilary Mantel: A thematic study*. Diss. Solapur University, Solapur. June 2012.
- Pollard, Eileen Joy. *What is done and what is declared. Origin and ellipsis in the writings of Hilary Mantel*. Diss. Metropolitan University. Manchester. September 2013.
- Runstukova, Iveta. *The Aspects of Life of Women in Tudor England in Wolf Hall*. Diss. University of Pardubice. 2012.

Books/Papers/Articles/Essays

- Acocella, Joan. "The New Yorker." *A Book Review*. 19/10/2009.
<<http://www.completeireview.com>>
- . "Devil's Work" *New Yorker*, July 2005.
- Aleman, Tina. "Critics' Choices for Christmas." *Commonwealth*, vol.127, no. 21. New York, Dec 1, 2000.

- Anderson, Benedict. *Imagined Communities : Reflections on the Origin and Spread of Nationalism*. Verso and New Left Books, 1983.
- Annan, Gabrielle. "All About Evil." *New York Times Book Review*." vol. XLIII, no.13, Aug. 8, 1996, pp. 35-6.
- . "A Book Review An Experiment in Love." *The NY Rev. of Books*, 8/8/1996.
<http://www.completeireview.com>
- Armitstead, Claire. "Darkness in Literature: *Beyond Black* by Hilary Mantel." Friday, 28 Dec. 2012, pp. 08-45.
- Arnold, Lucy. *Reading Hilary Mantel: Haunted Decades*. Bloomsbury Publishing, 2019.
- Ashcroft, Bill, Griffiths, Gareth and Tiffin, Helen. *The Empire Writes Back: Theory and Practice in Postcolonial Literatures*. Routledge, 1989.
- Atwood Margaret. "A Book Review *An Experiment in Love*." *The NY Times Book Review*. 2/6/1996. <http://www.completeireview.com>
- Bader, Eleanor J. "Beyond Black", *Library Journal*, vol. 130, no. 6, 4/1/2005, pp. 87-89.
- Baudrillard, Jean. "The Precession of Simulacra." *Simulacra and Simulation* (1981).
Translated by Sheila Faria, Glaser. Ann Arbor, M. I. U of Michigan P, 1994.
- . *Simulacra and Simulation*. Translated by Sheila Faria Glaser. The U of Michigan P, 1994.
- . *Simulations*. Paul Foss, Paul Patton and Phillip Beitchman, translators. Semiotext(e), 1983.
- Barbara, Love. "Every Day is Mother's Day/Vacant Possession." *Library Journal*, vol. 125, no. 3, New York, Feb 15, 2017.

- Barnes, Hugh. "Bosphorescence." *Observer*, May 1, 1988, p. 43.
- Barnes, Julian. *England, England*. Jonathan Cape, 1998.
- Baumann, Paul. "Critics' Choices for Christmas." *Commonwealth*, no. 4, Dec. 5, 1997, pp. 7-25
- Bayley, John. "To the Pith of London's Heart|| *New York Review of Books*." Oct. 8, 1998, pp. 12-15.
- Benfey Christopher. *The NY Times Book Review*." *A Book Review*. 1/11/2009.
<http://www.complete-review.com>
- Bennett, Vanora. *The Times*. *A Book Review*. 25/4/2009.
<http://www.complete-review.com>
- Bentley, Nick. *Mapping the Millennium: Themes And Trends in Contemporary British Fiction*. New York: Routledge, 2005.
- Bernard, Maclaverty. *Grace Notes*. Jonathan Cape, 1997.
- Best, Steven and Douglas Kellner, *Postmodern Theory: Critical Interrogations*. The Guilford Press, 1991.
- Best, Steven and Douglas Kellner. 'Lyotard's Postmodern Condition: Polemics and Aporia', *The Postmodern Turn in Philosophy: Theoretical Provocations and Normative Deficits*. Graduate School of Education and Information Studies, U of California P, 2002.
- Best, Steven and Douglas Kellner. *Postmodern Theory*. Macmillan and Guilford Press, 1991.
- Bhabha, Homi K. *The Location of Culture* (1994). Routledge, 2004.
- Birch, Dinah. "The Little Woman Inside." *London Review of Books*, vol. 17, no.5, Mar. 9, 1995, p.12.

- Bloom, Clive. *Bestsellers: Popular Fictions since 1900*. Palgrave Macmillan, 2002.
- Brace Marianne. "A Book Review." *The Independent*, 8/5/2009.
- Bradford, Richard. *The Novel New: Contemporary British Fiction*. Blackwell Publishers, 2007: 160.
- Brookner Anita. "A Book Review *An Experiment in Love*. *The Spectator*, 4/3/1995.
<http://www.complete-review.com>
- . "The Mysterious Affair at Jeddah." *Spectator*, vol. 260, no. 8340: May 14, 1988, p. 43.
- . "Very Cold Norfolk." Very Hot Africa. *Spectator*, Mar. 26, 1994, p. 34.
- Brookner, Anita. "We Have Stood Apart Studiously." *Spectator*, Mar. 4, 1995, pp. 36-7.
- Burrow, Colin. "A Book Review." *London Review of Books*, 30/4/2009.
- Butler, Rex. *Jean Baudrillard: The Defence of the Real*. SAGE, 1999.
- Byrne, Eleanor. "Mantel's Social Work Gothic: Trauma and State Care in *Every Day is Mother's Day* and *Vacant Possession*." *Hilary Mantel: Contemporary Critical Perspectives*. Edited by Eileen, Pollard & Ginette Carpenter. Bloomsbury Publishing, 2018.
- Caines, Michael. *TLS: A Book Review*. 15/5/2009. <http://www.complete-review.com>
- Childs, Peter. *Contemporary novelist: British Fiction since 1970s*. Palgrave Macmillan., 2005.
- Chisholm, Anne. *The Spectator. A Book Review*, 13/5/2009. <http://www.complete-review.com>
- Cixous, Helen. *The Newly Born Woman: In Literary Theories: An Anthology*, 2nd ed. Julie Rivkin and Michael Ryn. Malden, M.A. Blackwell, 2004.
- Clark, Alex. "Interview." *The Guardian*. Sat 22 Feb 2020. Accessed on 20 Dec. 2020

Clendinnen, Inga. "Giving up the Ghost: A Memoirist Not Ennobled by Suffering."

The New York Times, Oct. 5, 2016.

Clendinnen, Inga. "Unsuited to Everything." *New York Times Book Review*, Oct 2003.

Cooke, Judy. "A Book Review *An Experiment in Love*." *New Statement & Society*,

24/2/1995. <http://www.completreview.com>

Cooke, Judy. "Bothered by God." *New Statesman & Society*, vol. 8, no. 341, pp. 54-55.

Coward, David. "Justice and Terror." *Times Literary Supplement*, August 28, 1992, p.17.

Craig, Amanda. "Fat and Thin." *New Statesman*; May 16, 2005, vol. 134, no. 4740, p.55.

Dawson Jill. "Giving up the Ghosts. *Independent*, 29 Apr. 2005.

Dederer, Claire. "Creepshow." vol. 38, no. 19. May 30, 2005.

Delabastita, Dirk. *Analyse de textes littéraires anglophones I. A Model for the Interpretation of Narrative Fiction*. Unpublished Course Notes. Université de Namur, 2017-2018.

Deokar, Hemant Ramesh, and S. D. Sindhkjhedkar. "Thematic Panorama in the Novels of Hilary Mantel." *Interlink Research Analysis*, vol. 4 no. 9, Jan-June 2014, pp. 15-18.

Deokar, Hemant Ramesh, and S. D. Sindkhedkar. "Beyond Black: A Psychological Novel by Hilary Mantel". *Vision Research Review*, vol. 1, no 7. June-Nov. 2014.

Duguid, Lindsay. "Ecclesiastical Auras." *Times Literary Supplement*, Sept. 8, 1989, p. 968.

Duguid, Lindsay. "Before it Becomes Literature: On Modern British Fiction How Fiction Reviewers Have Dealt with the English Novel." *On Modern British Fiction*. Edited by Zachary Leader. Oxford U P, 2002: 296.

- Dunmore Helen. "A Book Review *An Experiment in Love*." *The Guardian*, 26/2/1995. <http://www.completeireview.com>
- Eder, Richard. A Book Review *An Experiment in Love*. *The LA Times*, 29/5/1996. <http://www.completeireview.com>
- Eileen Pollard. "Fludd: Exploring the Gothic as Origin". *Origin and Ellipsis in the Writing of Hilary Mantel: An Elliptical Dialogue*". Rutledge, 2019.
- Enwezor, Okwui. "A Question of Place: Revisions, Reassessments, Diaspora." *Transforming the Croivn: African, Asian, and Caribbean Artists in Britain, 1966-1996*. Edited by Mora Beauchamp-Byrd and M. Franklin Sirmans. Caribbean Cultural Centre, 1997, pp. 80-88.
- Faizi, Hamed. "Carnavalesque Narrative Discourse in Shakespeare's *King Lear*: A Bakhatinian Reading." *The Asian Journal of English Language and Pedagogy*. Vol. 2, 2014.
- Fanon, Frantz. "On National Culture." *The Wretched of the Earth*. Translated by Constance Farrington. Grove Press, 1968.
- Fielding, Helen. *Bridget Jone's Diary*. Picador, 1996.
- FitzHerbert Claudia. *The Telegraph*. A Book Review. 1/5/2009. <http://www.completeireview.com>.
- Forster, E.M. *Aspects of the Novel*. Penguin Books, 2005.
- Frank, Joan. "San Francisco Chronicle". A Book Review, 6/12/2009. <http://www.completeireview.com>
- Frank, Soren. *Migration and Literature*. Palgrave Macmillan, 20088.
- Furbank, P.N. "Falling for Desmoulins." *London Review of Books*, vol. 14, no, 16, Aug. 20, 1992, p. 3.

- Furbank, P.N. *On the Historical Novel*. Winter, 2004, p. 112.
- Galván, Fernando. "On Ireland, Religion and History: A Conversation with Hilary Mantel." *The European English Messenger*, X/2, 2001, pp. 31-38.
- Gane, Mike. *Baudrillard Live: Selected Interviews*. Taylor & Francis, 2002.
- Gasiorek, Andrzej. *Post-war British Fiction: Realism and After*. Edward Arnold, 1995.
- Germaine, Greer. *The Female Eunuchs*. MacGibbon and Kee, 1970.
- Gerrard, Nicci. "More than Just Making Do." *New Statesman & Society*, Vol. 85, Sept. 15, 1989, p. 34.
- Gledinning, Victoria. "Haunted by her ghost children" *The Daily Telegraph*: 4.5.2003.
- Green, Jane. *Straight Talking* (1997). Penguin, 2002.
- Greenblatt, Stephen. "The NY Review of Books." *A Book Review*. 5/11/2009.
- Hall, Stuart. *New Ethnicities in Stuart Hall: Critical Dialogs in Cultural Studies*. Edited by Devid Martey and Kaan-Hsing Chen. Routledge, 1996, pp. 441-443.
- Harisoon, Kathryn. A Book Review, *New York Times Book Review*, New York: April 30, 2000. p. 15.
- Harrison, M. John. "HM and Diana." *TLS*, 27 April 2005.
- Hawthorn, Jeremy. *A Concise Glossary of Contemporary Literary Theory*. Arnold, 1998.
- Hawtree, Christopher. "Roasting Them." *Times Literary Supplement*, Mar. 29, 1985, p. 34.
- Hensher, Philip. "A Book Review *An Experiment in Love*." *The Guardian*, 14/3/1995.
- <http://www.completereview.com>

Hernández, Silvia García. "A Sense of Loss in Hilary Mantel's *A Change of Climate*."

Revista Canaria De Estudios Ingleses, 74; 2017, pp. 109-124.

Hernández, Silvia García. "A Sense of Loss in Hilary Mantel's *A Change of Climate*."

Revista Canaria De Estudios Ingleses, vol. 74, 2017, pp. 109-124.

Higgins, Charlotte. "Hilary Mantel Discusses Thomas Cromwell's Past, Presence and

Future." *The Guardian*, 15 Aug. 2012. www.theguardian.com.

Hobsbawm, Eric. *Nations and Nationalisms Since 1780: Programme, Myth, Reality*.

Cambridge U P, 1990, pp. 54-57.

Holgate, Andrew. A Book Review, *Sunday Times*, 3/5/2009. <http://www.complete>

[review.com](http://www.complete)

<https://readingmattersblog.com/2012/06/02/an-experiment-in-love-by-hilary-mantel/>

<https://www.fictionunbound.com/blog/2016/6/3/beyond-black>

<https://www.theguardian.com/books/2005/apr/30/featuresreviews.guardianreview30>

[https://www.theguardian.com/books/2020/feb/22/hilary-mantel-ive-got-quite-amused-](https://www.theguardian.com/books/2020/feb/22/hilary-mantel-ive-got-quite-amused-at-people-saying-i-have-writers-block-ive-been-like-a-factory)

[at-people-saying-i-have-writers-block-ive-been-like-a-factory](https://www.theguardian.com/books/2020/feb/22/hilary-mantel-ive-got-quite-amused-at-people-saying-i-have-writers-block-ive-been-like-a-factory)

[https://www.theguardian.com/books/booksblog/2012/dec/28/beyond-black-hilary-](https://www.theguardian.com/books/booksblog/2012/dec/28/beyond-black-hilary-mantel-darkness)

[mantel-darkness](https://www.theguardian.com/books/booksblog/2012/dec/28/beyond-black-hilary-mantel-darkness)

Hughes-Hallett. A Book Review. *The Telegraph* 28/4/2009.

Hutcheon, Linda. *The Politics of Postmodernism*. 2nd ed. Routledge, 2002,

Innes, Charlotte. "The Searchers." *Los Angeles Times Book Review*, September 14,

1997, p.6.

Jacobs, K. "Journeying South: The Contribution of Contemporary Australian

Literature for Migration Research." *Imagining Home: Migrants and the*

- Search for a New Belonging*. Edited by Diana Glenn, Eric Bouvet and Sonia Floriani. Wakefield Press, 2011.
- Kellaway, Kate. "Two Doors; Which One Will You Open?" *Observer*, Mar. 13, 1994, p. 20.
- Kellner, D. *Jean Baudrillard: From Marxism to Post-Modernism and Beyond*. Polity Press, 1991.
- Kelly Stuart. A Book Review, *Scotland on Sunday*, 3/5/2009. <http://www.completeview.com>
- Kelman, James. *How late it was, How late*. London: Secker and Warbug, 1994.
- Langford, Paul. *Englishness Identified: Manners and Character 1650-1850*. Oxford U P, 2000.
- Kemp, Peter. "Fossils and Fundamentalists." *Times Literary Supplement*, Mar. 25, 1994, p. 19.
- Kendrik, Walter. "A Book Review." *New York Times Book Review*, Oct. 11, 1998.
- Kendrik, Walter. "The Next Big Thing." *New York Times Book Review*, Oct. 11, 1998,
- Kienscherf, Markus. *Simulation, Hyperreality and the Gulf War(s)*. Grin Verlag, 2007
- King, Ross. "A Book Review." *The LA times*, 8/10/2009.
- Kirkwood, Megan. "Hyperreality and the Consumption of the Subject as Object in Black Mirror." *Inquiries Journal* 11.10 (2019). <<http://www.inquiriesjournal.com/a?id=1771>>
- Knox, Sara L. "Giving Flesh to the "Wraiths of Violence": Super-Fiction in the Writings of Hilary Mantel." *Australian Feminist Studies*, vol. 25, no. 65, 2010, pp. 313-323.

- Kumar, S. "Parvasi Punjabi Poetry." *Contemporary Diasporic Literature*. Edited by M. I. Singh. Pencraft International, 2007.
- Lavie, S. and T. Swedenburg. *Displacement, Diaspora, and Geographies of Identity*. Duke U P, 1996.
- Leader, Zachary. *On Modern British Fiction*. Oxford U P, 2002.
- Lodge, David. "Little Miss Neverwell Triumphs." *Commonwealth*, May 2004.
- Long, Jimmy. *Emerging Hope: A Strategy for Reaching Postmodern Generations*. InterVarsity Press, 2004.
- Love, Barbara. "Every Day is Mother's Day /Vacant Possession." *Library Journal*, Feb. 10, 2017, p. 197.
- Mar., Cristie L. *Rewriting Scotland: Welsh, Mclean, Warner, Banks, Galloway and Kennedy*. Manchester U P, 2002.
- Mars-Jones, Adam. "Baffling Boxed-In" *Times Literary Supplement*, May 20, 1988, p.552.
- Maslin, Janet. "A Book Review." *The NY Times*. 5/10/2009. <http://www.complete-review.com>.
- Massie, Allan, Medium Rare. *The Scotman*. 23 Apr. 2005.
- McCombs, Theodore. "The Intimacy of Damnation: Hilary Mantel's Beyond Black." June 3, 2016.
- McGuire, Matt. *Contemporary Scottish Literature*. Palgrave, 2009.
- McLeod, John. *Beginning Postcolonialism*. Manchester U P, 2002.
- McRobbie, Angela. *Postmodernism and Popular Culture*. Taylor & Francis, 2003.
- Mengham, Rod. *General Introduction: Contemporary British Fiction*. Polity Press, 2003.

- Morace, Robert. *Irvine Welsh*. Palgrave, 2007, pp. 15-16.
- Morrison, Jago. *Contemporary Fiction*. Routledge, 2003.
- Morton, Brian. "Citizen's Band." *New Statesman & Society*, vol. 121, no. 4100, p. 38.
- Mullan, John. "Freak Anatomist." *London Review of Books*, vol. 20, no. 19, Oct. 1, 1998, pp. 9-10.
- Myerson, Julie. "A Book Review|| ." *Financial Times*, 25/5/2009.
- Nokes, David. "See for Yourself." *Times Literary Supplement*, September 4, 1998, p. 10.
- O'connor, Patricia. "A Book Review." *New York Times Book Review*. Jul 2, 2000. p. 22.
- O'Faolain, Julia. "Not Nice Girls." *Times Literary Supplement*, Feb. 24, 1995, pp. 9-22.
- Parry, Saily E. "Flood." *Review of Contemporary Fiction*. vol. 21, no. 1, Spring 2001.
- Paull, Baumann. "Critics choices for Christmas." *Commonwealth*, vol. 124, no. 21, 12.5.1997.
- Pollard, Eileen and Ginette Carpenter. *Hilary Mantel: Contemporary Critical Perspectives*. Bloomsbury Publishing, 2018.
- Poster, Mark, editor. *Jean Baudrillard: Selected Writings*. Polity Press, 1992.
- Prose, Francine. "Book Review." *New York Times*. New York: Jul 20, 1997 p. 9.
- Rafferty, Terrence. "Demons Revealed." *New York Times Book Review*. New York: May 15, 2005.
- Ramanujan, A. K. *Collected Poems*. Oxford U P, 2013.
- Rennison, Nick. *Contemporary British Novelists*. Routledge, 2005.
- Review: *An Experiment in Love* by Hilary Mantel Matthew Selwyn. 20 Mar. 2014
<https://www.bibliofreak.net/2014/03/review-experiment-in-love-by-hilary.html>

Richardson, Jean. "Hilary Mantel: The Novelist in Action." *Publishers Weekly*, Oct. 5, 1998, pp. 60-61.

Riley, Catherine. *Feminism and Women's Writing: An Introduction*. Edinburgh U P, 2018.

Rivkin, Julian, & Michael Ryan. *Literary Theory: An Anthology*. Blackwell, 1998.

Rodwell, Grant. "Defining the Historical Novel." *Whose History? Engaging History Students through Historical Fiction*. U of Adelaide P, South Australia, 2013, pp. 47-54. *JSTOR*, www.jstor.org/stable/10.20851/j.ctt1t304sf.9

Royle, Nicholas. *Telepathy and Literature: Essays on the Reading Mind*. Blackwell, 1990.

Rubin Martin. "A Book Review." *Wall St. Journal*, 10/10/2009.
<http://www.completeireview.com>

Rubin Martin. "Fleshing out her Phantom Pains." *Sanfrancisco Chronicle*, Oct. 12, 2003.

Rushdie, Salman. *Shame*. (1983). Picador 1984.

Saha, Amrit Shankar. "Exile Literature and the Diasporic Indian Writer." *Rupkatha Journal on Interdisciplinary Studies in Humanities*, vol. 1, no. 2, Autumn 2009.

Said, Edward. *Culture and Imperialism*. Vintage Books, 1989.

Saunders, Kate. "Gloria in Extremis." *The Times*, Apr. 30, 2005, pp. 05-06.

Saussure, Ferdinand de. Wade Baskin, translator. *Course in General Linguistics*. The Philosophical Society, 1959.

Scurr, Ruth. "The Unhappy Medium & the Unholy Ghost." *The Daily Telegraph*, 8/05/2005.

- Seamus, Deane. *Reading in the Dark: A Novel*. Jonathan Cape, 1996.
- See, Cazoline. "Pained Expression." *The Washington Post*, Oct. 31, 2003.
- Seymour, James. "Three Precocious Pals." *Observer*, August 30, 1992, p. 50.
- Showalter, Elaine. *A Literature of Their Own: British Women Novelist from Bronte to Lessing*. Princeton U P, 1977.
- Simon, Linda. "Hilary Mantel: To Write Myself into Being." *The World and I*, Washington, Apr. 2004, vol.19, p. 245.
- Simpson, Mona. "Art of Fiction." *Paris Review*, Issue 226, Spring 2015, pp. 37-71.
- Singh, Anita. "I'd Rather be a Catholic than be 'Respectable.'" *The Guardian*. 13 May, 2012. Accessed on 01 Apr. 2021.
- Smith, Wendy. "A Book Review." *The Washington Post*, 6/10/2009.
<http://www.completeireview.com>
- Spivey, Nigel. "The French Revolution as Fiction." *Spectator*, vol. 269, no. 8565, September 5, 1992, p. 30.
- Steinberg, Sybil S. "A Change of Climate." *Publishers Weekly*, June 23, 1997, p. 69.
- . "Eight Months on Ghazzah Street." *Publishers Weekly*, July 14, 1997, p. 64.
- . "Every Day is Mother's Day." *Publishers Weekly*, Jan. 31, 2000, pp. 81-82
- . "Flood's Day." *Publishers Weekly*, Apr. 3, 2000, 24714 p. 60.
- . "Vacant Possession." *Publishers Weekly*, Jan. 31, 2000, p. 82.
- Tayler, Christopher. "A Book Review." *The Guardian*, 2/5/2009.
- Taylor, D.J. "Psychic Jaunts and Jollities." *The Spectator*. May 7, 2005, vol. 298, no. 9222.
- Tew, Phillip. *The Contemporary British Novel*. 2nd ed. Continuum, 2007.

- Thiry-Cherques, Hermano Roberto. "Baudrillard: Work and Hyperreality." www.fgv.br/raeeletronica. vol. 9, no. 1, Art. 8, Jan./Jun. 2010. n. pag.
- Thompson, E.M. *The Making of the English Class*. Penguin, 1968.
- Todd, Richard. *Consuming Fictions: The Booker Prize and Fiction in Britain Today*. Bloomsbury, 1996.
- Tololian, Khachig, "The Nation State and Its Others: In Lieu of a Preface." *Diaspora*, vol. 1, no. 1, 1991, pp. 3-7.
- Turner, Nick. *Post-War British Women Novelists and the Canon*. Continuum, 2010.
- Vickers, Neil. "Illness and Femininity in Hilary Mantel's *Giving Up the Ghost* (2003)." *Textual Practice*, vol. 33, no. 6, pp. 917-939.
- Wade Baskin, trans. *Course in General Linguistics*. The Philosophical Society, 1959.
- Wagner, Hans-Peter. *A History of British, Irish and American Literature*. Wissenschaftlicher Verlag : Trier, 2003.
- Walters, Margaret. "You Bet Your Life." *London Review of Books*, vol. 10, no. 8, Apr.1, 1988, pp. 20-22.
- Waugh, Harriet. "Unhappy Families." *Spectator*, Apr. 13, 1985, pp.30-31.
- Waugh, Patricia. "Postmodernism." *The Cambridge History of Literary Criticism*. Edited by C Knellwolf and C Norris, vol. 9. Cambridge U P, 2001.
- Waugh, Teresa. *For Strong Stomachs Only* *Spectator*, vol. 281, no. 8875, Sept. 12, 1998, pp. 41-42.
- Webster, Kernerman. *Webster's College Dictionary*. Random House, 2010.
- Weldon, Fay. "Enfield Where the Dead to Live". *The Guardian*, Apr. 30, 2005.

- White, Paul. "Geography, Literature and Migration." *Writing across Worlds: Literature and Migration*. Edited by Russell King, John Connell, Paul White. Routledge, 1995.
- Wolfreys, Julian, Ruth Robbins, Kenneth Womack. *Key Concepts in Literary Theory*. Edinburgh U P, 2002.
- Woolf, Virginia. *To Cambridge Women in Literature in Modern World: Critical Essays and Documents*, 2nd ed. Dennis Walder. Oxford U P, 2004.
- Wright, Eamon. *British Women Writers and Race, 1788-1818: Narrations of Modernity*. Palgrave Macmillan, 2005.
- Young, Robert. *Colonial Desire: Hybridity in Theory, Culture and Race*. Routledge, 1995.