

REALITY AND IMAGINARY: THE CONCEPT OF LIBERAL FEMINISM IN GALSWORTHY'S THE FUGITIVE

Dr. A. Arun Daves¹, Mr. V.R. Suresh Kumar²

¹ M.A., M.A., M.PHIL., Ph.D., Assistant Professor, Department of English, Jawahar Science College, Neyveli

² M.A., M.PHIL., Head & Assistant Professor, Department of English, St. Joseph College of Arts and Science, Cuddalore

Abstract

This paper examines the motivation of Galsworthy's composition and his marriage with Ada Nemesis Pearson Cooper alias Ada Galsworthy and his obstinate dedication to the subject of the despondent marriage is attributable to his profound individual sensation of the shameful of the world's demeanour toward such relationships, that in his plays he concentrates on different potential parts of the existence circumstance. This paper shows that Galsworthy didn't mean to be indifferent and that he accepted that, "the artist can as a rule only reproduce that, or things similar to that which he has felt," and that "unless you are an absolute genius, you must look near home for the material you work with". The play, The Fugitive, which uncovers the lady's concern, When Clare's family is told, they conclude that despite the fact that Clare currently wishes her opportunity, she should pause and shield the case on the grounds that the charges are misleading, despite the fact that appearances and all proof are against the youthful couple. This article has additionally attempted to show that Galsworthy's rationale in picking a subject so close to his own life and experience was not wistful and was not a method for profound articulation completely but on the other hand was an endeavour to change the disposition of society toward the survivors of a troubled marriage. He looked for change in the marriage and separation regulations. He approached making that change by introducing the different parts of a miserable marriage.

Keyword: Galsworthy, Ada Galsworthy, Clare, The Fugitive, Unhappy Marriage, Divorce

Eight years after the wedding of John Galsworthy to Ada, he once more used the subject matter of the unhappily married girl; at the moment, it's far in a play. During this era the two novels. The Man of Property and The Patrician, wherein the same idea has been particularly obscured with the aid of the interweaving of greater implementing topics, had regarded; With the outreach of his play, The Fugitive, Galsworthy boldly units forth the case of the unhappily married spouse with extra element and bolder purpose than he had within the two novels; His very own nine years of awaiting a lady who turned into sure to a person she now not love became over, and he ought to write with more perception and clearer imaginative and prescient than would have been possible for him right now after the give up of his nine-yr length of looking forward to a female who changed into the unhappily married spouse of his cousin.

In The Fugitive, Galsworthy provides the issue of a lady who has to free herself from an unhappy marriage, and he reveals the deplorable mindset of a society that stops her from obtaining happiness after she has forced her freedom. He chooses a woman who has led a protected lifestyle and has no longer been skilled to preserve herself by employing her efforts; Because she defies convention to unfastened her soul from torment, society turns its lower back on her and forces her to commit suicide rather than to sink deeper into the depths in which she has fallen.

In the play, The Fugitive, we find Clare Dedmond does not try and cover the position of her married affairs from some friends and her husband's own family. She is unhappy and has reached the culmination of her persistence. Encouraged by her friend, Malise, a writer, she turns into extra rebellious in her role and unearths a determined pleasure in making her husband and his own family uncomfortable of their worry that she will forget about her feeling of shape completely and end to

preserve up even the appearance of a nicely married spouse.

George, Clare's spouse, is a very much kept man with little theory in his make-up. His biggest trepidation is that somebody will attempt to embarrass him; he fears particularly that Clare by wilful rashness will make his own undertakings be a subject for conversation, and will harm his standing for good structure.

Exasperated in light of the fact that she appears to be not to think often about his sentiments regarding this situation, he goes after her lead on the night their undertakings arrive at an emergency. George has little compassion toward anybody beyond his own class; he feels that no lady who has a similar sort of reproducing as he ought to give way to her feelings as Clare has that evening. Clare's critical response, "Alas!" communicates her scorn that he ought to stretch structure and appearance when each nerve in her body is against the false reverence of their coexistence.

According to George's perspective, he is the hurt one. He can't envision the reason why Clare feels, as she does. Assuming their marriage isn't all that it ought to be; that reality doesn't give her an option to rebuff him; Why doesn't she basically keep their difficulties among them and not make such an exhibition of herself that even Malise, whom George despises, can perceive how things stand. Clare proceeds to argue with him with cynical thoughts out of which George wants to get Clare out off. These pessimistic thoughts breaks George and he feels much hurt with her words.

Like Soames in *The Man of Property*, George, albeit reluctant to concede the reality, accepts that the marriage promise has given him the right not exclusively to his better half's body but the right to her spirit. Her allure doesn't contact George at all. She is just babbling, taking everything into account. George's honourable feeling does exclude his better half's sentiments. What he is generally worried about is the conservation of his pride. George tells her that Malise has probably been placing these thoughts into her head and he inquires as to whether the Malise is enamoured with her. She replies that Malise is her guide in life and her wellwisher, philosopher and a good friend of her but George has no belief in those words. He tries to make her understand that they both should be together to lead a good life. In return Clare was so wilful that she needs to earn for herself and should be independent and even further she

insists him to marry some other women to be happy as he wishes.

Clare can show her point best by talking in wording that George will comprehend. George realizes that he can't be interested in Clare's explanation by discussing the affection that could have kept them intact. The otherworldly side of the marriage has since a long time ago vanished. There is nevertheless one thing to do, and that is to acknowledge the clear issues of the circumstance. George chooses to introduce them to his significant other. George contends that the sound judgment of conventionality has held together with a great many couples who observed that things were not as they naturally suspected, but rather Clare ridicules him. In her assessment, his feeling of value is to some degree distorted.

Despite the fact that he knows how Clare feels, George goes into her room that evening. The next day Clare leaves and goes to her dad, who no more comprehends her disposition than does her better half. As a matter of fact, Malise is the only one with a creative mind to the point of seeing her situation.

At the point when George comes to bring her back, she revolts once more and takes off from him to London where she looks for counsel from Malise. There Lard and Lady Dedmond and their legal advisor, Twisden, view her. They beseech her to re-examine for the wellbeing of her own if not to save the essence of the family. Twisden tells her of the situation in which she has put herself:

Twisden. What's open to you if you don't go back? Come, what's your position? Neither fish, flesh, nor fowl; fair game for everybody. Believe me, Mrs. Dedmond, for a pretty woman to strike, as it appears, you're doing, simply because the spirit of her marriage has taken flight, is madness'. You must, know that no one pays attention to anything but facts". If now— excuse me— you— had a lover, you would, at all events, have some ground under your feet, some sort of protection, but as you have hot— you've none.

Twisden addresses the disposition of the overall population toward a lady strike for freedom. The typical individual in framing an assessment takes just the realities which are evident to him and doesn't go underneath the surface to find what could have propelled offbeat activities. This is particularly evident on account of Clare where, to presentations, it appears to be very nonsensical for her to leave her significant

other against whom she has nothing substantial aside from that in her inclination for George, marriage has lost its sacredness and has turned into "the compromise — of two creatures — one of them reluctant". "

George's mom implores her to return to her child for the "purpose of the basic right", and Clare with genuine sentiments tells her that she has passed on George to safeguard her self-esteem. Clare understands those appearances are against her. She isn't misjudged or sick treated. She has hitched George willingly, and she ought to "face the results. Be that as it may, regardless of how well she develops a case for her significant other, her choice remaining parts fearless. There is an option that could be more grounded than reason which asks her to get free. Her sibling attempts to convince Malise to impact her, however, he will sit idle. He makes sense of his justification behind Huntingdon. Clare can't make terms with her better half. The very thing he needs is what she prefers not to give. His absence of a creative mind and his powerlessness to see or grasp everything except realities are completely against her delicate, responsive Nature. To those individuals whose qualities are more similar to George's than her own, her activities appear to be sensational, and her longing to liberate herself from a condition where ladies are accustomed to making the intensity of things appears to be implausible and messed up. Again, and again she is come clean with — and she understands of it — that nobody constrained her to wed George. At the point when they ask her for an explanation, there isn't anything that she can say to cause them to comprehend how she feels. It is past the profundity of their comprehension to be aware or identify with her perspective. At the point when she attempts to convince her sibling, she truly does so realize that he might see somewhat worse than he had previously. In reply to this interest for something positive to make sense of her disposition, she attempts to make sense of the contrast between her and George's perspectives. The main arrangement he brings to the table for Clare is the idea that she "not think" about it. A sensible lady would do that. He figures Clare ought to conceal every last bit of her misery and disappointment behind a show to keep up appearances to safeguard the name and custom of her better half and his loved ones. Even though Malise has urged her to loosen up, he does whatever it takes not to endeavour to make her own specific manner but rather to remain with him. He pictures for her the things she should confront assuming

she goes out into a world that she has not been prepared to adapt to. Be that as it may, Clare won't remain with him; not set in stone to attempt her wings. She finds a new line of work selling gloves in a store; however, she finds she doesn't find a place with the shop young ladies". She had been raised as a woman, and they think of her like that. She finds that men don't treat her with the regard she has been utilized to, and she misses the better things of a safeguarded lady's life. Indeed, she goes to Malise's flat, and she communicates her disappointment about the way of her life going.

Clare turns into Malise's courtesan. Notwithstanding, she finds that even with him her life can't be lived as she needs it. Individuals won't fail to remember that she is a lady who has left her significant other. Indeed, even to one who has the unpredictable and whimsical existence of the Bohemian Malise, connection with a not his lady spouse makes its harming impacts. Although Clare has come to cherish him with adoration, she has not had the option to give him, her spouse, which makes Malise upset.

George Dedmond sues Clare for divorce, naming Malise, a reporter, and requesting 2,000 pounds for the harm. Obviously, Malise can't pay that sum. Clare has not realized that George is adamant about the harm. Malise has concealed this reality from her. The maid tells her that the editors of the paper for which Malise composes, Watchfire, have would not acknowledge anything else of his work since he is being named in a separation suit. She further tells her that Malise is taking dozing powders around evening time to rest".

Clare then understands that her approaching Malise has not significantly helped him and that she is achieving his ruin'. At the point when Twisden, George's legal counsellor, advises her that her better half will pull out the trouble and settle 300 pounds a year on her if she will consent to leave Malise and never see him from now on, Clare acknowledges the primary deal; yet she won't take any cash from George". Where the absence of affection had driven her away from George, love for Malise compels her to take away from him to safeguard him.

Mrs. Fullarton, her main genuine companion, attempts to convince her to get back to George for the good of her own. She can see where Clare's life will ultimately lead. There are such a large number of things against her for her to find true success in carrying on with her own life.

Clare will take help from, nobody, and she sets out back to attempt to make her own particular manner. After every last bit of her cash is gone, she falls back to the city to get cash, yet after her most memorable experience, she finds that she can't proceed with it. The frightfulness of being treated as an everyday person is excessively perfect for her. She can't sink to the least profundities a lady can reach, so one night when she is attempting to draw in a sidekick at "The Gascony" on Derby Day, she understands how useless her life has become, and, while the man at her table has gone to cover the bill, she takes enough of Malise's dozing powders to cause her passing. In this way, Clare tracks down that the battle to keep up with herself separated from her better half is excessively perfect. Her wings bomb her, and she drops to earth.

Galsworthy portrays the play in a letter to Gerald Du Maurier, the British maker and entertainer, who wouldn't create the show and put on a good show of Malise on the grounds that he was unable to grasp the play and furthermore on the grounds that he despised the personality of Malise.

To Andre Chevillon, Galsworthy composed on March 16, 1913, what he would call what is happening introduced in *The Fugitive*. At the point when Clare wanders into the world to attempt to live separated from her significant other, she finds a general public that won't acknowledge her nor allow her a portion of an opportunity for progress. Her own class won't keep her among them since she has disregarded one of its guidelines, and she can't squeeze into any gathering other than that to which she has been acclimated". She isn't ready to make money, and on each side, she meets debilitation and deplorability.

Galsworthy had a distinct social point recorded as a hard copy of this play. He looked for an adjustment of the mentality of society toward a lady in Clare's condition and the most effective way he could get that change was to introduce a play that would make such an enticement for the public that they could comprehend the lady's perspective and give her resilience and compassion as opposed to analysis. *The Fugitive* is a striking and obvious interest for an adjustment of society's mentality toward the lady survivor of an unhappy marriage.

REFERENCES

- [1] Galsworthy, John. *The Fugitive: A Play in Four Acts*. New York: Charles Scribner's Sons, 1913
- [2] Coates, R. H. *John Galsworthy as a Dramatic Artist*. London: Duckworth, 1926.
- [3] Croman, Natalie. *John Galsworthy: A Study in Continuity and Contrast*. Cambridge: Harvard University Press, 1933.
- [4] Daiches, David. *A Critical History of English Literature*. Vol. II. New Delhi: Supernova Publishers. 2010. Print.
- [5] Davis, Tony. *Humanism: The New Critical Idiom*. New York: Routledge, 1997.
- [6] Dupont, V. *John Galsworthy: The Dramatist Artist*. Paris: Henri Didier, 1972.
- [7] Marrot, H. V. *The Life and Letters of John Galsworthy*. London: William Heinemann. 1935.
- [8] Nicoll, Allardyce, *British Drama*, London: George G. Harrap and Co. Ltd., 1932.
- [9] Sheila, Kaye-Smith. *John Galsworthy*. London: Nisbet, 1916.