



THE MONSTER: FEMININE EVIL IN THE NOVEL OF FAY WELDON'S "THE LIFE AND LOVE OF SHE-DEVIL"

HUMA

RESEARCH SCHOLAR, UNIVERSITY DEPARTMENT OF ENGLISH BHAGALPUR, T.M BHAGALPUR
UNIVERSITY,

EMAIL: humaafsar944@gmail.com



HUMA

Article Received:02/11/2020

Article Accepted: 13/12/2020

Published online:21/12/2020

DOI: [10.33329/rjelal.8.4.157](https://doi.org/10.33329/rjelal.8.4.157)

Abstract

The centre of this activity is about the most famous British feminist author Fay Weldon's novel 'The Life and Love of She-Devil' (1983) on how she appropriates the monster. Myth in her text individually, according to a particular sequence to break the dichotomy of 'good' and 'evil' which forbids a woman from taking up complex subject positions doers of action. The purpose of the work is to show the gender war against accepted social and literary hierarchy. Weldon's the leading character in this novel; Ruth simultaneously is invested with the countless power of evil that constipated her to exercise choice even in matters of craving and sexuality. She does not believe in the theory of getting recognized as a wife, mother. Daughter or to be a stereotype woman even she does not like to be identified as feminine gender. Ruth spiritually summons her all strength physically or mentally for being a devil to inflict harm in return and eventually defeat the system of patriarchal which adopted the worms of gender relations. In the same way monster or she-devil, Ruth is trying to make a new character or re-create herself over and above gender opposition to accepting and internalizing cultural representation of women is remarked of her matures question through psychologically or physically. The fake or unbelievable re-circle of creation challenges the very notions of 'good' and 'evil' in that she does not exist as a passive victim and also not a noblewoman.

Keywords: Devil's Love, Feminism, Myth, revenge.

Introduction

British author and social critic Fay Weldon (1931-) one of the greatest renowned novelists and pioneers in feminist pleading and a multifarious collection of writing focuses on feminist issues and concerns. She explores the myth of the monster in her text, The Life Loves of a She-Devil which is one of the most famous novels among all the works of Weldon by the use of the mythic figure of consciousness, Weldon challenges the notion of gender and gender role in the term of the dichotomy

of "good" and "evil" her ambition in this noble to having appropriated the myth is found to be just about equal to that of witting and Russ in that she too re-create a separate female space in order to make a 'self' in other. The role of woman in the literary novel has escaped of inner depth in her character marginalizes it very well because she is a writer of women or feminine. Mostly the character in her text does not refuse to represented or portrayed as a virtuous character or passive and silent victims. She always rejects the agent or doers

of deeds just like her male equivalent unless heroes or villains. Here, evil Ruth equals herself to Christ in her effort to exempt woman so that traditionally myths of evil referred by Weldon to explain it a more factual coloring.

It seems to me when I wrote *The Life and Loves of She-Devil* that women were so much in the habit of being good it would do nobody any harm if they learned to be a little-bad burn down their house, give away their children, put their husband in prison, steal his money and turn themselves into their husband's mistress.

Fay Weldon

The great Feminine novelist, Fay Weldon, found to crack up from The Victorian theory of Angel in the house which evens the movement of women at one stage inscribed the true female maturity. In the way of a search for a female character from being condemned forever to 'virtue and to stop the complete control of bad behaviour enjoyed by a male, Weldon pick up the duty of making such female victim who has always avoided the end of her power that literature so far always neglects. Although there are many feminist writers who marked morality in terms of gender, thus when describing women, it should be necessary good while defining men as naturally bad. The bondage of choices female characters in the field of literature and created them back of interest to the extent that even they are bad by chance, they are 'bad' things only for some 'good' reason. The little indicates the part of whole included elements of the monster myth of this novel *The Life and Loves of a She-Devil*, the extreme for evil, into the nature and exploits of Ruth Patchett, the female villain transforming her into the greatest attractive and seductive woman with full of charm. In the time Weldon starts to imagine main character Ruth in her novel from the antediluvian Hebrew mythology of the She monster Lilith, Weldon processes to highlight the color of evil by making over her exponent as Vampire and monstrous which make the way of untold power for her at the same time animating the creator of Ruth with unlimited possibilities of carving a niche for women viciousness in literature. The article of Sara Lyall she writes "An Author who lets Women Be Bad

Guys", featured in The New York Times, indicates that the novel of Weldon *The Life and Loves of a She-Devil* have made a formidable alternative in Ruth who is in her character as a role of Villain or anti-heroine... who trick temptress very brilliantly to betrays other women, cheats, and discards men... constantly a new creation of herself for her own tricky plane and dark purposes, she avoids, benevolence and normally generates herself with flamboyant malevolence. Ruth Patchett, *The Life and Loves of a She-Devil* asks for payback that "entails her assuming one alias after another each of which puts her in a position to stir up trouble..... As a She-Devil" she does not employ and real magic."

The Monster Myth

The myth of monster is occurring in almost every culture over all the world from date back to thousand of the ordinary elements of the ancient and modern ideas and concept of a myth includes back from the dead preying on humans on humans blood drinks at night possessing great human strength, are masters of disguise and adept in the act of hypnotism. She compares demons or spirits, monsters with a reanimated corpse, a wicked and brutal person, a vampire, a bat, or even a wolf. The reason to be a monster or vampire is that unnatural death of a human being and also who died without getting married become a monster all these types of saying make a complete notion which called myth. There are many writers who give their points and consideration as a major influence on Vampire/monster myth, in all of them one of the most famous writers Bram Stoker's *Dracula* who considered on Vampire fiction impact. Although right from ancient age to the modern age, many stories have been written on the features of vampires and werewolves who had the features of men and naturally made as men while women monsters were 'sidekicks'. There are many descriptions of women character (the fatal woman) whose deadline embodiment was the monster women at the time of the Victorian age, particularly the Decadent period saw the delineation of female roles, Brain J. Trost, in his book, *The Monster with a thousand faces: Guises of the Vampire in Myth and literature* defines a vampire women as,

A female equivalent of the Byronic vampire depicted as the embodiment of lust and evil incarnate in woman an insatiable nymphomaniac whose sex desire know no bounds, extending even beyond the graveAn amalgam of absolutes: absolute beauty, absolute instinct, absolute perverseness, and absolute seductiveness.

A female monster also possesses all the same qualities as her counterpart and she hides her evilness and "conceals the putrescence of her soul" (44), in her charming flesh, while she conceals or try to not show with the help of beauty which is a scornful, sadistic nature. Weldon shows the character of Ruth as an archetypal cheater' where she portrayal such a character who can appear, disappearing or reappearing at will. Weldon says and gives her views it is unnecessary to be a monster from a simple woman she explains that such a character like Ruth changes her role, shape, or feature in archetypal cheaters. During revenge against a male commanding displace over a female, against to lead the society by men exhibit the tendencies of vampire, while human in, from change into female werewolves, the exact femme fatale who is simply devil for devil's sake. Her respective author Weldon in a more direct way has adopted elements of this to prove that it is no more the prerogative of men alone to be evil, monstrous, or confident cheaters.

Fay Weldon presents the principal character, Ruth, in 'The life and loves of She-Devil' as clear evidence of the 'tradition cheaters' role which provides her, the straight of an image changing immediately (Aguilar 151). There are two children of Ruth and Bobbo but both are not happy in their life, now they spent twelve years of their marriage life although Bobbo does not like her because of the ugliness of his wife, Ruth. Here the marriage of Bobbo and Ruth is happening by chance so that Weldon describes their marriage in the novel as 'accidentally espoused' (LLSD), since Bobbo, the money-minded and the materialistic who kept "working out in his head or monetary scale" even for lovemaking settled for Ruth the dark, Amazon and ugly duckling as his wife. The just become Eden Gardens, Weldon present their life sometimes 'Eden' the fresh green, prosperous and fabulous

place turn sour when Bobbo habituated to putting a 'fiscal value' to thing fell in love with the beautiful but more essentially the rich marry Fisher. In the novel of Weldon, *The Life and Loves of She-Devil*, she attacks the mentality of women, who are self-enslaved. Ruth always serves the entire family of Bobbo, the two-child, her husband, the dog cat, and the hamster and his parents. She works hard in the whole household in a false Eden. She takes care of and keeps the whole world together except the indifferent husband, who thinks of "open marriage" and believes in cheating with his wife. In Bobbo's viewpoint, there is no matter to be Jealous. Ruth should also have a life own, and she should experiment with sex. As Bobbo is loved and appreciated by several women for his smart presence and position, he thinks himself superior, like that, Ruth also applauds him for his "appearance" and believes he is superior and she is inferior. She is very tall, very fat and ugly as an old dog:

I am six feet two inches tall, which is fine for a man but not for a woman. I am as dark as Mary Fisher is fair, and has one of those jutting jaws which a tall, dark woman often has, and eyes sunk rather far back into my face, and a hooked nose. My shoulder is broad and bony and my hips broad and fleshy and the muscles in my legs are well developed. My arms, I swear, are too short for my books, do not agree. I was unlucky, you might think, in the great Lucky Dip that is a woman's life. (11)

Till the fall down of her marriage, the inferiority distorted viewpoint conduct to her assertion on being together with the fantasy husband who is only an image. After all this, her different understanding of marriage, she wants to keep Bobbo. While Bobbo is not an excellent candidate for marriage, Ruth thinks he is very good for her. Applauds and worship him and is thankful that he stays with her.

The world suffers especially women, children, and nature and it is equal to the individual to begin over again and search the way to improve the human situation for a good world as Weldon

provides her readers the opportunity to think and respond as she says in the interview with Reisman (2008): Yes, and it's an enormous task. As the Ching says, "It is no minor task starting the world again from the beginning." (44)

Conclusion

In the researches some paper protagonist of Weldon enjoys power over men in an unfamiliar situation. The novel of Weldon considers the freakish to the carnival and discusses its difficulties to access the feminist ideology of such book as the respective writer to not write from clearly feminist positions. The structure of females offered by such novels is to the analysis of powerful female monstrosity offered in some novels by men. Women are reluctant to acknowledge their own moral mistake, is that women are offering a biased image of themselves, where the exploration of the weakness of women is very narrow, even when the problem of female monstrosity is addressed.

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Retrieved May 22, 2013 from <http://www.jstor.org/stable/40346960>