



AN AGGRESSIVE DARKNESS OF KISHWAR DESAI'S *THE SEA OF INNOCENCE*

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ABSTRACT

Kishwar Desai, an Indian born writer, born in the year of 1956 in Punjab. She is a columnist and she has worked in some televisions. She has started her career as a print journalist and a political reporter. She writes about women's background in the modern society. In her novels she has given more significance to the female character. She has given her own thoughts through her Heroine Simran Singh. Simran has different roles in her too many novels. Her latest novel, The Sea of Innocence has just been published in India and will shortly be published in UK and Australia. Kishwar Desai's "Fiction gives you a bit of leeway". This paper examine about A Looming Darkness of a young girl's life in Desai's novel, The Sea of Innocence. Simran Singh, the frequent narrator-heroine of Kishwar Desai's mystery novels, is an unusual mixture.

1. INTRODUCTION

Simran Singh in *The Sea of innocence* play the societal roles traditionally assigned to an Indian women. This novel has described about the slack editorializing kills the tension in a relevant tale of rape and murder in India. Like all Desai's novels, *The Sea of Innocence* is a gripping detective story, but it is also the examination of a serious social problem. In this novel, Simran Singh is trying to find a British girl Liza Kay who has gone missing from the beaches of Goa. Aggressive Darkness denotes threatening darkness of a girl. Simran Singh is a feisty social-worker-cum-crime-investigator, returns in Kishwar Desai's novel, *The Sea of Innocence*, to unravel yet another horrific crime. Femininity, drugs, surreptitious video clippings, political corruption there's nothing deficient in this mystery, and yet, oddly enough, these ingredients do not quite translate into easy reading.

2. METHODOLOGY

Desai's novel *The Sea of innocence* is written during the phase modern women society in India. *The Sea of Innocence* is the third in the series, the character's professional background



has become a technicality. The obvious parallel is the rape and murder of Scarlett Keeling, a British teenager who was on holiday in Goa in 2008, an incident Desai refers to in her plot. She also brings issues of female sexuality, and its appearance in public places, into the fold of her narrative, without being preachy. Desai tries to get to the bottom of a crime that exists as much in real life as in the fake world, through her heroine Simran Singh. Desai has given the main theme of the novel is An Aggressive Darkness of a girl, who has lost her life in Goa beach.

2.1. CRUCIAL VOCATION OF SIMRAN SINGH

Simran is on vacation in Goa with her adopted daughter, Durga; she is now 16 & she come from a traumatic background. Getting a henna tattoo on the beach, Durga teases her that she should get one too, a dragon tattoo. They have no thought of getting involved in the shady dealings of the local drug mafia or in the lives of naive foreign girls who get themselves in trouble. She drinks both beer and whisky, and on her holiday in Goa sees the dilatoriness of the Indian government as a blessing for once, since a long-proposed ban on beach smoking hasn't yet come into force. She describes herself as a strong atheist but can be moved to light a candle in church for a missing girl.

But Simran smells bad news when she gets an MMS from Amarjit, her ex- friend, showing a young British girl being harassed by a couple of local men. Before long, she is plunge into a vortex of violence and deceit as she tries to get to the bottom of a crime that exists as much in real life as in the cyber world on laptops, cell phones and video clips. With her holiday ruined, and her daughter back home, Simran plunges into the case with willpower, but not before she has dither for nearly 100 pages and tested the reader's patience to the hilt. Thankfully, just as her indecision and Amarjit's reticence start getting on our nerves, Simran decides to get going, and the plot picks up momentum, getting interested and curious.

2.2. THE DARKNEST SIDE OF GOA

No holiday purpose is as untroubled as the brochures make out, and Desai gets a little overheated about the shadow side of Goa: "There was a looming darkness around the edges. Like a hungry nocturnal sea animal, it protection through the sand, seeking victims..." One likely victim is Liza Kay, a British teenager who seems to have vanished, though she turns up in sexually charged video footage sent to the authorities. Someone is trying to make trouble, and important people are beginning to wonder if they can take their resistance for granted. Liza Kay a British girl is missing from Goa after getting herself entangled with a sordid middle-aged politician who is a covert drug baron and casino owner. From the series of video clips sent to Simran's phone from an unknown messenger, it becomes evident that Liza had been molested, raped and harmed at different times by a rotating cast of culprits.

2.3. DEVELOP OF JOURNALISM

Desai has spent plenty of time in Goa, but rarely rises above a bland Lonely Planet note: "On the surface the state seemed so peaceful. But from all accounts it too was torn between the ghosts of its Hindu, Muslim and Catholic history and the dreams of the future..." Journalism can improve a thriller but it needs to be harder-edged than this, less slackly editorializing. Desai's grasp of non-Indian lives is sometimes weak. Liza's elder sister, Marian, is keen to find out the truth, yet also disturbingly distant. The girls' father, Stanley, arrived in Goa with the first wave of hippies, some "thousand years ago", and never left the place. The mother is a banker in London who has been kept supremely unaware of the happenings. The cover copy teases with: a missing girl, a death in paradise and a race against time to uncover the truth. The book's perseverance reads: "For Jyoti, Scarlett and the thousands of women who have been raped and murdered in India – in the hope that one day they will get justice".

2.4. REAL LIFE VS DETECTIVE PLOT

Jyoti was the name of the girl raped on a bus in Delhi. No doubt this case subjugated the headlines while Desai was writing but it doesn't earn its place in the book. Liza Kay's original name is Scarlett Keeling, which is a problem for the opposite reason, being all too close to the story, since this was the British teenager raped and murdered in Goa a few years ago, her death classified as unintentional until her mother found evidence. Of course real-life crimes can suggest thriller plots.

3. OUTCOME

Perhaps it is this combination, of the all-too-human heroine (and, actually, hooray that this detective series features a likeable and physically real heroine rather than yet another middle-aged misanthropic male) with her work, which fearlessly uncovers almost unintelligibly dark aspects of human behavior, that makes the Simran Singh books so compelling. Singh is supposed to be in her forties, so she should have at least a couple of decades of sleuthing in her – her increasing army of fans must certainly hope so.

4. CONCLUSION

The references to Scarlett Keeling and her mother, Fiona MacKeown, are constant. Desai even quotes from an email of Keeling's certainly more vivid than the commentary: "It was the story of a young girl leading an artificial and very adult life, where she was seemingly pushed frenetically into one troubling situation after another." Despite the pious dedication, it's hardly respectful to exploit the sufferings of a real teenager to give your thriller more impact. Family tragedy in the headlines isn't something to be deteriorates over a concocted story, like a stock cube, in an effort to boost the flavour.



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