

The Influence of Fatalism on Decision-making in Nora Roberts' *Heart of the Sea*

RAMESH PRASAD ADHIKARY

Abstract. This research aims to explore the novel *Heart of the Sea* by analyzing the characters' beliefs in fate from the perspective of Richard Taylor's theory of fatalism. The researcher uses Richard Taylor's theory of fatalism as the main theoretical tool to analyze the issue of fatalism in the text. The study utilizes qualitative analysis to interpret the characters' actions and thoughts concerning fate. The researcher utilized a qualitative research approach. The researcher collected data through a close reading and analysis of the novel *Heart of the Sea* by Nora Roberts. The research reveals that the major character, Darcy Gallagher, strongly believes in fate, traditional beliefs, the magic of legends, and the significance of money. The wealthy businessman Trevor Magee, with Irish heritage, also falls for Darcy's charm but is unsure if he can find lasting love with her. The study concludes that the characters' strong belief in fate prevents them from taking control of their lives and moving towards their desires. The study concludes that the characters' belief in fatalism significantly affects their decision-making and actions. The village of Ardmore's magical influence and the forces of destiny can only be resisted for so long, leading to the characters' eventual surrender to fate. The research highlights the impact of fatalism on individuals' lives and the need to take control of one's life instead of surrendering to fate.

Keywords : Fatalism; magical influence; beliefs; influence; decision-making.

This study investigates the theme of fatalism in the novel, specifically as manifested through the character of Darcy Gallagher. Nora Roberts' *Heart of the Sea* offers a multi-faceted critique of Irish society. The author's underlying message posits that economic progress is contingent upon a society's adoption of an achievement-oriented mindset, particularly among its leaders. In contrast, the pervasive influence of hierarchic fatalism within Irish culture impedes this progress by perpetuating a belief system that enables the ruling class to maintain its stranglehold on society. This, in turn, results in the squandering of the productive potential of the majority of society. Therefore, true development can only be achieved by a concerted effort to purge Ireland's fatalistic tendencies from its social fabric.

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The present academic research titled “The Influence of Fatalism on Decision-making in Nora Roberts’ *Heart of the Sea* aims to investigate the phenomenon of fatalism as projected through the major characters of the novel, Darcy Gallagher and Trevor Magee. This study endeavors to explore the reasons behind their engagement in fatalistic activities and how these activities affect their success in life.

Nora Roberts’ *Heart of the Sea* introduces Darcy Gallagher, who longs for an exotic life and believes in fate, magic, and faerie legends. Trevor Magee, an Irishman raised in the US, is fascinated by Darcy’s beauty and is determined to get to know her. Although they are mutually attracted, Darcy is only interested in money and fame, while Trevor is willing to shower her with riches and adventure. As their relationship deepens, they realize their true desires are in fact each other.

However, this conclusion to the Gallagher trilogy is disappointing, as Darcy’s shallow character makes her annoying and unlikable. She cares only about money and fame and gets angry when Trevor doesn’t read her mind about her changing feelings. Although Trevor tries hard to accommodate her desires, Darcy never redeems herself. Despite the flaws in the novel’s portrayal of fatalism, the characters’ engagement in fatalistic activities serves as an important representation of traditional social structure. The research seeks to investigate how this fatalistic belief system affects decision-making and success in life.

Moreover, the study seeks to examine the implications of fatalism on economic development in Irish society, as portrayed in the novel. Nora Roberts presents a highly simplistic and biased framework for the study of the relationship between society, culture, and economic development in the Irish context. This study aims to offer a more comprehensive understanding of the issue by exploring the complexities of fatalism and its impact on economic development.

Research Objectives

1. To explore the reasons behind the engagement of the characters in fatalistic activities and how these activities affect their decision-making and success in life.
2. To examine the implications of fatalism on economic development in Irish society as portrayed in the novel.
3. To contribute to the scholarly discussion on the influence of fatalism on decision-making, success, and economic development.

Literature Review

The novel has been subject to various critical analyses from different perspectives, which highlights its universal nature. Despite being considered one of the most authentic stories in the world, critics have interpreted it differently. Darcy Gallagher's unwavering faith elevates her to the status of a fatalistic hero, similar to a gladiator. Darcy and Trevor's exceptional gladiatorial performance exemplifies their mounting rectitude. Darcy Gallagher must attain a remarkable sense of fatalism, which is a significant aspect of this project that addresses two critical concerns. At First, this analysis explores the reasons for fatalism in Nora Roberts' *Heart of the Sea*. Secondly, it offers a significant theoretical representation of faith.

The novels by Nora Roberts are undoubtedly more subtly written, and in them, the subject of his musings was undoubtedly more clearly explained. According to Nora Roberts, national traditions influence personality and give people little inclination for Marxist cosmopolitanism. The greatest significance resides in the fact that she made an effort and discovered some truth about 19th-century English society that went beyond dogma and theory.

Daiches notes that "Nora Roberts is impartial in her analysis of society, but that as soon as she starts to reflect, she exhibits evidence of private emotion" (43). She possesses both intellectual and ordinary man sensibilities, and her writings are appropriate for and relevant to all generations. Her books are authentic and based on actual human situations, and she strives sincerely to reveal the state of Irish society in real life. The majority of her works depict the local social background.

The warning in Nora Roberts' novel is addressed at all of humanity, warning that simple, ordinary people must oppose tyranny or risk becoming completely subjugated by mechanical fanatics of abstract ideals. In his *An Introduction to English Literature*, Rees summarizes and offers his opinion:

Unfortunately Roberts did not live to see the success of the television and film versions of this frightening piece of satire – a negative utopia intended as a warning that no modern society can afford to shut its eyes to the dangers of totalitarianism. Her story has a clear

message to the effect that man can easily
fall prey to the abstraction of ideas.
(175)

More precisely, Roberts gave her the ability to compose stunningly creative works as well as to be a political outcast for life. She constantly shown signs of her working class background and had empathy for everyday workers. A significant portion of her analysis and recurring themes were presented in the arm of the literacy productions as satire, political philosophy, allegory, comedy, and global social injustice.

Nora Roberts lived a refined and peaceful life while writing her works, thus she was far from being only an academic. In her book *A Natural History of the Romance Novel*, Pamela Regis (1996) describes herself as follows:

Roberts, a master of the romance novel form, because she has a keen ear for dialogue, constructs deft scenes, maintains a page – turning pace, and provides compelling characterization. Nora Roberts is a romance novelist who also writes futuristic police procedurals under the name J. D. Robb, has published a hundred and eighty – two novels. In typical year, she publishes five “New Nora”: two installments of paperback original trilogy. (18)

Roberts is a well-known author of the romance novel genre because she has a high interest in conversation, creates unique scenes, keeps the page turning speed, and has a deep interest in language. She publishes sci-fi police dramas under the pen name J. D. Robb. She has authored 118 books, including novels. Her books brought her recognition and excellent repute. She penned trilogy.

Abrams provides an analysis of "The Lady Who Broke the Rules" and related topics in *The Norton Anthology of English Literature*. Nora Roberts is possibly the most accomplished author. Her books have been published over 400 million times, and she sold 10 million copies in the previous year alone. It takes her approximately 45 days to complete a novel.

Most importantly, she writes what she likes to read. And “what’s so bad about

a happy ending?" She asks, romance gets disparaged for happy endings. But all genres have expectations and all genres require narrative resolution. But it's disparaged because it's happy – if it was important, it would be tragic. Which is bullshit, Look at much ado about nothing - everybody is happy. (44)

The majority of Nora Roberts' works dealt with family dynamics and significant modern culture. She described the genuine lives of the individuals who lived in the civilization in her book. She published on a variety of subjects related to contextual human accounts when contrasted to various examples.

Heart of the Sea has been the subject of several critical analyses from various angles. Many conclusions and findings have been made when viewed from various perspectives. Yet, none of the critics have focused on *Heart of the Sea's* fatalistic theme. All of the literary evaluations that have been mentioned and cited above address a variety of topics, including history, dystopia, economic diversity, humanism, totalitarianism, the status of women, and myth. All of those reviewers and critics have looked at these issues, which are quite typical and plainly evident in the work. Yet, none of these reviewers and critics have brought up the recent and novel issue of fatalism. Consequently, the gap between the reviewers' evaluative judgments and the current researcher's issue of fatalism is filled by this research.

Methodology

The research employs a qualitative research approach to explore the issue of fatalism in Nora Roberts' novel, *Heart of the Sea*. Qualitative analysis is used to interpret the characters' actions and thoughts concerning fate. The researcher utilizes Richard Taylor's theory of fatalism as the main theoretical tool to analyze the issue of fatalism in the text. The researcher also mobilizes Aristotelian notion of fatalism and David Foster Wallace's and Aristotelian literary use of fatalistic criticism to provide theoretical support.

Sources of Data

The researcher collected data through a close reading and analysis of the novel *Heart of the Sea* by Nora Roberts. The novel is the primary source of data for the research. The researcher explores the characters'

beliefs in fate and traditional beliefs, as well as the impact of fatalism on decision-making and actions.

Analysis of Data

The study utilizes qualitative analysis to interpret the characters' actions and thoughts concerning fate. The researcher explores the characters' beliefs in fate and traditional beliefs, as well as the impact of fatalism on decision-making and actions. The researcher also examines the characters' actions and thoughts concerning money, love, and destiny.

Tools for Textual Analysis

The researcher utilizes Richard Taylor's theory of fatalism as the main theoretical tool to analyze the issue of fatalism in the text. The researcher mobilizes Aristotelian notion of fatalism and David Foster Wallace's and Aristotelian literary use of fatalistic criticism to provide theoretical support. The researcher employs close reading and qualitative analysis to explore the characters' beliefs in fate and traditional beliefs, as well as the impact of fatalism on decision-making and actions.

Textual Analysis

In Nora Roberts' *Heart of the Sea*, Darcy Gallagher, the main character, exhibits enough characteristics of fatalism. She is successful in portraying herself as the fatalistic heroine through her performance in *Heart of the Sea*. Darcy Gallagher plays a key role in demonstrating the clear meaning of fatalism.

The concept of fatalism or determinism involves the belief that individuals are subordinate to fate, which operates unconsciously and is beyond their control. Nora Roberts' novels illustrate how many of her heroes conform to fate, such as Darcy Gallagher who relies heavily on the idea of fate. Trevor Magee, a wealthy and emotionally distant businessman, arrives in Ardmore to build a theater and investigate his grandfather's past. He meets Darcy and is immediately drawn to her, but she is primarily interested in finding a wealthy man to provide her with material comforts. As their relationship develops, Trevor realizes that he genuinely cares for Darcy, and she discovers that his heart is more important to her than material wealth. Trevor's transformation from a distant businessman to a man deeply in love with Darcy is portrayed as genuine and introspective, as he is not one to deceive himself. Overall, Roberts' novels highlight the role of fate and the human response to it in shaping individuals' lives and relationships.

In Nora Roberts' novel *Heart of the Sea*, the characters struggle with the concept of fate and determinism. The main character, Darcy Gallagher, initially desires material wealth and a rich man to sweep her away into a glamorous life. However, her character undergoes a gradual maturation process and transforms into a woman who can deal with the ups and downs of real love. Although she initially seems to conform to fate, her eventual emotional humbling is gratifying. The other characters, including Carrick and Gwen, offer advice to the two lovers and ultimately find happiness. However, the quick wrap-up of their story may disappoint readers. Overall, the major characters in Roberts' novels seem to surrender themselves to fate, which is a common theme throughout her works.

The protagonist in the novel, Darcy Gallagher, is portrayed as a small-town girl with big city dreams who believes in fate, magic, and fairy legends. She longs for an exotic life and is determined to marry a rich man who can provide it for her. Her upbringing has made her sensitive to social distinctions and she expects others to be affected by them as she is.

The term 'Fatalism' originates from 'Fate', and it is a philosophical doctrine that states that everything in life is predetermined by fate. This means that an individual's power, knowledge, property, personality, and success are all predetermined by fate, and if fate does not favor them, they cannot achieve success. Fatalists do not believe in putting in effort and hard work to achieve success, as they believe that success is entirely dependent on fate. They consider their failures as the negative working of fate, rather than the result of inadequate preparation or lack of effort. S. Radhakrishnan in his book, *An Idealist View of Life* has opined:

The greatest part of our mind is hidden from us. It is buried or repressed and yet affects our waking consciousness. It is not possible to equate the "unconscious" of the psychologists with the "biological" of the behaviorist. It suggests that the unconscious and the conscious are parts of one whole. (264)

The doctrine of predestination allows for human freedom and responsibility, while fatalism holds that everything is subject to fate and human actions are beyond their control. Fatalism does not support moral ideas such as religion, love, mercy, and holiness. In contrast,

predestination provides a basis for justice and wisdom. Fatalism can lead to skepticism and despair. The term “fate” was originally given by the stoics to their doctrine of necessity, which was criticized for being contradictory and limiting the power of God.

The majority of the characters’ conversations and actions clearly display their fatalistic viewpoint. In the novel, Darcy and Trevor are key figures in the discussion of fatalism. Darcy believed she now knew the purpose for which he had informed her about his grandpa. in order to demonstrate to her his cold blood. Says Darcy:

I see what put you in such a rare mood.
The very idea of the remote possibility
that I might be your fate and future set
you right off, didn't it? The very
thought that a man of your education
and consequence should tumble heart
first for a barmaid. I am not the one
having conversation with Faerie princes,
am I? And no, I don't particularly care
to have my fate and future dictated by
another's wants and needs.

“Neither do I Neither,” he added, “will I?” (219)

This extract describes a moment where Trevor is surprised by Darcy’s sudden outburst. Despite her belief in fame and fortune, the passage suggests that love is not a factor in their relationship. Darcy’s character is portrayed as an example of fatalism through her dialogue with other characters in the novel.

‘Determinism’ is a term used to describe the theory that human actions are not free, similar to ‘Fatalism’. A determinist believes that all events are caused, which means that there is no freedom or free will. Although we may have choices, our past, including our personal characteristics and surroundings, influence us to make certain predetermined decisions. Therefore, we are wired to act in specific ways. ‘Fatalists’, on the other hand, believe that events are irrevocably predetermined and unchangeable. As a result, the future is beyond anyone’s control, and it cannot be altered in any way.

Determinists believe that we are not in control of our conscious ideas and wants since our thoughts dictate what we think and our desires determine what we do. As a result, we are in control of our thoughts and actions. If consciousness is, in essence, thought of as the result of

unconscious activities, then the processes that give rise to it plainly govern it. Joad (1943) quotes Freud in his book, *Handbook to Modern Thinking*, and writes:

Freud holds that the origin and explanation of all conscious events is to be found in the unconscious. Our conscious thoughts and desires are, therefore, the reflections more or less distorted and more or less sublimated of unconscious elements in our nature. We do not know what is going on in the unconscious; if we need, it would not be unconscious, but, in respect of our knowledge of it conscious; therefore we cannot control. (251)

We may also discuss self-determination in this context, which refers to the totality of one's inherent nature rather than just a portion of it. The act is not truly free unless the person uses their entire nature, investigates all of their options, and chooses one that convicts them to being wholly themselves.

The conversations between the two main characters become more animated or fast-paced. The two main characters in the book are Trevor and Darcy. Darcy Gallagher fiddled with the silver disk that hung from the chain and encircled it with her fingers. Her heart fell down at his feet as she began to respond to his grin, but she was forced to stop and just gaze. She claims:

'No.' oh, Jesus, oh, God.Holy Mother of God.'Just dizzy for a minute, as I said. I'm better now, but I still have that powerful thirst. I could dearly use that wine, if you don't mind.'

'Sure.' Not quite convinced, he skimmed his knuckles over her cheek. 'Just sit her. I'll be right back. (231)

The concept of fatalism refers to events that may happen or recur. This theme is prominent in Nora Roberts' novel, as the characters and their actions are closely tied to this belief. The characters rely on their fate and fortune, often connecting their actions and thoughts with God and destiny

to complete their work. In the novel, a character's sudden outburst of aggression is also portrayed.

"Fatalism" is a mental creation since "reality is mental," according to historical and cultural perspectives. The physical is the result of the mind's pursuit of perfection. This holds true for every era in history before this one. As our minds are in charge of us, we have no responsibility for the society we are in or those that came before.

According to Freud, "Fatalism" is the emergence of the unconscious since human behavior is influenced by unconscious motives. This idea contends that social norms and society encourage people to suppress their basic inclinations.

Darcy spun around and threw her arm back. He grabbed her and broke her fingers out of sheer impulse. When her voice started to stutter once more, she drew away from him. He informed her she could make one wish and it had to be for anything her heart desired and that wish would be granted. Yet, she never used it and never will. In his own words:

'No. Don't cry any more. I can't stand it.'
'Do you know why?' Her voice rose, thick with tears.
'No. I don't why.'
'I wanted you to love me without it. That was my wish, so how could I use it and have it come true?' (365)

The protagonist Trevor had concerns about the existence of magic, which the female character held in her possession. He had offered her various things, and she had reciprocated by throwing away her fortune, indicating her desire for him. Trevor had convinced himself that she wanted the *Heart of the Sea*, a valuable object. She appeared amused by his thoughts, and he was about to kiss her but decided against it due to the troubles he had faced that morning. As they walked away from the beach, the music in the background faded, and a rainbow emerged, symbolizing a new beginning and a happily ever after.

The first chapter of the book illustrates the function of fate through Darcy Gallagher, a philosophical and majestic clever character Trevor of the kindly demeanor, who sees a golden future. The fatalistic dream vision or the idea that everyone is supposed to be equal to another

in every element of life causes the roles of all the characters to come into play. Brenna arched her eyebrows and declared:

‘You don’t know the legend, then?
Your grandfather was born here, and
your father as well, though he was a
babe when they sailed to America.
Still, he visited many years back. Did
neither of them tell you the story of
Lady Gwen and prince Carrick?’

“No, so it would be Lady Gwen who
haunts the cottage?” “Have you ever
seen it?” “No.” Trevor hadn’t been
raised on legends and myths, but there
was more than enough Irish in his
blood to cause him to wander about
them. “But there’s a feminine feel to
the place, almost a fragrance, so odds
are for the lady.” (12)

Brenna’s speech represents the characters’ outcomes, which are based on their roles. Inspiring people to seek justice, Brenna also sheds attention on the problematic circumstances of characters who adhere to conventional ideas. Because of their fate, the characters must endure suffering and uncertainty.

Nigel considered that Shawn Gallagher had all the qualities he desired - fast, lively, with a hint of sex appeal and enjoyment. He agreed with Trevor’s assessment of Shawn being a valuable asset, and thought that meeting him in person would be worthwhile, even if it required a trip to Ireland. Nigel nodded and smiled as Trevor sang, recognizing that the lyrics needed a female voice:

I’ll have your hand
I’ll have your heart
I’ll have them all together
For if you think I’ll settle for past,
Prepare for stormy weather. (182)

Nigel’s song has a connection to fatalism, and he smiled as Trevor played it. Despite being difficult to please, Nigel found himself tapping his foot to the tune. He commented on the simple yet intricate lyrics, stating that not everyone could perform the song well. However, Nigel had someone

in mind who could make arrangements for Ardmore. He then took a sip of the designer water that he always kept close by.

Darcy has focused on observing the man's behaviour and demeanor, and she noticed a change in his demeanor. It was as if his guard had come down, revealing a tender and gentle side that she had not previously seen. She was moved by the way he appreciated the beauty of his surroundings, and when he smiled at her, she acted on her impulse and leaned in to kiss him in a friendly and brief manner.

“For Luck,” she said when she sat back again. “There must be something about rainbows and kisses and luck.” “If there isn't, there should be. Let's see where they take us- the rainbows,” he said when her eyebrow lifted. “I like to think I know where the kisses are leading, and my luck has been pretty good lately.”
(104)

This statement tells us that it is evident that Darcy Gallagher strongly adheres to the concept of fate and luck, where every aspect of her life is predetermined by fate. She emphasizes the importance of luck in one's life, stating that without luck, success is unattainable. Both Darcy and Trevor share a belief in the power of fate to guide them in their endeavors.

Brenna told a story about a young maid named Gwen who falls in love with Carrick, a faerie prince who rules over the faerie hill. They have a secret love and he takes her flying on his great winged horse. However, Gwen's father betroths her to another, and she is ordered to marry without delay. Carrick tries to win her back by offering her immortality and riches but never speaks of love. Despite his gifts, Gwen refuses him and remains faithful to her betrothed. Carrick tries twice more to win her back, but she remains loyal to her commitment. The story highlights the themes of love, loyalty, and the cost of pride.

She looked aside, and the pearl changed into flowers. Before he returned for the final time, many years had passed during which Gwen reared her children, cared for her husband throughout his sickness, and eventually laid him to rest when she was an elderly woman. Years passed in which Carrick lingered in his palace and rode his horse into the air.

To extract the rest of his gift to her from the water, he dove in. These, sparkling gems that shone in the grass, he spilled at her feet. His

steadfastness toward her and his discussion of love just now. She could only cry bitter tears since her life had come to an end. She spoke to him:

It was too late, that she had never needed riches or promises of glory, but only to know that he loved her, loved her enough that she could have set aside her fear of giving up her world for his. And as she turned to leave him this time, as the sapphires bloomed into flowers in the grass, his hurt and his temper cashed out in the spell he cast. She would they see each other again until three times lovers met and, accepting each other, risking heart, dared to choose love over all else. (18)

Trevor remarked that she was a lady who wasn't afraid to fight back. And he was still affected by it. If it was Darcy Gallagher, as he thought, then he knew why the usually glum frinkle had been bright-eyed and tonguetied whenever her name had been spoken.

He was going to take a closer look at her because she was very stunning. She had left him with the image of a drowsy beauty with white skin, delicate features, and black, tumbling hair. There was no pretense there, he determined; she had met his open gaze equally and had taken his measurements just as he had done. The haphazardly blown kiss had unquestionably made a message. He believed that Darcy Gallagher would make for an extremely fascinating diversion while he was in Ardmore. Trevor's words:

It does, yes. Good consistency. We are going through it fairly quickly, but I think we've enough to do us. If you see us running low, order what you think we need. I think your friend's back from her vacation.

"Hmm." Distracted, she knocked loose mortar from her trowel, glanced up. Darcy? Pleased, Brenna looked towards the window.

"Lots of black hair, Wicked smile
Gorgeous."

“That would be Darcy.”
I...caught a glimpse of her in the
window there. If you want to go in and
see her, you can take a break. (26)

Because of each character’s conceivable fate, the remarks above reveal to us their fatalistic viewpoint. They contemplate their future well-being, but they never finish. It denotes that they place their faith in fate and are too busy to work for a better future. Characters Brenna and Trevor are at odds with one another about their love affair in comparison to the ghost story. They therefore develop a solid plan and consider the future.

She encourages Trevor and Darcy’s relationship to flourish so that they can have a happy future together. She offers several illustrations of how to pose like Darcy Gallagher to Trevor. She always has their best interests in mind. The opinions on the fatalism are quite obvious from the aforementioned words. They completely trust fate to do any work.

Darcy sat across from her new waitress after the bar had been cleaned out between shifts and her brothers had been served. Although it was true that Aiden controlled the bar and was clearly in charge of the kitchen, it was generally accepted that Darcy had the upper hand when it came to serving. Sinead adjusted her slender bottom on the seat as she made an effort to pay attention :

“Aye, that’s true.” Darcy sipped her
soft drink and waited. “And what else
do you remember?”

“Ah...”

Jesus god, Darcy thought, can the girl
do anything faster than the pace of a
turtle? “Well.” Sinead chewed her lip
and drew little patterns on the table
with her fingertips. “That I was to
make certain that the right food and
drink was served, again in a friendly
manner, to the proper customers.” (38)

In the sentences above, Nora Roberts’ fatalistic perspective captures the overall sentiment of the characters. Although the author is flattering the characters in these words, the fortune of the characters is revealed and is a result of the author’s belief of fatalism. They equate whatever work they do with believable fate and trust in both God and fate.

Being shook was both a surprise and a discomfort. He had to wait for his blood to cool and his hands to calm while sitting in the car and listening to the rain. He understood what it felt like to need a woman, down to the sensation of having one beneath his hands or all over his body. Only he was aware of and willing to bear the dangers and vulnerabilities that the requirement entailed.

But, whatever it was that he required or wanted cut out of Darcy Gallagher was superior to anything that had come before.

She was different he admitted, frowning at the pub for movement before starting his car, sexy, selfish, seductive. There were other women he knew with those attributes, but they were rarely so unapologetic and honest about it. She was toying with him, and doing nothing to hide the fact. And by God, he had to admire her for it. Just as he had to admire her for being perfectly aware that he was playing the same game. (88)

Here, the author depicts the characters' future. It may come soon or later, but it is clear that the animals will be emancipated from all traditional beliefs and will be able to live in Ireland without any restrictions. The author of the aforementioned comments is both too pessimistic and fatalistic.

Trevor believes that his urge to possess her sprang from deep, fatalistic emotions. When he shifted to wrap both of his arms around her, he grinned down at her. The intelligent and tactful characters, Trevor and the Irish, put Darcy's intellectual worldview to the test. It's because her futuristic reality has a significant impact on them. They take action against Irish law because they are adamant about acting in accordance with national ideals. When their fate leaves them devastated in the hands of their themes, the characters are unable to maintain control of the situation. Darcy claims:

I thought you'd like to know I've chosen the name for it. I'm calling it Duachais. It's Gaelic well, you probably know that, but I had to look up the spelling. It means the roots of a place, the traditions of it. A very clever woman told me that's what I wanted in the theater. (328)

The fatalistic perspective on the characters' words is evident in the sentences above. Darcy is a character that consistently believes in fate and seeks to do the inventive deed. She considers how Trevor, her lover, would treat her and how they may be married.

Most of the remarks in the book describe fatalistic viewpoints and ways of thinking. This philosophical assertion connects fatalism to conversations and behaviors. These traits of every character demonstrate the connection between the character roles and the idea of fatalism.

Conclusion

The novel *Heart of the Sea* concludes Nora Roberts' acclaimed Irish Trilogy by depicting Darcy Gallagher's aspiration for a life of wealth, glamour, and adventure. Darcy firmly believes in fate, the power of legends, and the significance of money. The story introduces wealthy businessman Trevor Magee, who has Irish ancestry and comes to Ardmore to build a theatre and uncover his family's secrets. Although he had given up on love, Darcy tempts him like no other woman has. However, as their mutual attraction turns into passion, they realize that they have always been true believers in fate. The novel portrays determinism as the driving force behind every incident and philosophy. Fate dominates everything, bringing happiness and comfort to Irish society, but fails Darcy and other loyal characters who are unable to achieve success. The book conveys an impending sense of fatalism through its activities and themes. Although the characters are not entirely aware of sacrificing control of their lives, Darcy especially involves herself in living every aspect of her life. The theme of fatalism was common in post-World War II writings, as seen in the realization at the beginning of *Heart of the Sea* that the characters' failures were destined by Irish society. If not for this destiny, they would have found happiness according to their own plans.

Ramesh Prasad Adhakary

Assistant Professor of English
Tribhuvan University, M.M. Campus, Nepalganj
Kathmandu, Nepal

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