

## **PERSISTENT OBSESSION WITH THE PREDICTION SIXTY YEARS APART**

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### **ABSTRACT**

*Suicidal ideation was found to be significantly associated with the interaction between thwarted belongingness and perceived burdensomeness. Additionally, the relation between thwarted belongingness, perceived burdensomeness, and capability for suicide was found to be significantly related to a greater number of previous attempts at suicide. On the other hand, the effect sizes for these interactions were relatively small. While theory-consistent pathways were effective for predicting suicide risk, alternative configurations of theory variables were also useful in this regard. This section concludes with a discussion of the limits and recommendations associated with the interpersonal theory as a framework for comprehending the range of suicidal behavior.*

**KEYWORDS:** *Interpersonal Theory of Suicide, Perceived Burdensomeness, Thwarted Belongingness, Capability for Suicide, Manifesto, Psychological Predicament, Maya, Fantasy. Akhri Sach, Gauthama*

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### **INTRODUCTION**

Even if a person is cherished, cossetted, and pampered to the core, this can nevertheless lead to a problematic adulthood. Childhood memories do not have to be horrific in order to be a significant factor in an individual's life. We are finding more than two different characters who were more than just protected in the childhood and the married life not being all that bad could also end up in certain kinds of traumatic stages. This is at least acceptable, but it is not acceptable to be exposed to any of the difficulties that occur during the childhood stage and then suddenly be pushed into the doldrums to deal with life. Even after they have taken responsibility for their lives, there are some children who never emerge from the stage of being encased in a cocoon. In an effort to find some form of comfort, they are forced to endure some form of trauma for the rest of their lives. They are required to go through a significant transitioning process between being children and adults.

They were unable to take advantage of the solace and support that was offered by their loved ones and those who were close to them. In order to demonstrate that they are, in fact, leading a tranquil and contented existence, they live a life that involves the creation of a few formalities inside their lives. Nevertheless, the truth is that they are aching to escape the unseen confines that they are in. Researchers have come to acknowledge that age, gender, race, and locus-stand in society all play a substantial influence in the formation of social characters and power assemblies. This realization has been brought about as a result of the increased significance of childhood trauma research. Both as a character in his or her own

right and as a symbol of all those things that a culture associated with childhood, the juvenile has always found a place in the literary repertory. These things include responsibility lessness, viciousness, sparseness, susceptibility, autonomy, and potentiality.

This piece of work makes an attempt to compare the situations that occur in a novel to those that occur in a series that is based on real-life situations. The two works that we are going to examine through the lens of psychological situation are, in fact, "Akhri Sach" and "Cry, the Peacock" by Anita Desai. Both of these works are going to be analyzed. A young and sensitive girl named Maya had a wonderful upbringing, and Anita Desai has spoken about the emotional turmoil that she experienced back in 1963. A series that is based on the events that occurred in Delhi in the year 2018 is the second story. Currently, it is one of the most popular television shows because it tells the story of a family that made the decision to kill themselves simultaneously in order to bring back their deceased father alive.

Maya, on the other hand, was taken care of and spoiled by her father, despite the fact that she had lost her mother at a very young age. Her father, who was a very wealthy advocate who worked in Lucknow, showered her with an incalculable amount of love and affection, and she did not experience any difficulties or lack of anything. After making the decision to pursue a more autonomous path, her brother had taken a flight to the United States in search of better opportunities. Maya became a cunning and sensitive young lady as she grew up, and the prophecy of a catastrophic calamity that occurred during her married life left her feeling traumatized. She ruminates, "No one, no one else, loves me as much as my father does." This occurs later in her life, when her husband chooses to focus more on his career and is unable to provide her with the same level of care. As a result of Maya's upbringing in a perfect world, she was under the impression that the world could be painted in the colours that she favoured, and that she could move in accordance with the music that she plays.

Despite the fact that Maya's husband Gautama is so preoccupied with his own professional life, he is unable to fulfil her requirements. As a result, she is left feeling ignored and miserable. Maya's husband Gautama is a surrogate. In addition to the problems she is experiencing, her father is the only person who accuses her of being spoiled and rotten. The neurotic behaviour she exhibits simply gets worse, despite the fact that she makes every effort to uphold the same standards. In an effort to breathe new life into their relationship, they often engage in activities such as taking walks in the garden and drinking tea together. This is done in an effort to enliven the situation. She is a creature of instincts or a world of senses, as her name suggests, and she is a creature of instincts. In contrast, Gautama, her spouse, is a symbol of asceticism and detachment from life, much like his name suggests. His approach is grounded in realism and logic. As Maya and Gauthama had always discussed the Bhagavad Gita during their tea sessions, which took place most of the evenings, he possesses a philosophical detachment towards life, as it is proclaimed in the Bhagavad Gita at the time. Marriages that are characterized by such irreconcilable differences in temperament are always going to be fraught with discord. In a moment of all-encompassing sorrow and anguish, she breaks the ice and tells her husband directly to his face, "Oh, you know nothing of me and of how I can love." She does this after she has been ruminating on the fact that her spouse does not show her proper affection. I want to love in this way. How I feel about the significance of it. To the contrary, you have never shown love. Not only that, but you don't love me..."

The astrologer's forecast that either she or her husband will pass away within the first four years of their marriage is a source of boredom for her, and she is unable to recover from the trauma that she has experienced. This is her deepest worry or her constant fixation. She would have been safeguarded from the evocative concerns of "shadows and drums and

drums and shadows" if only her spouse had showed her some love and affection on a more regular basis. She is left alone to ruminate on the gloomy ideas that the albino astrologer's prophesy has brought to her attention as a result of the communication breakdown that has occurred between them. She is passing away as a result of the terrifying words of the forecast, which are similar to the drumbeats. In addition to the fact that Maya's neurosis is caused by the explosion of the fantasy world, it is also caused by the gruesome prognosis made by the albino astrologer, which causes her to feel uneasy. She began to speculate on who would be the one to pass away, whether it would be Gautama or herself, and the prediction indicated that it would be at the end of four years.

As she makes her way up the stairs on a particular day, she is startled to discover that her cat has suddenly sped past them in a precarious manner. As they make their way towards the terraced end, Maya appears to be entirely captivated by the dim and hushed light emanating from the rising moon. She is so enraged that she suddenly pushes Gautama over the parapet in order to "pass through an immensity of air, down to the very bottom." This happens as Gautama walks in front of her, concealing the moon from her view. As Maya becomes overly frantic and continues to recount the manner in which she killed Gauthama to everyone, the audience is allowed to decide how the finale will play out. However, the audience is left to make their own decision. The prophecy was not the only thing that she did to make it come true. Despite this, her own trauma has not been resolved; in fact, it has become much more severe, and it is possible that she will eventually wind up in the same place as her husband. With that being said, there must be a means to accomplish this, and as a result, it is now up to Gautama's mother and sister to remove Maya, who is fully insane, from the location where the tragedy occurred.

As an example, Aakhri Sach references the suicide of a large number of members, but the script, which was written by Saurav Dey and Ritu Shri, relies far too heavily on its inspiration to discover any fresh facts or insight. In a single night in the year 2018, eleven members of the Chundawat family who were living in Delhi passed away. In a gruesome scene that is the stuff of nightmares, ten of the victims were discovered hanging, chained, and gagged, and arranged in a circular shape. The primary undercurrent of this whodunit mystery is the conspiracy. An investigation into the tragic deaths of eleven members of the Rajawat family, spanning three generations, has been assigned to Anya and the team she is working with. It was later determined that the materfamilias of the family had been strangled and had suffered a brain injury. This was discovered in a different room, while ten of the family members were discovered hanging. Through information gathered by the police from neighbours and other individuals through recurrences, the first two episodes provide a thorough depiction of the members of the family they are investigating. The Rajawat family, who originally came from Teetari in Rajasthan and settled in Delhi over the years. Everyone, with the exception of Kavita, who does not reside with them, did not survive the awful mass suicide or murder that took place. Anshika, Babita's daughter, is engaged to Aman, and the tragedy takes place just one week after the engagement.

As a member of the Rajawat family, the late patriarch Jawahar Rajawat was a police officer. He passed away as a result of an unfortunate incident that involved Bhuvan, the second son. He is extremely plagued by feelings of guilt and is tormented by the past as a result of the sad event and the loss he suffered. Given that Anya, the police officer who was in charge of the team, was a woman and needleless, any man would have hesitated for a moment if he had been in the same situation. Moreover, Anya is not a robot; she is startled for a little while, but she quickly regains her composure and begins to observe the twenty pairs of legs that are suspended from the ceilings of the building. At first glance, it might appear graphic or more like a documentary; nevertheless, the revelation of their faces in the program makes it even more disturbing. This is especially true when Anya turns around and sees the dead body of Bhuvan glaring at her from the wall. That is most likely the only time that will give you a jump scare. Later, it is discovered that he is staring at a bowl of water

that is placed in front of him as his eyes are searching the person who is looking at him deeply.

An additional group of suspects, including Anshika's fiance Aman and members of two competing criminal gangs, are introduced by the time the second episode comes to a close. It would appear that Aadesh has fallen into the hands of one of the gangs in some way. As Aman makes an effort to do his own investigation, additional suspects come to light, which allows the inquiry to progress gradually. Pratibha Bhatia, who was the widowed daughter of Narayani Devi, Bhuvnesh, who was the older son of Narayani Devi, Lalit, who was the younger son of Narayani Devi, Savita, who was the wife of Bhuvnesh, Tina, who was the wife of Lalit, Priyanka, who was the daughter of Pratibha, Nitu, who was the older daughter of Bhuvnesh, Menaka, who was the younger daughter of Bhuvnesh, Dushyant, who was the son of Bhuvnesh, and Shivam, who was the father of Lalit were the eleven members of the family. Following their father's relocation from their hometown in Tohana, Haryana, the family had previously resided in a house that was two stories tall and located in the Sant Nagar neighbourhood of Burari. Within the family, there was a grocery store as well as a plywood business. Jawahar Rajawat, Bhuvan's father, passed away from natural causes, and as a result, Bhuvan became significantly more reserved. Prior to the day when he disclosed that he had been possessed by his father's soul, he had largely stopped engaging with the family on a regular basis. Once Bhuvan became aware of this information, he began instructing his family members on how to live a good life in accordance with the teachings that his father had passed on.

On the basis of the evidence discovered inside the house, the police insinuated that it was a case of mass suicides for ritualistic reasons. This was done after several days of inquiry. In the beginning of the investigation into the case, the police believed that it was a case of murder motivated by non-occult causes. This was due to the fact that relatives had covered up the crime and there was pressure from extremist groups. In spite of this, things took a dramatic turn when the police found eleven diaries inside the residence. Lalit's father, his wishes for the family, and the cause for his suicide were all discussed in the diaries, which contained a record of eleven years' contents. Exactly the same way that the bodies were hanging was described in the notes, and the specifics matched the scene of the suicide. Additionally, the number '11' was observed in a ritualistic manner throughout the entire property, which added to the level of suspicion. These significant aspects of the deaths that occurred in Burari are also factors that are included in Aakhri Sach.

Anxiety, locus of control, suggestion, imagery, imagination proneness, critical thinking, religiosity, and creativity are some of the examples of psychological variables that have been found to link with believing in the paranormal, according to research. There is also a correlation between belief in the paranormal and cognitive variables such as cognitive capacity, thinking style, and executive function, according to another research. It has also been observed that there are correlations between academic fields and paranormal views. This is especially true when contrasting students from the fields of hard science and medicine with those from the arts and humanities, however there is a degree of uncertainty surrounding these findings. Even while the amount of these impacts has been called into doubt, there is some data that suggests demographic traits like age and gender also have an impact on the degree to which people believe in the supernatural.

Many studies have shown that paranormal beliefs can have both beneficial and adaptive roles, despite the fact that a significant portion of this research suggests that these beliefs have a negative impact on cognitive processes and psychological well-being. Setting goals, achieving emotional clarity, gaining understanding about oneself and the wider environment, coping with traumatic experiences and stress, and reducing fear in response to confusing stimuli are all examples of an adaptive function. In a similar vein, it has been demonstrated that having a paranormal experience can

result in healing, particularly in the aftermath of a loss. It is possible that after having these pleasant experiences, one will come to believe in the supernatural. In point of fact, a number of studies have found that there is a positive association between belief and having an encounter of the paranormal. The connection between emotion-based reasoning and an individual's propensity to attribute supernatural occurrences may also be related to this phenomenon. Regardless of the factors that led to the formation of these ideas, the extensive body of research that has been conducted in this field reveals that a belief in the supernatural should not be automatically regarded as a bad or problematic characteristic. One school of thought among researchers contends that there is a particular kind of believers whose views are more likely to be linked to dysfunctions and prejudices that are detrimental to society. Informed believers, who have a more in-depth understanding of paranormal occurrences and the potential causes of such phenomena, and quasi-believers, whose beliefs represent a superficial grasp of paranormal phenomena, are the two groupings that have been postulated to exist that may be distinguished from one another.

A predisposition to hold quasi-beliefs has been hypothesized to be the cause of the negative relationships that have been shown between cognition and paranormal beliefs. Furthermore, informed believers are thought to be a tiny subgroup of believers whose beliefs are not dependent on any cognitive deficiencies. The question of whether or not believers in the paranormal can be reliably categorized into such groupings remains unanswered nonetheless. In spite of the substantial amount of work that has been done, scholars have not yet reached a consensus on a definition of the term "paranormal." While a review of existing definitions is beyond the scope of this paper, the present work adopts the widely held view that phenomena can be considered paranormal when they violate the basic limiting principles of current scientific understanding, and so includes phenomena such as telepathy, life after death, astrology, and hauntings.

Over the past decade, the *interpersonal theory of suicide* has contributed to substantial advances in the scientific and clinical understanding of suicide and related conditions. The interpersonal theory of suicide posits that suicidal desire emerges when individuals experience intractable feelings of *perceived burdensomeness* and *thwarted belongingness* and that near-lethal or lethal suicidal behaviour occurs in the presence of suicidal desire and *capability for suicide*. A growing number of studies have tested these posited pathways in various samples; however, these findings have yet to be evaluated meta-analytically.

"Cry, the Peacock" by Anita Desai is a novel that delves deeply into themes of alienation, psychological turmoil, and the supernatural. Alienation and Isolation: The protagonist, Maya, experiences a profound sense of isolation and estrangement from her surroundings, including her husband, family, and society. This theme is central to the novel and highlights the emotional and psychological struggles of the characters. Psychological Turmoil: Maya's mental state is a significant focus of the novel. She is haunted by ominous dreams and a sense of impending doom, which contribute to her growing anxiety and distress. Supernatural Elements: The novel incorporates elements of the supernatural, particularly through the Albino Prophecy, which predicts that one of the married couple will die within four years. This prophecy adds to Maya's psychological burden and sense of fatalism. Love and Despair: The novel explores the complexities of love and the despair that can accompany it. Maya's relationship with her husband, Gautama, is marked by emotional distance and unfulfilled expectations, leading to her emotional breakdown. Symbolism: The peacock, as a symbol, represents beauty, pride, and the fragility of life. It serves as a metaphor for Maya's own life and the delicate balance between hope and despair.

"Aakhri Sach," a gripping crime thriller series, draws inspiration from the chilling Burari deaths. As the narrative unfolds, several theories and themes emerge like *The Enigma Unravels*: The series masterfully weaves a complex web of mystery and suspense, as 11 family members meet a tragic end, initially dismissed as a collective suicide, but later revealing darker secrets. *Beyond the Surface*: Through the eyes of lead investigator Anya, the show delves into the psychological underpinnings of the characters, exposing hidden truths, inner turmoil, and the blurred lines between reality and perception. *Shadows of the Past*: The Rajawat family's history is marked by secrets, lies, and pivotal events that ultimately seal their fate. As the truth begins to unravel, the family's dark legacy is exposed. *The Paranormal Presence*: Subtle hints of supernatural influence permeate the narrative, casting an eerie shadow over the events. The patriarch's alleged possession by his father's soul raises questions about the forces that drive human behavior. *Non-Linear Revelations*: Through a non-linear storytelling approach, the series employs flashbacks to reconstruct the family's history, gradually exposing the complex web of events that led to the tragic conclusion. By intertwining these elements, "Aakhri Sach" crafts a captivating narrative that probes the darker aspects of human nature, blurs the lines between reality and the unknown, and raises unsettling questions about the complexities of truth.

Based on the two plots, "Cry, the Peacock" by Anita Desai and "Aakhri Sach" (inspired by the Burari deaths), here are some similarities in plots and theories: Both the stories are so much similar in plots which include *Tragic Events*: Both stories revolve around tragic events - the death of Maya's husband in "Cry, the Peacock" and the mysterious deaths of 11 family members in "Aakhri Sach". *Family Dynamics*: Both narratives explore complex family relationships, highlighting the tensions, secrets, and emotional struggles within. *Psychological Exploration*: Both stories delve into the psychological aspects of the characters, revealing their inner turmoil, emotional struggles, and the blurred lines between reality and perception.

As far as the theories involved in both the plots are *Alienation and Isolation*: Both narratives feature protagonists who experience alienation and isolation, whether from society, family, or their own selves. *Psychological Turmoil*: Both stories explore the psychological struggles of the characters, including anxiety, distress, and emotional breakdowns. *Supernatural Elements*: Both narratives incorporate supernatural elements, such as the Albino Prophecy in "Aakhri Sach" and the mystical aspects of the peacock in "Cry, the Peacock". *Family Secrets and Trauma*: Both stories highlight the dark secrets and traumatic events that can shape family dynamics and individual psyches. *Non-Linear Storytelling*: Both narratives employ non-linear storytelling techniques, using flashbacks and multiple perspectives to reconstruct the past and reveal the truth.

Research revealed a significant link between suicidal ideation and the interplay between feelings of social disconnection (thwarted belongingness) and perceived burdensomeness on others. Furthermore, this complex relationship was found to be a strong predictor of repeated suicide attempts. Although the effect sizes were modest, the findings supported the interpersonal theory of suicidal behaviour. Notably, alternative configurations of theory variables also demonstrated predictive value in assessing suicide risk. This conclusion highlights the limitations and potential refinements of the interpersonal theory in understanding the multifaceted nature of suicidal behaviour.

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