

Post Death Communication And Fantasized Reality in Vikrant Khanna's *The Girl Who Knew Too Much* and *The Girl Who Disappeared*

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DECLARATION

DECLARATION

I declare that the dissertation entitled **Post Death Communication And Fantasized Reality in Vikrant Khanna's *The Girl Who Knew Too Much and The Girl Who Disappeared*** submitted by me for the degree of Master of Arts (M.A) is the record of work carried out by **VASHEEMA BANU .S** during the period from **JANUARY 2022 - MAY2022** under the guidance of **Ms. A. MOHANA NITHYA , M.A., B.Ed.**, Assistant Professor, Department of English, Avinashilingam Institute for Home Science and Higher Education for Women (SF), Coimbatore and has not formed the basis for the award of any Degree, Diploma, Associateship, Fellowship, Titles in the University or any other University or other similar Institutions of Higher Learning.

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CERTIFICATE

CERTIFICATE FROM THE SUPERVISOR

I certify that the dissertation entitled **Post Death Communication And Fantasized Reality in Vikrant Khanna's *The Girl Who Knew Too Much* and *The Girl Who Disappeared*** submitted for the degree of **Master of Arts (M.A) in English** by **S. VASHEEMA BANU** is the record of research work carried out by her during the period from **JANUARY 2022 - MAY2022** under my guidance **Ms. A. MOHANA NITHYA , M.A., B.Ed.,** and supervision and that this work has not formed the basis for the award of any Degree, Diploma, Associateship, Fellowship, Titles in the University or any other University or other similar Institutions of Higher Learning.

**Signature of the
Head of the Department**

**Signature of the
Supervisor with Designation**

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CHAPTER - I

Introduction

CHAPTER I

INTRODUCTION

Literature is considered as backbone of all emotions. It is able to dig out one's inner self. It reflects, teaches, and grows with all culture, manners and people. Any art or artistic work is a depiction of life and literature is a collection of those lives. A literary piece dwells, creates, changes and leads innumerable hearts. Besides, it has the ability of handling mankind in a divergent perspective and create a sensible living. Literature has its chief quality of enduring thousands of lives, because it grows with mankind and get altered according to the societal changes. As a result, literature encompasses lives and understandings that differs from person to person.

The world literature is derived from the latin term litera which means letter. It has been defined differently by various writers ere are numerous awards recognizing achievements and contribution in literature. Given the diversity of the field awards are typically limited in scope, usually on: form, genre, language, nationality and output. A literature provides us a comprehensive review of the literature in a specific area of interest. The literature is an essential aspect of the planning of a research discipline. It is very important step to get a clear view of what has been study. The objective of related literature is to justify the rationale of an ensuing study. It provides an overview of historical perspective, development, deviators and new departures or research in that area and also suggests methods of research appropriate to the problem under investigation.

In oral tradition, human imagination paved its way by entertaining others with stories. It was a mixture of facts along with fictional elements. As literature was oral, there were no written evidences. During middle ages, books were considered as fashionable and convincing,

of which Bible alone was considered as representation of truth. It was a great surprise for people when books that were full of fabrications appeared in twelfth century. However, learned monks of this century read those books of fabrications that had futuristic thinking, and considered those books as representation of ancient truths. They found a relationship between truth, religion and the representations of fiction.

Indian literature is a product of a multilingual, multicultural and socio-historical thing that cannot be overlooked. Today Indian literature has reached the apex of creation with the contribution of regional and national writers. It is a combination of Indian literature and Indian writing in English. Indian English Literature refers to the body of work by writers in India who write in the English and whose native or co-native language could be one of the numerous languages of India. It is also associated with the works of members of the Indian Diaspora.

It is frequently referred to as Indo Anglian literature. It comes under the broader realm of postcolonial literature- the literature from previously colonized countries such as India. Indian English literature is one and a half centuries old. The first book written by an Indian in English was Travels of Dean Mahomet by shake Dean Mahomet, Mahomet's travel narrative was published in 1793 in England. In its early stages it was influenced by the Western art form of the novel. Early Indian writers used English with Indian words to convey an Indian experience.

Indian English literature is a historical encounter between two cultures Indian and the western culture. Before the British rule, India was a country with various religions and culture and people tried living life in a closed culture. The cultural impact came with the introduction of western educational system. The English language provided the natives with a way to the two western literature and to the western culture. After which the contents was Indian but the

medium by which it was expressed was English. Indian English literature began with Raja Rammohan Roy. He had a good command over English language by working with the British officials. He had tried to give new thoughts, removed old rituals. Rammohan Roy worked for the betterment of women, freedom of press, English education, social justice and plight of Indian peasants. He had good command over the English language and wrote prose and poetry. His contemporaries were Henry Derozio, the Cavally Brothers, Kashiprosad Ghose, Hasan Ali, P. Rajagopual, Mohanlal and Michel Madhusudan Dutt is considered as first Indo-Anglian writer of verse and prose. The first Indian English poet, Henry Louis Vivian Derozio (1809- 1831) had nurtured English verse in India. He became a teacher of English literature at the Hindu College, Calcutta. A teacher as well as a poet, Derozio had expressed nature in his poetry. The flavor of Romanticism was found in his poetry. He died at the very early age due to cholera in 1831.

Indian English Literature has a moderately recent history, being only one and a half centuries old. The first book written by an Indian in English was *Travels of Dean Mahomet*, a travel tale by Sake Dean Mahomet published in England in 1793. In its early stages, Indian English Literature was prejudiced by the Western novel. Early Indian writers used English purified by Indian words to convey an experience which was essentially Indian. Bankim Chandra Chattopadhyay (1838–1894) wrote *Rajmohan's Wife* and published it in 1864, it is the first Indian novel wristten in English. Raja Rao (1908–2006), Indian philosopher and writer, authored *Kanthapura* and *The Serpent and the Rope*, which are Indian in terms of their storytelling qualities. Kisari Mohan Ganguli translated the *Mahabharata* into English, the only time the epic has ever been translated in its entirety into a European language.

Rabindranath Tagore (1861–1941) wrote in Bengali and English and was responsible for the translations of his own work into English. Dhan Gopal Mukerji (1890–1936) was the first Indian author to win a literary award in the United States. Nirad C. Chaudhuri (1897–

1999), a writer of non-fiction, is best known for his *The Autobiography of an Unknown Indian* (1951), in which he relates his life experiences and influences. P. Lal (1929–2010), a poet, translator, publisher and essayist, founded a press in the 1950s for Indian English writing, Writers Workshop. Ram Nath Kak (1917–1993), a Kashmiri veterinarian, wrote his autobiography *Autumn Leaves*, which is one of the most vivid portraits of life in 20th century Kashmir and has become a sort of a classic. Kashiprosad Ghose (1809-1837) is also one of the important figures in Indo-Anglian literature. His contribution in Indian English literature was *The Shair and Other Poems* (1830). He is considered as the first Indian to publish a regular volume of English verse. Toru Dutt is the first poetess in Indian English literature. In 1875, she translated French writing in to English with the title *A Sheaf Gleamed in French Fields*. She had learned Sanskrit and translated *The Ramayana*, *The Mahabharata* and *Sakuntala* into English verse. She had attained command over Sanskrit language and transformed her interest from French to Sanskrit and translated so many Indian mythological works into English.

Romesh Chunder Dutt (1848-1909) was Toru Dutt's cousin Romesh Dutt had written novels in Bengali and translated two of the novels in to English named *The Lack of Palms* (1902) and *The Slave Girl of Agra* (1909). Manmohan Ghose (1869- 1924) was the elder brother of Sri Aurobindo. His first poem collection *Primavera* (1890) was appreciated by literary scholars at Oxford. In 1898, he published collection of poems *Love Songs and Elegies* and also wrote five act play *Perseus the Deliverer*. It was Rabindranath Tagore (1861-1941) who lifted Indian literature. He was the versatile personality of Indian literary scholar and considered as the Rishi, the Gurudev and the Maharishi. He was a poet, dramatist, actor, producer, musician, painter, an educationist, reformer, philosopher, prophet, novelist, story writer, and a critic of life and literature. Rabindranath Tagore wrote primarily in Bengali and translated many of his poems and plays into English. For *Gitanjali* (1912) he won the noble

prize for literature and became poet of the world. Sri Aurobindo Ghose (1872-1950) is an outstanding figure in Indian literature.

Fiction became popular with the writings of the Mulk Raj Anand, R.K. Narayan and Raja Rao and was called as fathers of novels. In Indian literature, other forms of literature were quite old as their foundations were laid down centuries back but the novel as literary genre was new to India. Poetry, epics, drama, short stories and fables have their old literary history. Novel was actually the last to arrive on the Indian English literary scene. Bankim Chandra Chatterjee published his *Raj Mohan's Wife* (1864). Mulk Raj Anand's novels, *Across the Black Waters, Coolie, Two Leaves and a Bud, Untouchable* ; portray the lives of the downtrodden. His characters also come alive as real persons of the Indian society. Among other novelist, Raja Rao is famous for his narrative techniques. He combined the narrative techniques of Ramayana and Mahabharata with those modern western techniques. His *Kanthapura* is his famous work. R. K. Narayan is a powerful novelist who wrote about the life of a common five middle class man in India. It is seen in his novels *The Bachelor of Arts* and *The Dark Room*. All his novels are set in an imaginary town called Malgudi. After the partition novelists wrote about the plight of the Indians like in Khushwant Singh's *A Train to Pakistan*, presents an ironic picture of a joint Sikh family, illustrative of different Indian reactions to the freedom movement. Besides Mulk Raj Anand, R.K. Narayan and RajaRao, there are also K. Nagrajan, Bhabhani Bhattacharya, Manohar Malgonkar, Khushwant Singh, Shashi Deshpande, Kamala Markandya, Anita Desai, Amitav Ghose and many more. All these novelists have enriched Indian literature. Among the later writers, the most notable is Salman Rushdie who was born in India, now living in the United Kingdom. Rushdie's famous work *Midnight's Children* won Booker Prize in 1981, he brought a new trend of writing. He used a hybrid language with Indian terms which represents the vast canvas of

India. Bharati Mukherjee, author of *Jasmine* (1989), has spent much of her career exploring issues involving immigration and identity focusing upon the United States and Canada.

Vikram Seth, author of *A Suitable Boy* (1994) is a writer who used purer English and more realistic themes. Shashi Tharoor, in his *The Great Indian Novel* (1989), follows a storytelling mode as in the Mahabharata drawing his ideas by going back and forth in time. Recent writers in India such as Arundhati Roy and David Davidar show a direction towards contextuality and rootedness in their works. Arundhati Roy, a trained architect and the 1997 Booker prize winner for her *The God of Small Things*, calls herself a home grown writer. Her award winning book is set in the immensely physical landscape of Kerala. Davidar sets his *The House of Blue Mangoes* in Southern Tamil Nadu. In both the books, geography and politics are integral to the narrative. In his novel *Lament of Mohini* (2000)

Shreekumar Varma touches upon the unique matriarchal system and the sammandham system of marriage as he writes about the Namboodiris and the aristocrats of Kerala. Similarly, Arnab Jan Deka, a trained engineer and jurist, writes about both physical and ethereal existentialism on the banks of the mighty river Brahmaputra, and his co-authored book of poetry with British poet-novelist Tess Joyce appropriately titled *A Stanza of Sunlight on the Banks of Brahmaputra* (1983) published from both India and Britain (2009) which is set under this backdrop evokes the spirit of flowing nature of life. His most recent book *Brahmaputra and Beyond : Linking Assam to the World* (2015) made a conscious effort to connect to a world divided by racial, geographic, linguistic, cultural and political prejudices. His highly acclaimed short story collection *The Mexican Sweetheart and other stories* (2002) was another landmark book of this genre. Jahnvi Barua, a Bangalore based author from Assam has set her critically acclaimed collection of short stories *Next Door* on the social scenario in Assam with insurgency as the background.

The conservative predetermined style had conflicts with the radical for Marx in the turbulent period separating the end of the Napoleonic war from the revolutions of 1848. In Denmark, the early nineteenth century Golden age produced prolific literary authors such as Hans Christian Andersen. In the later nineteenth century, Romanticism is countered by realism and naturalism. The main periods of twentieth century literature are captured in the bipartite division. Modernist literature and post-modern literature, flowering from roughly 1900 to 1940 and 1945 to 1980 divided as a rule of thumb by World War II. Popular literature develops its own genres such as fantasy and science fiction.

In middle ages, fiction means the fabricated stories and characters that contained thematic and symbolic features called literary merits. It aims more than normal stories that are related to social, political or human related issues. They are also written based on real or historical events. Though they may have the closeness of real life, authors move them away from real life through their writings. Works such as *Alice in Wonderland* by Lewis Carroll, *Pride and Prejudice* by Jane Austen and *Hamlet* by Shakespeare are fictitious works. Without pointing out certain individual or groups, fiction is able to educate, entertain and uplift people. In addition it portrays mistakes in a light way and provides the readers an insight to act in a proper manner. As literature grows, fiction also grows wide with many genre and subgenre comprising novels, novella, comics, commercial fictions, movies and so on.

The historical fictions has been introduced in eighteenth century it has been written by various authors mainly in the contemporary period. Fictional mysteries are the stories which shows about the realistic or fantastic in nature, these are not only specifically based on true events. But also overlap with some other literary genres, such as fantasy most commonly to create gothic fiction, thrillers, horror, crime fiction, historical fiction, and even science fiction. Detective fiction, which explicitly features a detective solving a crime, is perhaps the most popular form of fictional mystery, however, it is nowadays considered a separate genre of

literature. Nonfiction mystery books cover a wide range of topics that address true events, often involving mysteries of history, science, religion, magic, the supernatural, or the afterlife. For example, there are many works on unsolved crimes, unexplainable disappearances of people or groups of people, strange sightings like Big foot, the Lochness Monster, and UFOs, or mysterious places that seem to be haunted. Nonfiction mysteries are also a very popular genre for documentary and reality television shows, often focusing on mysteries that remain unsolved or unexplainable.

Mystery is a genre of literature which focuses on the stories like puzzling crime, situation, or circumstance that needs to be solved. The term comes from the Latin word *mysterium*, meaning a secret thing. These stories can be either fictional or nonfictional, and it also focuses on both supernatural and nonsupernatural topics. Many mystery stories involve what is called a whodunit scenario, meaning the mystery revolves around the uncovering of a culprit or criminal. Mysteries are defined as either nonfictional or fictional, and there are further divisions within each involving the combination of other literary genres.

Mystery novels usually focus on crime, mostly on murders. These stories move similar to detective and suspense themes. It's carried out throughout the work. The sub genres of mystery novels are like spy, detective and crime stories. Writers of this genre are Arthur Conan Doyle, Raymond Chandler, Dashiell Hammett, Earle Stanley Gardner, Carl Hiaasen, James Ellroy, Robert Parker, James Lee Burke and Elmore Leonard. Romance undergoes the elements of love, fantasy, adventure and in some way all aimed at entertaining largely women. It tells the story of a hero and heroine some heroic things actions takes place. The sub genres of romance are something like historical, contemporary, fantasy, romance and romance suspense. The famous romance writers are Jude Deveraux, Victoria Holt, Judith McNaught, Daphne Du Maurier, Jennifer Greene and Nora Roberts.

Science fiction or fantasy novels provide an unimaginable things which is distant in worlds and futuristic advancements that also dwells in contemporary issues. The famous science fiction and fantasy writers are Ray Bradbury, Arthur Clarke, Isaac Asimov, C.S. Lewis, J.R.R. Tolkien and J.K. Rowling. The genre Suspense or thriller binds tense, exciting, swift action and continuous suspense. In this genre story is delivered and dominated by action that accompanies twists and turns with a hero and a notorious villain. Famous authors of this genre are John Le Caree, Len Deighton, Ian Fleming, Clive Cussler, Fredrick Forsythe, Patricia Cornwell, Tony Hillerman, Lawrence Sanders, Scott Turow, Richard North Patterson, Tom Clancy and Stephen Koontz . Fantasy is a genre of speculative fiction set in a fictional universe, often inspired by real world myth and folklore. It roots are in oral tradition, which then became fantasy literature and drama. The people who expel in this stream are Ajay K. Pandey, Novonee L chakra, Ravi Subramanian, and Vikrant Khanna.

Fantasy encompasses numerous subgenres are characterized by particular themes or setting they are; bangsian fantasy, interaction with famous historical figures in the afterlife, named for John Kendrick Bangs. Comic fantasy, humorous in tone dark comedy including elements of horror fiction magic realism, a genre of literary fiction incorporating minor supernatural elements, paranormal romance, romantic fiction with supernatural or fantastic creatures.

Literature, goes hand in hand with like history, philosophy, sociology, psychology and so on, It is a discipline wherein language is used as a medium of expression so as to interpretation with man, existence and their culture. The research tries to aim at literature in terms of its interdisciplinary structure, psychology, in particular, considering man and existence, personality and individual differences which have always studied about the writers, philosophers, artists, psychologists and psychiatrists etc, Several complex notions, unfathomable personalities and ambiguous motives have been associated with characters in

literary genres: For example the term Bovarism is explained by means of Flaubert's *Madame Bovary*. Similar examples in literary works could be multiplied. Man and existence have been fundamental themes in literature, which has existed even before psychology. In the Works of literature and art we can be able to see the individuals which are aware of their personalities and individual differences and to question life and existence. It is overtly seen that there is a very strong correlation between literature and psychology since both of them deal with human beings and their reactions, miseries, desires, and their individual and social concerns by means of different concepts, methods, and approaches.

There is a strong correlation between literature and psychology for the fact that both deal with human beings and their reactions, perception of the world, miseries, wishes, desires, fears, conflict and reconciliation individual and social norms, by means of varied concepts, methods, and approaches. The Literature and Psychology are two branches of science that study human soul. Psychology researches human behaviours and their causes while literature depicts human behavior through fiction. These two sciences studying human behaviour are interrelated and mutually beneficial. Literary works study human beings and describe their inner world with all its aspects. The reason is that a literary work is at the same time a product of a certain psychological condition. A literary work supports psychology in terms of depicting human psychological conditions.

Studies of science of psychology directed to literature, literary works and writers that were introduced by Freud continued with other outstanding theorists of psychology such as Adler, Jung, Lacan, Fromm, Reich and Klein. Likewise, writers and literary theorists such as N. Holland, Leo Tolstoy, Fyodor Dostoevsky and Virginia Woolf contributed to the psychology of literature.

A scholarly work benefits from brain science as it effectively introduced characters, communicating their temperaments, and carrying the perus into the mental element of reality. Brain science and investigation of writing meet in their emphasis on phantaries, feelings and human soul. Along these lines there exists a two way relationship in view of shared communication along writing and brain research, us assessment of an artistic work with the assets of brain research and getting mental insides from an artistic work.

Mental substance shows up in a wide scope of scholarly structures, from the verse to brief tales, plays and books. Be that as it may, the most express reference to the human brain is to be seen as in mental books which manage people's inward encounters, consideration, sentiments, feelings furthermore, introspections. Hundreds of years prior, Aristotle designed a term that brought writing and psychological research up close and personal: therapy from that time onwards, writing and human mind have been related either by different authors, logicians, pundits, or through a few methods or developments. Not exclusively was it misfortune that consolidated the components of psychological research with artistic creation, it was additionally novel, verse, brief tales and surprisingly, a few psychoanalytical speculations that united mind and writing.

Vikrant Khanna is a captain in the merchant navy . He is the bestselling author of *Secretly yours* , *When life tricked me* , *Love last forever*. Apart from writing , he is fond of composing songs and playing the guitar . He lives in New Delhi. .when you lose a loved one, it's not unnatural to be in denial. Thirty two year old Vikrant Khanna was one of them. His grandmother's sudden death had not just left a void, but had him in the abject denial, until he began coming to terms with it. I always wanted to write a story about someone who would not accept it, he tells us. This forms the crux of his last romance mystery, *The Girl Who Knew Too Much* and *The Girl Who Disappeared*

Seeing as Vikrant Khanna is fond of reading Agatha Christie and Stephen King, a tinge of mystery was only eminent I admire stories that have a universal appeal and are yet simplistically written, says the Delhi based author. But as the narrative unfolds, there are deeper themes that reveal themselves. Centering around two characters who are in denial of the death of their loved ones, the book deals with immense power of love that doesn't fade when someone departs. Finally, it's also about the inordinate faith, or the lack of it; and that there isn't a thin line between extreme faith and lunacy, they are two different things and separate from each other, Explains Vikrant.

A lone girl walking into a snowfall. The Book starts from a park bench where a thirteen year old girl is all curled up and sobbing uncontrollably. Harry aka Harvinder, the main character of the book and the one who's narrating the story, spots this little girl and walks over to her to find why is she crying. From her appearance he makes out that the girl belongs to a well to do family. On asking she tells him that she had recently lost her mother and is devastated. Harry's heart goes out for this girl. In order to soothe and ease her pain he starts telling a story which in the end will make her see things clearly.

So Harry starts telling her the story of his life, Akshara soon learns that Harry is not a real person, rather he's a ghost as he explains how he died. In Harry's story the girl Sahiba lost her love and in grief she decides and believes that if she's able to complete thousand good deeds, her love will be returned to her. No matter how absurd this thought is, she holds on to her belief and starts helping random people. In her noble cause, Harry joins with her. Because Harry just wants to see her happy so in spite of knowing that her belief in miracles is not possible in reality. By seeing her behavior, her family urges her to see a psychiatrist. But no one can shake off her faith in God.

When Sahiba completes her thousand good deeds Whether her love is returned or not. By telling the little girl this story Harry Reinforces that by doing thousand good deeds one can get back the lost ones. The little girl starts questioning herself whether she's hallucinating or what. As she almost knew every character of the story. But Harry pleads her to believe him.

The concept of the story is unique and interesting but the story is overly fantasized with unreal situations At some instances you feel. where the God of death, Yama is using Hi-tech big computers and using 'bro'(the girl who knew too much p. 123). The plot is full of twists and turns, which is commendable. Writing style is simple and easy going. The comic scenes are very well done. Characters are few which makes the story easy going and quite simple to catch.

One thing which liked the most in the book is that the author didn't describe the female protagonist as beautiful and flawless, rather he described her flaws which makes her beautiful. No great features , having pimples and still beautiful. In today's world where beauty parameters are so superficially set, its a refreshing change to see an author describing her for who she is and not mere appearances. *The Girl Who Disappeared* is a story which says about the girl who goes missing mysteriously during her tourist journey to Himachal Pradesh. This book describes about the love story as well an mysterious about the girl named nisha. The book start with the note as What if the person you love goes missing mysteriously.

The Girl who gets disappeared in the story was Nisha. She was on her way to Himachal for her tour. She had scheduled all her tourist spots where she had to visit. While she was enjoying every moment but something which was interfering with her emotion. The thing was fear of deathblow which was constantly distracting Nisha from enjoyment. Later on, in hours of darkness, Nisha gets missing. Near about, seventy-two hours her boon companions get conscious about Nisha.

The story in the beginning is very interesting, really a page turner. The main characters Nisha and Rishi, a couple, are heading to the Writer's hill, a tourist place in Himachal Pradesh for some peace and safety because of some events that occurred in the past few days and Nisha knew something terrible was going to happen. In the Writer's Hill they got to meet Monica & Roy (another couple), Meena (a blind girl) and her parents Babu and Moni (The Caretakers) and Anand (a writer). One night in an unusual way and under a supernatural circumstance Nisha disappears. All of the characters have their own secrets and stories, which unfolds as the story progresses.

The writing style is simple and easy going, the pace of the story in the beginning is great, full on intriguing, the supernatural elements makes the story more interesting to read but as the story progresses the supernatural part which seemed to be exciting in the beginning, later on becomes just a drag. I thought the little girl Meena, who claims she can see things, will get to play a major role but it goes in vain, if she would have done something by seeing things it could have given the story a new dimension. Towards the end it seemed as the writer is in some hurry because many parts remain hanging in the middle without any proper closure. Also, one of the characters Avni, is shown to be violent and weird but why was she like this has never been cleared. So many questions but no answers. In my view the the book is very well done and super engaging.

The idea that comes to the author's mind while writing the work *The Girl Who Disappeared* as an couple of an years back, while sailing in the pacific ocean, he was an captain in the merchant navy as before said. While sailing he gets an idea for the mysterious book. The author don't try too hard to crystallize an idea and leave it us to take its own shape, but he is very clear about his central characters and plot. And leave the way to guide his story. The characters in his story has an inspiration of his personal and professional people

whom he met in his life time. Love is very simple and a fundamental emotion. We complicate it by expecting too much from it.

The main theme of the story are fear and supernatural elements. the author has an influence for writing under the themes, by his own experience. The author experience the after death communication in his life time.

The after death communication and continuing bonds are the concepts we have following below. The after death communication(ADC) is nothing but an, an experience which connects with the deceased person even after their death. While we have an strong love bond with a person, but the one who faces death an been alive eventhough the deceased person tries to communicate with the one, whom they love the most. Most of the people would experience these type feelings once in their lifetime. The communication may occur by Phone calls, Random messages, Voice from beside, Have an feeling of their presence

These type of experience are termed as an after death communication likewise continuing bonds shows the similarity, in continuing bonds concept the person could not comes over from the death of their loved ones. They been in their thought for their lifetime eventhough they may not been near to them. Their bonds may not fade out, so the bonds gets continuous till the death of the he/she. This type of experience is named as continuing bonds Humans may have death; but the love does not have an end it is eternal.

CHAPTER-II

Psychoanalytic Perspective in Vikrant Khanna's *The Girl Who Knew Too Much*
and *The Girl Who Disappeared*

CHAPTER II

PSYCHOANAYTIC PERSPECTIVE IN VIKRANT KHANNA'S THE GIRL WHO KNEW TOO MUCH AND THE GIRL WHO DISAPPEARED

Psychoanalytic treatment is the renarratization of an individual's life. It has given a lot of significance on the importance between the oblivious and thought processes. They accepted that a consciousness of this is remedial and essential to a sound psyche. Analysis underscored on intentions, it zeroed in on stowed away or camouflaged intentions which assists with explaining writing on two levels, the degree of keeping in touch with itself and the degree of character activity inside the text. Analysis gives accentuation on the subject and attempts to make sense of what are the relationship of importance and character are to the psychic and social powers. Psychoanalytic is an extraordinary importance in contemporary comprehension of perusing, meeting and the connection of writing to culture

Therapy has been viewed as a type of treatment which plans to fix mental problems 'by examining the communication of cognizant and oblivious components in the personalities'. Therapy looks at the verbalization of our most private tensions also, implications to culture and gives us a viewpoint on them as social developments. We live in a post Freudian age; we can't get away from the way that we contemplate human existence in an unexpected way from the way individuals in the past mulled over everything. Psychoanalytic ways to deal with writing may not consistently be sufficiently rich, may will generally be reductive, fair and square of hypothesis analysis is vital.

Post death communication or after death communication are nothing but an perceiving communication from someone who has died. Someone who has an after death

communication(ADC) will see, hear, or feel the presence of a deceased friend or relative in their own space. These After death communication are unassisted and spontaneous, not involving psychics, mediums or therapists. The most common After death communication may occur only once in the period of Twenty four hours of death within the day we can able to apply After death communication to communicate with our loved ones who has died. The communicating experience will be an comfort and lead happiness finally often it ends with the pain to the loss of the person. The Guggenheims describe twelve common types of After death communication and they are:

Feeling their presence, hearing their voice, sense a touch, smelling the fragrance, partial appearances, full appearances, After death communication vision, twilight After death communication's sleep state After death communication's, telephone After death communication, After death communication of physical phenomena and symbolic After death communication.

The survey says that there is a report of seventy nine percentage of the cases occurs as individual who had a close emotional connection with the deceased. Sometimes After death communication is applied for the dismay of the family members to distant health professionals or friends. Here is a case reporting of Lawrence [2014] of an After death communication occurring to a nurse after her patient died. Some lively experience as an example of After death Communication;

Charlene, a hospital nurse, who made her visit to monitor Sam to detect the pain level and emotional status, one day his wife said to Charlene that her husband taught me how to manage the finances of house which they have done in their forty three years of marriage life, that Sam has died so sadness covered them, Sam reappeared to say the details about the insurance paper which was held in the upstairs bureau. he gave some specific instruction to

find the location of bureau and the paper . Sam quickly disappeared, after completing funeral of him Charlene informed his wife about his visit. Curiously they both went to the room, and found the paper by followed by. Sam's description.

At the point when somebody you know a companion, more distant family part, partner, or colleague has encountered the demise of somebody near that person, it is a characteristic motivation to need to connect and offer compassion, sympathies, and backing. While it very well may be hard to know exactly what to tell somebody who has encountered a demise, many individuals who have encountered a passing value being reached. Telling the dispossessed that you are considering the person in question and that you care can mean a ton. To this end, even a basic note will do the trick. Deciding the best opportunity to contact the dispossessed by and large relies upon your relationship to the deprived or the individual who passed on.

Assuming You're Very Close With The Person Who Died Or The Bereaved; When in doubt, the nearer your relationship to the dispossessed, the sooner you ought to reach that person. For some individuals who have encountered a demise, it very well may be useful to realize that their dearest companions and family are considering them and are accessible to help.

Assuming You're More Casually Acquainted With The Person Who Died Or The Bereaved; In the event that your relationship to the deprived or the individual who passed on is more relaxed, it could be ideal to hold on until the wake, burial service or remembrance administration, or after the burial service to connect. This is by and large the case with proficient partners and partners, local area and strict association individuals, and different colleagues. All things considered, on the off chance that you are contemplating reaching the deprived or might want to give your sympathies, you ought to totally do as such. For some

individuals it tends to be an extraordinary solace to realize that companions are considering them in such a troublesome time.

There are many studies of After death communication's. The most popular one which describe about this in Charles Dickens's book , A Christmas Carol when Ebenezer scrooge is visited by his former partner, Jacob Marley. Recent research describes the incidence of DBCs as being between fifty to eighty percentage occurring to family members of recently deceased individual[the Guggenheims{1995}] estimate fifty million people in the US have had such an experience.

The term After Death Communication was coined by Bill Guggenheim. He is considered to be the father of After death communication research and has written and spoken on this subject for more than twenty five years. He is a native of Long Island, New York City, and New Jersey, he did not always embrace the beliefs which he has now. During his first thirty five years, he consider himself as an agnostic, choosing to see life through the lens of rational materialism. During this time, He was a stockbroker and a securities analyst on Wall Street and had no interest in spiritual matters. He compared human bodies to flashlight batteries When the juice runs out, you throw the battery away. When you're dead, you're dead. Little did he know this was, he had experience in profound transformation.

In May 1974, Bill experienced a spiritual awakening that would shape the rest of his life. Over the course of four months, he received messages from the other side that challenged all of his beliefs. These messages consisted of short stories, philosophy, parables, and poetry . all of which state about the life after death something he literally did not believe in. Bill says that, After-Death Communication. First, a nurse who was attending the workshop shared two powerful experiences she had with her deceased daughter Shortly after receiving this message, Bill and Judy founded The After death communication Project to conduct the first

in-depth research of After Death Communications. During their seven years of research, they interviewed two thousand people and collected more than three thousand three hundred firsthand accounts from people who believe they had been contacted by a family member or friend who had died. Judy and Bill self-published five thousand copies of *Hello From Heaven!* in October, 1995 and then had a contract with Bantam Books before Christmas. Bantam Books published *Hello From Heaven*, in hardcover in April, 1996. It was the first book published on the topic of After-Death Communication. Now, there are dozens of books and websites that cover this vast field of research.

Hello from the Heaven! is the first complete study of exciting new field of research called After Death Communication, or ADC. This is the spiritual experience that occurs when a person is contacted directly and spontaneously by a family member or friend who has died. During their seven years of research, the author collected more than three thousand three hundred firsthand accounts from the people who believe they have been contacted by a deceased loved ones. He offers fascinating modern day evidence of life after death, comfort and emotional support for those who are bereaved, insight and reassurance for those who are fearful of death , inner peace for those whose heart and minds are awaiting this good news. you will treasure these uplifting messages from those who continue to exist in a life beyond the physical death . Their profound communication of love offer comfort, hope, and spiritual inspiration.

The experience of grief can be so unsettling that people who mourn express concern that they are losing their minds. They are bereaved and are bombarded with unusual thought, experiences, and emotions. Typically, all these experiences are in the realm of normalcy, however, some individuals feel that they are signs of psychopathology. These experiences are referred to as after-death communications(ADC).

Common as these events are, people are still reluctant to talk about them for fear that other will think they have lost their minds. Actually, questioning your sanity is typical of the sane person who has these experience. It can often take years and a lot of courage for someone to open up to others about these experiences. Mourners are aware these events are out of the ordinary and that some people will dismiss them as simply delusions and hallucinations of a grieving mind.

The After death communication serves to provide an ongoing connection to the deceased and suggests to those who are living that death is not final. They have also been known to decrease the fear of dying for those left behind. It is not unusual for those who have these experiences to develop an increased interest in spirituality as well as the exploration of existential issues about God and the universe. Regardless of the source of these experiences, the positive impact remains the same. Most people describe them as healing and affirming. There are positive benefits in just being able to share this information with others. They serve as a source of comfort, consolation, strength, and can also play a large role in reducing the pain of grief; The communication occurs in specific relation to death, The interaction is specifically understood by the experiment as communication from the deceased, The word post is concise is commonly used in scientific nomenclature, and indicates that the experience occurred following death.

The continuing bonds is a bond that continues, even after the death. There are many people out of there, who believes in grief they are able to resolve. The resolving comes under three process beginning(death), a middle(the grieving process), The end(the myth of closure) people struck in the grief process because they couldn't able to come out and move on from the loss of their loved ones. An academics says that bringing of this education to therapist for help them to understand that grief is a process that we can move through it. In this moving on and moving forward does not mean they are leaving the decreased loved one behind.

The greatest thing is helping the person those who are suffering from the loss of their lovable by understanding the value of continuing bonds. This approach grief and help the person to realize that wherever they may go, maintain relationship with people, that they have lost, which implies the idea of the continuing bonds is that relationships endure, that meaning continues to made as our lives, as survivors, go on, or even in wake of death. It is normal and healthy, infact it maintain a good relationship with your loved ones.

The most familiar illustration of continuing bonds can be found in the Mexican holiday, *Día de Los Muertos* (day of the dead), in which loved ones create altars to pay homage to their deceased loved ones, creative art, performing music, cooking favorite dishes and engaging in other activities as forms of remembrance. Stories are told about the lost person and the family time which we spend with the deceased person about their favourite moments. At the time remembrance of them, and there is a belief of the spirits of the departed are been very close to their loved ones.

In the twentieth years after the term was introduced into grief study in continuing bonds went from being dismissed and pathologized to being a fully recognized and accepted phenomenon in grief(bereavement) scholarship and practice. Indeed, continuing bonds can now be seen not just as a phenomenon in grief but as a way of characterizing and expanding on grief itself. The concept of continuing bonds allows us to enrich therapeutic techniques that help the bereaved, to expand our ability to understand bereavement in other cultures, to focus the philosophic questions in grief studies, to transfer what we learn about bereavement and to how we study other significant losses, as well as to begin to include a wider range of academic disciplines in the study of grief.

Contributors in Continuing Bonds (CB) in Bereavement New Directions for Research and Practice provide a comprehensive overview of developments in the two decades after its

inception. Clinically based contributors show psychological counseling can be more effective when continuing bonds are included. Other chapters report on grief in different cultural settings, open the discussion about the truth and reality of our interactions with the dead, and show how new cultural developments like social media change the ways we relate to those who have died.

The predecessor of this book (Klass, Silverman & Nickman, 1996) persuasively argued that the natural course of bereavement involves not relinquishing bonds with the dead, but rather to retaining them. In a remarkably short time this new look in the study of grief has emerged as a major challenger to the dominant paradigm, generating a sizable body of research and practice substantiating, extending, and applying its insights in both scholarly and practical contexts of support and therapy. Just how revolutionary the continuing bonds model has been in reorienting scholarship and practice in the field of bereavement studies is clearly documented in this intriguing successor volume edited by Dennis Klass and Edith Maria Steffen.

Amplly sampling the breadth and depth of contemporary contributions to the field, various chapters demonstrate how the ongoing relationship with the deceased is woven into the fabric of leading models of grief, including Two-Track, posttraumatic growth, narrative, attachment and meaning reconstruction approaches. Similarly, historical and cultural scholarship documents the pervasive role of relations between the living and dead in sustaining social, political and religious systems of meaning and power, and the investment that cultural stakeholders have in regulating their expression. Complementing these more macro perspectives on the phenomenon, other contributions provide penetrating close ups of the unique significance of continuing bonds for such populations as parents mourning children, college students using social media, immigrants seeking cultural continuity bonds, and users of ritual to narrate and Research Interests: Sociology of Religion, Clinical

Psychology, Parapsychology, Philosophy Of Religion, Psychotherapy and Counseling and so on.

I had an intriguing involvement with the yearly gathering of the Association for Death Education and Counseling (ADEC) in Kansas City from April 7 to April 10, 2010. There were various papers about how grievors keep a relationship to the departed. This relationship furnishes them with solace, and works with their adapting everything being equal and actually with their pain. It was of exceptional interest to me since I was part of the way liable for this adjustment of how sadness and associations with the departed are currently acknowledged. This might have been to some degree why I was granted the primary Association for Death Education and Counseling life time accomplishment grant at this gathering. I felt extremely pleased with the work regarding this matter, that was done very nearly a long time back. It was the point at which we were discussing connections and their significance in our lives. This was one more part of living that we started to take a gander at in an unexpected way, relinquishing the journey for independence of self that was viewed as the objective of human turn of events. The concentration, for the people who were grieving, was as of now not on giving up, however on remaining associated yet in various ways.

Nobody that I heard at the Association for Death Education and Counseling meeting discussed giving up, of tracking down approaches to putting the previous behind them. There were additionally various books in the show shows written to respect somebody who was presently expired and to discuss their life and their significance in the writer's life. This is definitely not another peculiarity, yet it's significance is currently perceived. Those of us attempting to comprehend and be useful to the deprived are substantially more agreeable now with the possibility that we generally convey numerous connections inside us. An individual doesn't necessarily need to be available as far as we're concerned to feel associated. At the point when the nonappearance is the consequence of a passing it is important to change the

idea of the relationship instead of releasing it. As throughout everyday life, relationship change shape and structure over the long haul. They might live in our memory, in the things we do, in the tales we tell.

He frequently helped to remember the youngsters and teens we conversed with in the Child Bereavement Study. They hadn't perused the writing thus they didn't realize they should relinquish the past. They observed numerous approaches to fostering a relationship with somebody who wasn't there any longer. Dreams were one approach to staying associated. They ended up being chances to interface and keep on encountering a dead parent. Some considered dreams to be a method for getting consoling messages. A fifteen year old recalled a fantasy that left her with an awesome inclination:

He imagined they met returning from school; he embraced me. He kept a portion of that glow after he awakened. Young people some of the time found it more straightforward to impart these encounters to me as a component of my examination. They stressed that they could disturb their parent assuming they told the person in question, their fantasies about their now dead parent. Notwithstanding what they raise they stressed that they could make their parent cry. They became defensive. They would have rather not caused their parent any more aggravation, and they additionally understood that this is the main parent they have.

At times recollections are private and private however, then again, it tends to be extremely useful in the event that they are shared. In any event, sharing tears can be useful. It is an approach to regarding the dead. The enduring guardian is an asset too to assist their kid with knowing the parent who passed on. Sharing recollections of the past when the other parent was alive is vital. This can be extremely useful as youngsters progress in years. A small kid commonly thinks about what the individual in question has lost when they consider their now dead parent. As kids move into their juvenile years they have a developing capacity to

see their dead parent as a lost person something. These youths start to consider themselves to be a living inheritance for their departed parent. They see themselves taking on parts of their parent's qualities, objectives, even ways of behaving, and in this way they recollect them.

Recalling is generally difficult for the enduring guardian. It blends in them the aggravation of what they have lost. Continuously with time this can become more straightforward. Conveying recollections of the departed can be a significant job for grandparents who are likewise lamenting for the kid they lost. A ten year old searched out her dad's folks. My mother won't discuss my dad. She says we should serious areas of strength for be simply continue. My dad's folks live close by and I go visit them frequently. They love to recount him when he was my age. We talk and we giggle and we as a whole vibe better.

In discussing what we currently call proceeding with bonds obviously what we realize now is just a hint of something larger. There are many ways this could happen. Could this blog at any point become where guardians can share their encounters and how it made a difference. There might be negative sides to this and we want to find out about that too. If it's not too much trouble, compose and educate us concerning your experience.

Vikrant khanna's *The Girl Who Knew Too Much* shows about an theme of true love. And the psychological perspective in the novel. The novel shows the love of sahiba on siddhu even after his death, it gets continuous. It starts with an note of what if the loved one you lost were to come back. The dark suspenseful romance mystery proves that the true love has an power to bring someone back from the death.

In the psychologically theory after death communication is the term coined by Bill Guggenheim. It shows an living experience, that a feel of departed person reaching out to connect with loved ones. Such experience be a part be an part of model of grieving called continuing bonds. The After death communication are most commonly experienced by the

person, by the signs includes: dreams, weird sounds, feeling of their presence, and having conversation . Sometimes the After death communication and grieving process had comes from random phone calls. After death communication, is an spiritual experience that occurs when someone is contacted directly and spontaneously by a family member or family who has died. It is an direct experience of communication with the decreased one.

In the novel, the after death communication applies; in the event of Harry, he was alive but still he come back to help for his one sided love Sahiba. Harry did many helps, and been as a greatest supporter to complete his thousand good deeds. The After death communication plays role in two different people. First Harry had an communication after death with Sahiba. And the another one is Sahiba could feel the presence of Siddharth, and feels that he is being with him. More she feels his presence by his heavy hearted memories of Siddharth. The communication with the decreased person takes place.

The continuing bonds shows the bond with the departed(loss) person , still it gets continuous even after their death. The theories of griefs shows the detachment, loss of our near and dear ones. The person did not disappeared from our lives. The continuing bonds with our loved ones. The role people plays in our lives reflects the relationship between people. Death does not kills the love of two beautiful heart. It may takes an person, but love does not exist till the last. The continuing bond theory has enriched by Klass Silverman and Nickman in 1996. the continuing bonds theory shows the continuing relationship with decreased as a norm, it emphasises the mourner's interaction in the thoughts and memories with their inner feelings.

In your novel, the young women Sahiba lost her loved one Siddharth . Even though she beliefs that he will come back. Many years past, but still she believes in god and hope for his arrival. She says; A thousand good deeds makes a miracle. She feels his presence, by the

memories about him. She belief him god, and want to create a miracle in her life. she keeps on praying, finally The true love and hope brings the decreased person back has been proven. She got his loved one back, an guardian angel for being with her. They stay together, laugh together, spend the rest of life. Their bonds gets continuous.

The next novel the girl who disappeared it is an mysterious and fantasy novel. which decribes about the story of what if the person you love goes missing mysteriously. And also it gives an portrayal of two different girls who fall in love with the same boy. The love of Avni is pure and true, she was loyal to her love and later, her love became an curse for his loved one. She became aggressive and over possessed when he comes to know his love rishi has been a madly love with a girl called nisha. After knowing this avni turns to be harmful for nisha, she has tried many times to kill her. She been very strong and her mad love on rishi make her to do all things. even she been ready to kill anybody for gaining the love of rishi.

The psychological concept used in this work was continuing bonds. Nisha gets disappear mysteriously in the story, but the bond between rishi and nisha , still gets continuous. Rishi did so much effects to bring back nisha. He seach everywhere and had many investigation among the people on whether they been saw nisha somewhere. Rishi did not left nisha and moved on in his life. His only aim to get back nisha and have a happiest life with her. In the disappearance of nisha, sometimes he feels the voice of nisha like rishi, come and get me back and I'm here those types of sounds has been audible for rishi. And sometimes when he was sleeping at night he feels the presence of nisha nearby.

In this story we could see the After death communication and as well as continuing bonds; by having an conversation when she was disappeared, she was not alive but they could have an conversation for an long distance and also in the period of nisha's disappearance, rishi could able to feel her presence. And also he could able feel that nisha has

trying to speaking with him. Asking him to get her back to him. The continuing bonds concept shows that the true love of rishi on nisha. Because it's took many months to discover nisha in that period rishi did not think about leaving nisha. He has an other option to move on. Avni is there to accept rishi, she shows so much love on rishi even nisha shows to him. But eventhough he did not think about the avni, he was so affectionate to nisha he don't want anyother option either that. This shows their true love on each other and their bonds gets continues. It proves the concept of continuing bonds.

The after death communication and continuing bonds concepts used in the novels *The Girl Who Knew Too Much* and *The Girl Who Disappeared*

Akshara was an thirteen years old teenage girl, was devastated by her mother's death and spend most of his time in the local park. Where she meets a man named harry, he help her to ease some of her pain by recounts her storry about the young woman and her decreased loved ones. This miraculous reunion makes her to create an hope that she would too able to have an miracle to meet her departed mother. While talking to harry she realizes that harry isn't the one what he seems to be, and also the story he said was his real life story. He been participated in it. Harry reveals of his truth.

Harry's car caught fire in the parking lot of the south delhi mall. It was perhaps because of the oil leak. The door and windows got locked and no matter how much slammed against the windowpanes with his elbow, my phone and cover started to melts away. As the flames zipped their way towards me and smoke filled the inside of the car first started coughing, struggling to breathe. he would die of asphyxiation first, they thought. In the end, harry was burnt alive. (The girl who knew too much. 60)

Akshara was stood up in fright and staggered away from me. She was taking deep breaths as if her lungs were suddenly deprived of oxygen. She started to sweat and stared with full of horror, then confusion . she gets panic and started to ask many questions like; as her mother says people can't see the ghost or hear their voice then how could akshara can able to talk to harry, if he really an alive. Harry answers that he has an super powers that an akshara could able to see him and hears his voice. Harry had an power of hearing the suffering of the people. While he comes to park, he could hear the suffering of the teenage girl so he comes to her and ask about the reason of her pain.

Here we could applies an psychological concept of After death communication; in this we could able to see, hear and able to feel the presence of the decreased person. Here comes akshara could able to see and hears the departed harry. She had an communication with him, harry tries to help akshara by saying his real life own experience, so that she could come out from the sorrow on her mother's death. Harry makes sure that his life experience will create an hope and make the teenage girl strong enough to spent her rest of the life. The after death communication concept proves here.

So now harry want to talk to me; she nodded hesitantly. why can only akshara see you Akshara frames so many questions again; harry replies that's because you have a gift, she wrinkled her nose and asked what kind of gift is this and he says that you could see the death people. May be this will be the blessing of your mother, so that you can't be alone. You may have so many people to help you to come out from the depression. Harry becomes so close friend to akshara so that she could ask any help and share her feeling to him. Harry helps akshara by saying the story of the young woman and her departed boyfriend. It may help her to create an hope and feels that her mother is being with her, she is not left alone.

After knowing the secret of Harry, on the first Akshara gets fear of him so that she lift her right hand and slowly moves her index finger towards him, to know is she really able to touch him to clarify the doubts of her. Later she accepts and started to hear the story of the young woman and her alive boyfriend. At the middle of the story she understood that it was an real life experience of the Harvinder aka (Harry). She believes all the things, which Harry shares to her and interrupt many times with her doubts and questions. Finally Harry brings the hope to Akshara and she started to make many good deeds and beliefs that her mother too staying with her she will be saving her as an guardian angel.

one of the drawbacks of being a ghost: no one can hear or see you except those with the special abilities. Sahiba wasn't one of them, when Sahiba feels alone; Harry say you are not alone he is always with you! He nodded. (the girl who knew too much . 68)

Harry started to say about his experience as an alive person, it commonly calls ghost only few people with special abilities could able to see Harry, not all. At the beginning of the novel, when Harry was burnt alive . he does not visit his home regularly because the sufferings and pain of the parents on losing their son could not be balanced by any other things. Harry can't able see his mother crying for him so instead of his home Harry visits Sahiba house. Most of the time he been with her, he goes with her wherever she goes. Even Harry was been with Sahiba when she was with his loved one. this shows that Sahiba could not able to see Harry until the death of Siddharth. Harry gets an super power from the Yama (god of death) so that she could able to see and hears the Harry. So he could help her out from the pain of the loss of loved ones.

Harry says to Akshara that she was the one among the people, who could see him only few people could able to see the deceased people. Sahiba was not along those people who

could see the departed people. Sahiba could not able to able to see harry became an beneficial to him, so that harry could always stay with her, harry loves sahiba. He was alive so no one can ask him question for being with the girl. Harry cares, supports and taking care of sahiba. The other side he worries that he was being with his loved one sahiba but she could not feel his presence and love on her, this makes harry to be upset. Harry has an both happy and sad feelings of his death. Harry wants to kill siddharth; but the fate gives him an punishment, he was burnt alive.

So how is it a good deed in the first place, Shouldn't a good deed be selfless
Anyhow, that's a different debate. More importantly, she'll expect siddharth
to be back once she finishes them- whenever that is and if he's not back of
course he won't be back, he's dead. (113)

This comes after an week of siddharth's funeral, sahiha fall in a bigger pool of depression. She did not come out from the room lying on the bed like a doll. She have not yet a proper meals, didn't sleep properly for an week. Sahiba's family was so worried of her condition. They want her to be normal back, her mom and sister put an effort to take her back to normal from the depression. They calls ginny (sahiba's best friend), they believe that if she talks with ginny she will be normal soon.

Sahiba pushed herself away from the depression and comes out from the room with an idea, that if she performs thousand good deeds miracle could happen. She beliefs that doing good deeds will bring siddhu back, but it could not be done in the real world. But the after death communication says that we could have an communication with the departed one. We could able to talk and feel their presence when the decreased person really wants to do. Sahiba says about her idea, but the family did not take it us serious. Practically it won't occur, bringing the loved ones back from death is an impossible one. But ginny joins her hand and

support her to do her good deeds. She too don't believe the deeds could bring the humans back, but for the satisfaction of her best friend Ginny does. Sahiba's father goes off by saying, Siddharth goes to God, no death person will be coming back to live a life a rebirth is an myth, so Sahiba come back from your superstitious belief. Of course it is very difficult thing to forget the person, whom we love the most but the reality is Siddhu is dead; he won't come back. Take time and come up with a clear mind.

Time is the biggest healer the time will show the people and it will make you to heal the wound, which causes by the death of Siddharth. By then, most if not all, of the pain would get washed away. We could search an alternatives or doing other works to come away from the suffering. As your satisfaction do things like social works, good deeds. etc. don't have an much hope on it. Sahiba did not listen to the people. She been in her hope that doing an good deeds and hope on love and God surely brings his departed boyfriend from the dead. They could start an new life and live happily.

There is a girl, Sahiba, he began, wondering how to frame my words. they used to love her no, It mean, still do. She was madly in love with this guy ugly nails, no, wait sinha, yeah, Siddharth sinha. But he died last week and she is devastated. Now, yesterday, she had a dream. she believes that if she does a thousand good deeds, he'll somehow come back, that's impossible.(the girl who knew too much, 130)

It shows that Harry goes to meet Yama (god of death) to ask an help for Sahiba, this make us to know the love of Harry on Sahiba, he can't see the sufferings and pain of his love girl. Onthough Sahiba loves Siddharth, Harry won't allow Sahiba to suffer in pain he want her to happy so that he comes to Yama to as him to give up Siddharth to his loved ones. If Siddhu comes back Sahiba will be happiest woman in the world. Harry wants his lady love to be

happy so he requested yama to bring siddhu back. The god of death replies that, it is impossible to bring someone back after death. No people nothing could make the departed people to be back to their life. So yama could not help harry in this.

Sahiba believes that if she does the thousand good deeds it will make an miracle. So if she completes all the deeds she could get back his departed boyfriend back from the death. harry was burnt alive, he was staying with sahiba, he tries to confess the truth but his voice couldn't audible for sahiba. She did not have an super power to hear the ghosts. So harry can't help sahiba in this. Her hopes and prayers on god gets increased day by day. Sahiba was confident that she could do anything to bring his loved one back from death.

The psychological concept continuing bonds applies in harry, he loves sahiba very much. After knowing she is in love with other guy, he was anger on the guy and tried to harm him, but fate hits him loud. He was burnt alive, after some years siddhu was alive , sahiba goes into depression and comes out with an hope of doing good deeds and bring her loved one back. Eventhough harry was alive, his love on her never faded away and he don't want his loved one to be sad so he asks yama to bring the sahiba's happiness(siddhu) back to her. The love and bond of harry did not gets end, it gets continuous , he still loves sahiba but he wish to join back her hand back with siddhu. It shows the continuing bonds even after the death.

People always thought love was a game, you got to win it. But love is not a game. Love is sacrifice. Love is getting go. and above all, love is dreaming the impossible, like bringing back a dead man. (133)

Harry can't leave sahiba to suffer, so he wants to help her in some ways, so he asks yama (god of death) to do him a favour by making him to be visible for sahiba and hear his voice. So that harry could able help her or make her to realize that 'it is impossible to bring

someone back from dead'. Harry pleased and yama agrees and accepts his request. Yama kept his right hand palm over his chest, closes his eyes, murmurs some words in his mouth. Okay now she will be able to see and hear you he said. And says that, there are no changes in my decision that Siddharth Sinha.. will not come back again say to that pitty girl. Now Harry could be able to be visible for Sahiba. Harry was so much happy that, when he was alive he can't be able to talk to her, but now he gets a chance to talk and stay with her for a while and help her out for doing good deeds. Human has a death, but love is immortal.

Harry died five years ago. Before saying it asked her to press her mouth shut with both her hands to avoid screaming. Harry was a ghost, he was here to help her. With her good deeds. To bring Siddharth back, Harry didn't tell her what my bro(yama) said, only she could see him. Told her to not to tell anyone.

People would think she were crazy (the girl who knew too much.134)

Now Sahiba could be able to see Harry, she amazed that, she had been able to see him after few years. Suddenly her sadness reflects in her face and voice. In a soft voice she says Siddhu is dead. Harry reveals the truth, that he was burnt alive, with the magic of Yama he could be able to appear to Sahiba. She gave the same gestures what Akshara gives, when she knows about Harry's accident. Sahiba stays away from Harry, saw him with a face full of fear and her heart started to beat fast. Harry makes her to come down and says that, he came to help her on completing his thousand deeds. Sahiba goes to the people and asks them, whether they need any help. Nobody comes forward or makes her to complete her deeds, so she joins in NGOs, government hospital as a volunteer. So that if they need any help, the people will approach her so that she could do her good deeds. By a volunteer Sahiba could not do many good deeds, within a week she could be able to help two or three people, it will not help her to attain thousand deeds, so Sahiba was happy enough on Harry when he says that he came to help her. She thought that as a ghost they may have many powers so that she could be able to do

her good deeds as soon and she gets a miracle(siddhu come back). Harry promises her that he could do help to do her good deeds and both started to do the good deeds.

she nodded and was soon lost in her thoughts. don't you have any powers. It means ghost, right ghosts have powers. With glancing confusion what powers he asked, and no Harry has no powers he exclaimed. She clucked her tongue and ran a hand through her hair maybe if you could hear someone's sufferings or pain, Harry could go help them out. (136)

For doing the good deeds, Sahiba asks Harry that does he have any super powers, the words of Sahiba show that she has been cinematic in the story. Because she has been believing in the good deeds and has a faith that ghosts have many supernatural elements and magics like they could do whatever they like, fly like a bird, do many crazy things, ghosts mostly disturb and harm their enemies. But in reality ghost is nothing but an invisible element, they do not have any powers more than lively people. It is a fantasy novel so that Harry (ghost) gains some special powers from the god.

While Sahiba asks Harry that, he did not have any special powers Harry stands as a statue because previously he goes to Yama to ask for an help as he wants to be visible for Sahiba so that he could be able to help her and sort out her problem. If he again wants any powers, he wants to go back to Yama (proclaims as bro) to get an help. Although he doesn't have any other option either than Yama. He calls his name for five times and the god of death appears and asks Harry that, what he wants to do now. Harry nodded that he wants a special power to hear the sufferings of people, so that he could tell the Sahiba about the pain and sufferings of the appropriate person, if she knows the need of the people Sahiba could go and help them. Her good deeds too will get complete. Sahiba will fulfil the needs of the needy as well as she could fulfil her good deeds and make a god to create a miracle in her life.

Again yama places his right palm on his chest he gets an super power. Harry comes back sahiba was alone sitting on the park bench, her face was dull when she saw hary her sadness flews away and bring an big huge smile on her face. Harry was so excited to see a smile in sahiba's face after a too long time. Sahiba excitedly talking to hary all the people had an strange look on her, later they realized that hary could be visible only for sahiba, no other people could see him. Harry says about his new super power and the happenings with yama, she feels the words and characters of the story as an fantasy. but they are the real characters. Now hary has an power of hearing the sufferings of the people, he could hear the people's mind and future accidents. The first thing hary hears was an screaming sound of firdaus. Within fifteen minutes there will an huge big fire accident may occur in the A block. He says to sahiba she went to prevent her. sahiba should be aware that he won't be panic or hurry so that the people did not have an doubt on them. She took a lift hary goes with her, she visit A block and goes to the firdaus's house and noticed the smell of the gas and alerted her and prevent from an huge accident. Sahiba's first good deed completed successfully by the help of hary. Sahiba was satisfied by this, likewise she started to do all the good deeds with the help of hary. She yet to complete thousand good deeds and her hope on god has grown up, it goes to the peak.

The sahiba's hope on god and her love, she was more confident that there a few more deeds to attain the miracle of god. She was so excited that she could meet her siddhu and get him back within few days. This happiness of sahiba makes hary to worry for her, because he already knows that yama said whatever she does will be rewarded for her own good deeds. nothing will make a death one to come back hary was sad that he don't wants to disappoint sahiba . her expectation level is so high, and her prayers becomes regular, everyday she goes to talk to god and asking for the arrival of siddharth. Harry pleased god to not to disappoint

this innocent pitty face. But he knows that she can't get the thing what she praying and hoping for.

Love is not simple is it, It's hard. They don't think there is anyone in the world who has loved and lost, and forgotten about it with the sunrise.

Everyone has to suffer their share of pain (the girl who knew too much.144)

Death changes our physical relationship with one another, but dying well can enhance our emotional bond to our beloved. Death changes a relationship, but it need not end it. Dying well means dying with authenticity. Authenticity is maintained when we are able to live our days, right up to the end, with our values intact.

Dying well has more to do with overcoming our fears than with defeating disease or aging. Anxiety and fears are barriers to both giving and receiving compassionate care. When the dying and their loved ones can approach dying openly, accepting it as a natural process, they become open to comfort and acceptance which leads to more peace and less fear during the dying process. Fear is replaced with profound sharing of what is important between people. Relationships have space to deepen.

Dying well is a triumph of love over the illusions embedded within death. What is left after the person is gone is the meaning of the relationship and the survivors that are left holding the love for that person. Dying well is about knowing the relationship will change through death, but the bond of love transcends death. We are human beings who seek meaning and people to love; helping our loved ones die well reconciles both needs.

Transforming relationships means learning to carry our deceased loved ones in a new way. We learn, through trial and error, how to weave our loved ones and their values into this new life without them. We create a new life that evokes the memories, values, and ethics of

our loved ones. We live with them in this new world and relate to their memory in a new way. But through love, we can always be in relationship with them. In what ways do you keep a deceased loved one with you? How do you continue to be in relationship with him or her? How have you maintained your connection to them, Do you have rituals to remember him? Have you felt their presence with you through one sense or another.

There is a body of research about the continuing presence of deceased loved ones, termed After Death Communication (ADC). The consensus of the literature is that the different forms of communication and contact are profoundly comforting and reassuring to the bereaved.

you remember, before Harry started narrating this story, you told me you read somewhere that when you always think of a loved one who has died, miss them and cry for them, they return as your guardian angel and are always with you. (204)

The results for the hope and prayers of Sahiba come to the end. She completes all his thousand good deeds and waiting for the god to do a miracle as giving his loved one (Siddharth) back to her. The lord can't allow Sahiba with an empty hand, because she did so much prayers and keep on asking to give his loved one back. As a result of doing the thousand good deeds she wants back her love and want to lead a great life back begin a new life.

Harry again pleased to his brother to give Siddhu back to that girl. Here comes a lord, the appearance of the lord shows as a white light its radiance illuminating the entire room, a sudden flash comes over and it gusts a wind reduced to a strong breeze and finally petered out. Yama and Chitragupta stand with an ingratiating smile. Yama nudged and ask the lord, what makes him here. He replies that, there is a girl she been praying so much and she wants someone back. Her sounds and prayers gave an boom through the entire room, with an high

wattage and loud voice in speaker. Harry was beside and watching everything. Lord asks yama for what she is praying for, he replies she praying to get a man called siddharth (her loved one).

Lord asks is there any other chance to fulfil her prayers, yama replies he been died several months ago, so we can't give him back as it is. Anyother option to give a reward for her. Lord, yama and chitragupta have an serious discussion and finally they came up with an result of giving back her loved one as her guardian angel .

She was very happy that, she could able to see siddharth, talk to him and laugh with him. Both of them are very happy and, just like she said, she continuous her good deeds. Here the after death communication with harry and now it applies for siddhu. The love relationship with siddhu and friendship with harry; all the bonds gets continuous still their rest of the life. This story could bring a hope and built the believes for akshara, impulse of doing good deeds in her little mind. good deeds makes an miracle.

she launched herself at nisha and taken unawares, nisha staggered backwards, lost her balance, and fell on the floor. Her head hit the floor and she winced from the the sharp pain, radiating in all direction from the point of impact. But there was no time to assess the injury; the next movement avni was on the top of her, her pudgy hands pressing down her neck, choking her. kill you Avni screamed (the girl who disappeared.9)

Avni was an optimistic girl, who falls in love with rishi, she been loving him for an couple of years. When he comes to know that rishi was in love with a girl called nisha, this make her to be more possessive on him turns her into aggressive on nisha. when we love someone very hardly, the little change in their behaviour create an huge changes in the people who loved. Avni can't accept the truth that she been not loved, there is an another girl comes

to take her loved one. She thinks that ,she is the only person to get the love of rishi, but when she comes to know that rishi is no longer love her inspite she being in mad love with nisha. This makes her to turn opposite aggressively on nisha. Avni was ready to kill nisha to get back her love on rishi. Rishi has an friendly relationship with avni, he does not love her. Our feelings love can compel us to do harmful and sometimes violent things to other people, even when they have no afflicted us personally. Nisha did not do anything to avni, even she does not know her personally, the only thing she does is loving rishi. this makes avni to be more aggressive on nisha.

Under the certain circumstance, feeling of warmth and over possessiveness makes the people to behave aggressive. This aggression makes the people to kill someone whom they have an anger. Whenever nisha pretends to be close with nisha the aggression level of avni gets increases. Love is not only to sacrifice, it's also comes with an obstinancy. The aggression is not an common thing, when someone has an aggression on their loved one, they don't allow any of them to be close with the people whom they love. The aggressiveness can be said as over possessive or very harmful one. These type of people did not give up their loved ones easily.

shouldn't love be subtle If you love someone, just be content with their presence in your life. In a world driven by hatred and lies, how many people are fortunate enough to be with the person they love anyway she not of those lucky ones. The author talking about love all the time, but what about hate Isn't that a powerful emotion too How I hate this tattooed women (the girl who disappeared, 25-26)

Love be subtle which says of the people we love does not mean we own them or they don't have any personal things, it shows if you love someone their presence will create an

good feeling on yourself. If they left you it will be an greatest impact on people whom we loved. Now a days the love relationship is filled with the lies and hatred, the love stays as an short time thing. Only fortunate people are being true and loyal to their loved ones. Avni was an passionate lover and she been an loyal to rishi, due to her over love and possessive make her to be aggressive. Avni did many things for rishi more than a nisha, for holding the hands of rishi avni was ready to hurt Rashmi (rishi's sister) and also tries to kill nisha, because she does not share rishi with anyother. Love is not only about sacrifice and letting go, but also the possession and aggression to get them back.

Hating someone is an powerful emotion, this shows in the case of avni, she hates nisha very badly because she stolen the love of rishi on her. The hate has an extent level of killing someone to avoid them to interefere in their life. If nisha was alive then rishi will be an love of avni, she could able to get his full love. the most powerful emotion is aggression and as well as hating someone whom our loved one has an love on. The love bond of avni with rishi still gets continues still the end of the story, it shows the continuing bonds concept in this scene.

There is another sinister occurrence, as if the night had not albeen the weidest night of my life. They hear a loud lightning loudest and widest that have ever seen tear open the sky though its various fragmented branches. It easily covers one third of the concave sky. But the weird part is the lightning normally strikes on the cloudy sky, but this people in resort looks up it is an clear a sky it gets; there are hardly any clouds. They don't understand about the night and lot more things (the girl who disappeared, 214)

On the dark night meena comes to the rishi's room. She was scared and her face was filled with an fear, likewise the night was so terrific. She keeps on saying that they're coming

she does not say about the name of the people. Rishi and Nisha pretend themselves that it will be the revenge of Avni, may she perform any black magic and make some ghost to harm Nisha; the after-death communication applies here, send the departed people to harm the girl. The night was terrific and all animals started to give sounds at the time, so surely this may be an action of Avni, only she could think to hurt Nisha, either no one has an urge on her because she is an innocent and pitiful soul. She did not think to harm any living things, Meena holds Nisha's hands and says someone is coming to take Nisha away from the Rishi. So the couple makes sure that it will be an activity of the aggressive woman named Avni.

The after-death communication shows that having activities like disturbing, fearing or harming a person by using the departed or the dead souls. After death communication includes having a conversation through telephones, random calls, messages, or being with the person whom they loved the most. Some bad souls used to have activities like harming the enemies, fearing them by doing supernatural activities. Having after-death activities with the immortal souls, Avni calls the supernatural spirits by saying some holy words and asks them to take Nisha away from her loved one.

The weird lightning crack the sky into two, and that sound of the deadly animals gets continuous, it does not stop on the night Nisha gets disappeared. Either she fell somewhere and lost all her memories or someone kidnapped her or killed her. That may be the girl Avni. After all the weird sounds stop when Nisha gets disappeared. The wails and Meena's screams reach a crescendo. There's a last chilling shriek from her and then she seems airborne, flying backwards and landing a few metres away with a thud. Meena was a blind girl, but she could feel the presence of few people and feels that those people had come to harm Nisha and they take her off. After that night Meena gets sick and admitted in the hospital, she became unconscious.

How can you forget someone you love so easily If it was that easy, there wouldn't be any love in the world. Then don't forget her, go and get her back. the heart wants what the heart wants right, You are both different people.

Different people want different things. (the girl who disappeared.173-174)

The continuing bonds is an psychological concept, it says about the bonds between the two loving souls could be continuous even after the death or they been in a too long distance. The bonds could not be faded away when someone was alive, it still gets continuous till their life. In this nisha gets disappeared mysteriously, in the writer's hill where they came to visit as a tourist. In hills of Himachal Pradesh at the weird strange night she gets disappeared, rishi (nisha's loved one) been searching for her all around the resort and the tourist spot. He could not able to discover her around. They filed a complaint as missing, nisha is not only an rishi's girlfriend but also she is an daughter of the big business man, so the news gets spread all around the people the media people started to visit the place and police started to do investigation among the people , the case goes so serious.

Rishi keep on asking the investigation reports of this case, but there is no result on it she gets disappeared mysterically in a strange weird night' this is the thing all the tourist has been saying. No other development and victims in this case. Rishi became so sad and lying on the bed with the thoughts of nisha. Suddenly he hears an noise of nisha. he awakes and saw the room, but nisha is not there but she tries to communicate with her. It creates an hope on rishi that he will catch up nisha soon. And thinks that it's not an easily process to forget someone whom we love the most, and they will be with us and try to communicate even if they are alive or disappeared mysteriously.

Rishi realized that it is an not easy thing to get away from our loved ones completely by forgetting them completely, if they do then the person did not have an true love on their

partners, they pretend themselves and believing that they are in love but not. Rishi's inner voice says that don't forget her, go and get her back. This creates a strong will on rishi and have a hope that she will be coming back soon to him. Both different people have different opinions and the different people attracts each other. The bond between rishi and nisha gets continues even after the disappearance of nisha, even though she disappeared she had a random communication with her loved one rishi. rishi feels her presence sometimes in the place whenever he thinks about her, he feels her presence or her voice around him.

CHAPTER – III

Supernatural Elements in Vikrant Khanna's *The Girl Who Knew Too Much* and
The Girl Who Disappeared.

CHAPTER III

SUPERNATURAL ELEMENTS IN VIKRANT KHANNA'S *THE GIRL WHO
KNEW TOO MUCH AND THE GIRL WHO DISAPPEARED*

The word supernatural gets from the Latin word *supernaturalism* which implies past nature. Naturalists keep up with that nothing past the actual world exists, and highlight an absence of dependable proof for anything powerful, and henceforth, keep up with incredulous mentalities towards otherworldly ideas. Such components are much of the time arranged in numerous different settings, for example mysterious religions. In fine, the heavenly alludes to any occasion or element that oppose regular request or logical investigation. Divine beings and gods, phantoms, spirits, ghosts, and witches are a few well known methods of element that the creators have utilized over the long haul to achieve the powerful powers. Creators will more often than not sketch through these components to provide food a clear and sensational symbolism through their libretti. A large number of them incorporate extraordinary components as a main impetus of composing. These components could direct focal topics. One more explanation of showing otherworldly components in one's composing is to uncover his cultural convictions, values, and standards. These can likewise make a determination by looking at its examination and difference with bits of writing of various ages.

The otherworldly is a consistently present power in writing. It colors our verse, shapes our legends and shows, and forms our exposition till we are so accustomed to it that we lose feeling of its marvel and wizardry. If every one of the components of the ridiculous were eliminated from our books, how contracted in worth would appear to be the buildup, how

forsaken our sentiments Lafcadio Hearn in the as of late distributed volume, Interpretations of Literature says:

There is hardly any extraordinary creator in European writing, old or new, who has not separated himself in that frame of mind of the otherworldly. In English writing I accept there is no special case from the hour of the Anglo Saxon artists to Shakespeare, and from Shakespeare to our own day. Also, this acquaints us with the thought of a general and momentous truth, a reality that I don't make sure to have found in any books, yet which is of exceptionally extraordinary philosophical significance: there is a spooky thing in all incredible workmanship, whether of writing, music, figure, or design. It contacts something inside us that connects with infinity.

This proceeding with presence of the odd in writing shows the famous interest for itself and should have some premise in human psychosis. The night side of the spirit draws in all of us. The soul benefits from secret. It lives not by truth alone but rather by the mysterious, and there is no most elevated secret without the powerful. Man adores the frozen bit of dread, and acknowledges unadulterated fear just when moved by the unmortal. The touch of unearthly sounds or existences animates the creative mind as no other idea can do, and no human states of dread can stunningness the spirit as those from past the grave. Man's differing states of mind make paradise, heck, and faery wonderlands for him, and individuals them with abnormal creatures.

Man adores the otherworldly components in writing maybe in light of the fact that they exalt him by providing his reality with a sensation of limitlessness in any case denied. They award him a feeling of being the focal point of abilities more than natural, of contentions super mortal. His own material life might be anyway delineated and minor yet he can free his extravagant and get away from the trivial misfortunes of his days by trip past the

stars. He can extend the tents of his human life, make a universe for his friendship, and marshal the powers of evil spirits and obscure divine beings for his orders. To his limited groove he can join the unspaced atmosphere to his insignificant hours add forever; to his limited, vastness. He is so voracious of force, and has so miserably minimal that he should search for his bigger life in dreams and in the writing of the heavenly, anything that be the reasons, there has been a coherence of the spooky in writing, with specific ascent and fall of interest. There is in current English fiction, as in like manner in verse and the dramatization, an extraordinary degree of the heavenly, with wide variety of components. Starting with the Gothic sentiment, that inquisitive building excrescence that yet has had huge effect on our novel, the otherworldly is found in each period and in each type of fiction. The ridiculous creatures meet us in all appearances, and answer all our dispositions, whether it be significant or awed, satiric or humoresque.

Writing, generally somewhat in front of life, has shaped our convictions for us, made us free with spirits, and given us access to godlike nations. The feeling of the ridiculous is ever with us, even in the most ordinary circumstances, and there isn't anything so normal to us as the powerful. Our creative mind, hued by our perusing, uncovers and changes the world we live in. We know about unbodied feelings about us, of discarnate mind-sets that counterfeit or welcome us. We go a-ghosting currently in broad daylight places, and a phantom might skim up to give us an apologia master vita any day in Grand Central or on Main Street of Our Town. We talk with gets across the nursery wall and relax of day with evil presences via the stupid server. That dim furred animal that anguishes out of nowhere before us in the colder time of year road isn't an escort, yet a were wolf questing for his prey. Far off buzzing thing in the far blue isn't a plane however a hippogriff that will as of now land on the asphalt next to us with roaring brilliant feet to bear us away to far off exquisite terrains where we will be untroubled by the cost of margarine or the articles lost in last week's wash. That

quiet moderately aged ship that transports us from Staten Island is an enchanted Sending Boat if by some stroke of good luck we knew its strong runes. The elderly person with the too-pink cheeks and sparkling eye, that squeezes August deals upon us with the contention that they will be in style for late summer wear, is a witch unrealistic to bait away our spirits. We might pass voluntarily by the watchman of the limited entryway and cross the locales of the Underworld. Valid, the realist might contend that the genuine is more sublime than the envisioned, that the plane is more a true miracle than was the hippogriff, that the ship is actually the captivated boat, all things considered, and that Dante would compose another Inferno in the event that he could see the tram at the busy time, however that is another issue.

We could have more psychal encounters than we do assuming we would just keep our eyes open, however the greater part of us in all actuality do have more than we confess to the neighbors. We have an early Victorian hesitance concerning spooky things as though it were shocking to be related with them. Yet, that is totally off base. We ought to be pleased with being singled out for otherworldly confidences and ought to report our phantom visitors to the general public sections of the paper. It is trusted that this conversation of relative phantom legend might assist with laying out a superior feeling of values.

This book they manage phantoms and fiends all around, in an impressionistic way. It have hardly any familiarity with them with no learned speculations of causation. just love them, wonder about their endless assortment and am moved by their mankind, their similarity to humans. and partial to them all, even the down and out, canine eared apparitions that look as though they were phantoms of unfortunate relations left out in the downpour the entire evening, or fallen angels whose own moms wouldn't really like them. It provides me with no holier-than-thou sensation of repulsiveness to sit next to a vampire in the metro, no frenzy to hear a banshee shut up in a hurdy-gurdy box. It give a heartfelt how would you do when a mythical serpent coasts up and places his paw in mine, and in each homeless canine and

perceive a Gladsome Beast. Like us humans, they all need compassion, none more so than the unfortunate wizards and bogles that are all alone, as the Scotch say.

While examining the nineteenth hundred years overall, It definitely stand out enough to be noticed to the fiction of the otherworldly over the most recent thirty years or thereabouts, in light of the fact that there has been substantially more of it in that time than previously. There is currently more interest in the mysterious, more writing produced managing psychal powers than any other time in our set of experiences. It is evident in verse, in the show, the novel, and the brief tale. and have not endeavored, even in that frame of mind, to incorporate all the fiction of the kind, since that sounds obviously inconceivable, really, not with standing, referenced examples of the different structures, and have recorded the more significant models. The treatment here is intended to be intriguing instead of thorough and looks to show that there is a certifiable restoration of miracle presently, with specific changes in the portrayal of heavenly creatures. It incorporates the topics that are completely otherworldly, yet in addition those which, previously thought to be absurd, carry on the practices of the mysterious. Quite a bit of our material of the bizarre has been excused, yet without losing its impact of miracle for us as a matter of fact or in fiction. In the event that now we concentrate on a science where when men trusted indiscriminately in a Black Art, is the outcome truly less secretive.

He genuine forerunner of supernaturalism in present day English writing was the Gothic book. That odd structure may be known as a brief for benefit of expelled sentiment, since it voiced a dissent against the abundance of logic and authenticity in the mid eighteenth hundred years. Too incredible rightness and restriction should continuously bring about proportionate freedom. As the timeless swing of the pendulum of artistic history, the back and forth movement of fiction definitely bring a response against any limit, so it was with the fiction of the period. The strange nightfalls of medievalism welcomed eyes burnt out on the

afternoon brightness of Augustan formalism. The normal had gotten comfortable to tedium, consequently men longed for the heavenly. Thus the Gothic novel appeared. Gothic is here used to assign the eighteenth-century novel of fear managing middle age materials.

There had been some utilization of the odd in English fiction before Horace Walpole, however the dread novel appropriate is for the most part surrendered regardless his Romantic interest, *The Castle of Otranto*. The Gothic novel denotes an unmistakable change as writing wherein supernaturalism shows itself. Until now the extraordinary components have showed up in the dramatization, in the epic, in numbers and other verse, and in cultural stories, yet all the same not recognizably in the book. Presently, be that as it may, for a significant time frame the ghostly subjects are most conspicuous in extended fiction, appeared differently in relation to the brief tale which later is to supplant it as a vehicle for the strange. This instability of structure is a particular and fascinating part of the improvement of supernaturalism in writing and will be examined later.

With this adjustment of structure comes a relating change in the materials of spooky portrayal. Verse overall in all times has unreservedly utilized the different components of supernaturalism. The epic has specific particular topics, like visits to the lower world, dreams of paradise, and struggle among mortal and heavenly powers, and gets legendary characters, divine beings, goddesses, diving beings, and such. Destiny is a moving figure in the more established shows, while the ritualistic plays presented villains, holy messengers, and, surprisingly, the Deity as characters in the activity. In the traditional and Elizabethan show we see phantoms, witches, entertainers, as dramatis person. Archaic sentiments, composition as well as metrical and alliterative, chansons de geste lais etc, drew significantly on the heavenly for convoluting material in different structures, and without a doubt quite a bit of our current component comes from medievalism. Stories of the Celtic Otherworld, of pixie legend, of wizardry, so famous in early sentiment, show serious areas of strength for a to-day.

The Gothic novel is more firmly connected with the show than to the epic or to such verse as *The Faerie Queene* or *Comus*. Then again, the later books and stories, while less impacted by the sensational practice, show a greater amount of the incredible follow than does the Gothic sentiment. The amazing visits through paradise and heck, the rich utilization of holy messengers, fallen angels, and even of Deity, the presentation of legendary characters and figures which are not found in Gothic fiction, appear to an impressive degree in the accounts of ongoing times. In Gothicism we observe that the Deity vanishes however Satan remains. There are no vampires, such a long ways as have had the option to find, however the were wolf and the lycanthrope show up, which were missing from the dramatization. Different components are seen, for example, the beginnings of the logical supernaturalism which is to turn out to be so conspicuous in later times. The Wandering Jew comes in and the remedy of life and the logician's stone accomplish significance. Mechanical supernaturalism and the uncanny power given to lifeless things appear to have their beginnings here, to be significantly grown further on. Supernaturalism related with creatures, related both to the legendary accounts of the past and to the more horrendous parts of later fiction, are noted in the fear sentiment.

Purposeful anecdote and imagery are available in a slight degree, as in *Melmoth* and *Vathek's Hall of Eblis*, however not underlined as in more present day writing. Humor is generally ailing in the Gothic sentiment, save as the scholars outfit it inadvertently. In Gothicism itself we have for all intents and purposes no parody, however Jane Austen and Barrett ridicule the dread novel itself in delectable vaudevilles that chuckle it out of court.

Supernaturalism is one of the principal highlights of sentimentalism. It is basically a faith in the heavenly. It is a peculiarity which can't be made sense of with the assistance of science. The confidence in the extraordinary has been widespread in all ages. Heavenly component in writing gives it another aspect. It is excersied both in verse and exposition.

Powerful story is a thorough term. It very well might be applied to any kind of story of phantoms, demons, ghosts, nebulous visions, great and detestable spirits and so forth. *The Arabian Nights* is an exemplary assortment of extraordinary story. *Frankenstein* by Mary Shelley and *The Scarlet Letter* by Nathaniel Hawthorne are two instances of powerful story in writing. *Beowulf* is the earliest epic having powerful components. During the Elizabethan Period (1558-1603), individuals independent of educated and uneducated kept confidence in the powerful components. Edmund Spenser manages them in his everlasting awe inspiring, *The Faerie Queene*. Individuals of the age were especially attached to getting a charge out of powerful components and episodes on the stage.

William Shakespeare contacts the hearts of the crowd through his works. In *Macbeth*, he acquaints powerful components and episodes with thrill his crowd. In the Elizabethan Age, the elderly people ladies, men of twisted body and the entertainers were viewed as the Witches. Milton has involved heavenly components in his *Paradise Lost* and *Comus*. *The Rime of the Ancient Mariner* Furthermore, *Christabel* by S.T Coleridge have these components. John Keats and Robert Browning have involved them in their verse as well. The Supernatural in *Hamlet* shows up as the Ghost

The extraordinary type integrates components that can't be perceived by science and work outside the guidelines of this present reality. Powerful fiction typically worries about issues of god, the spirit, chief heavenly messengers, and restoration. Subgenres incorporate powerful awfulness fiction, Gothic, phantom stories, heavenly spine chillers, and other horrifying stories in the ghastriness type. Otherworldly fiction has been well known for quite a long time. A few notorious works of powerful fiction include: *Pet Sematary* by Stephen King (1983) *Frankenstein* by Mary Shelley (1823) *Apparition Story* by Peter Straub (1979) *Uncle Silas* by Sheridan Le Fanu (1864) *The Black Cat* by Edgar Allan Poe (1843) *The Turn of the Screw* by Henry James (1898).

The paranormal sort of artistic fiction incorporates creatures and peculiarities that are outside the domain of typical logical comprehension of the regular world. However the paranormal kind might incorporate supernaturalist components, this fiction classification for the most part incorporates animals that have been advocated by legends, fantasies, and mainstream society, like pixies, outsiders, shape shifters, and the undead.

Subgenres that by and large fall into the paranormal fiction class incorporate paranormal sentiment, metropolitan dream, dream romance books, and paranormal dream. The paranormal sentiment sort has yielded numerous New York Times top rated hardcovers and book recordings lately, with storylines based on youthful grown up and secondary young principal characters who experience passionate feelings for a paranormal animal.

Various ridiculously famous book series fall inside the paranormal fiction sort. *Nightfall series* by Stephenie Meyer (2005) *Southern Vampire Mysteries series* by Charlaine Harris (2001) *Anita Blake: Vampire Hunter series* by Laurell K. Hamilton (1993) *Moon Called* by Patricia Briggs (2006) *Dark Dagger Brotherhood series* by J.R. Ward (2005) *Interview With the Vampire* by Anne Rice (1976) *The Dresden Files series* by Jim Butcher (2000) *Dracula* by Bram Stoker (1897) *Books of Blood series* by Clive Barker (1984) *Consume for Me* by Ilona Andrews (2014) *The Hollows series* by Kim Harrison (2004) *Psy-Changeling series* by Nalini Singh (2017) *Highlander series* by Laren Marie Moning (1999) *A Discovery of Witches* by Deborah Harkness (2011) *Immortals After Dark series* by Kresley Cole (2006) *The Mortal Instruments series* by Cassandra Clare (2007)

Paranormal and heavenly fiction are firmly related scholarly sorts that are frequently utilized conversely, however there are unobtrusive contrasts between the two. Paranormal alludes to the possibility that there are sure peculiarities that are outside the domain of logical seeing yet might actually be made sense of by science one day, regardless of whether the

possibilities are thin. The paranormal classification incorporates animals like zombies, werewolves, outsiders, and apparitions, as well as peculiarities prefer clairvoyance and time travel. Powerful alludes to peculiarities that are everlastingly outside the domain of logical clarification, like god, the hereafter, and the spirit.

There is some discussion in the scholarly world about whether high dream fiction, dim dream, and other contemporary dream types fall into the heavenly or paranormal class. However well known dream books and dream series like J.R.R. Tolkien's *The Lord of the Rings* and J.K. Rowling's *Harry Potter* might incorporate powerful animals and components of the paranormal, dream books are by and large viewed as their own particular sort.

Writing has been utilized as an approach to voicing contemplations or convictions about the extraordinary and its connection to the human brain. Over the course of time, individuals have attempted to put their contemplations down into something more concrete, into something that others would have the option to either connect with, or which would make the premise of thought. The utilization of otherworldly topics has empowered others to make a reality for their viewpoints, fears and convictions of both the world and the human psyche. These subjects have had the option to give another light on the importance of the real world.

It appears to be that society wants to make a sensible clarification for things, to safeguard what they have, the kids, and their lifestyle. Assuming that individuals were to collectively choose to trust in the extraordinary, and spread the word about it a well unavoidable truth in broad daylight, then everything would change. In spite of the fact that our lifestyle is very unique to that of authentic periods, similar sentiments, a similar climate would be made, something practically couple to the Dark Ages. In the film *Rise of the Guardians*, the person Pitch Black expresses that the Dark Ages were a period of

extraordinary apprehension. Kids and grown-ups had confidence in the Boogie Man and the dim was a steady wellspring of pain. This anxiety toward things that go knock in the night has been depicted through various types of writing.

The 1958 film *Dracula* is an ideal illustration of what was seen as ghastliness to the current society of that period. Dracula was an animal, depicted as a killing machine, set on ending the existences of blameless casualties and making them into a beast as was he. The distinctions between the present society, what is right now accepted to be truly and intellectually strange, and that of history, aren't unreasonably wide spread separated. There are as yet numerous attitudes toward the powers of the otherworldly, and how they converge with regular daily existence. As in the sonnet *First Day at School* by Roger McGough, the nondescript and anonymous kid guesses with regards to the utilization of the railings at school. His most memorable considerations are that they are an approach to keeping beasts out, things that take kids away. It is with youngsters that our conviction of otherworldly in the public arena proceeds to develop and advance to suit truly evolving times.

Since the beginning, we're instructed and shown things that are in a similar classification as extraordinary, despite the fact that, but to some degree more refined, more pleasant picture. There are numerous instances of this in our daily existences, TV programs reasonable for youngsters, books read, even motion pictures made. Youngsters' psyches are handily affected by the activities and perspectives on individuals around them, implying that they basically construct their future social and cultural convictions on what they were instructed at an early age. Whenever youngsters are more youthful, it is by all accounts the goal that they have a more closeted perspective on otherworldly powers which could be reached out to that of Disney kid's shows. Princess films, cheerfully at any point later's, sorcery that gives joy and satisfaction into other's lives. In the first original *Alice in Wonderland*, composed by Lewis Carol, Alice is moved to an enchanted land, loaded up with

mystical animals caterpillars that smoke pipes, bunnies in petticoats, blossoms that discussion in which she should go through a progression of occasions to attempt to think that she is way home. The getting going point for the premise of enchanted convictions are practically similar to attempting to slide kids into the more complicated and honestly sickening pictures that can come up further down the road. Notwithstanding, as communicated in *the brief tale Dougie*, composed by Ben Thurley, kids are likewise ready to see the hazier side of the paranormal. For this situation, in the wake of warming up to a beast that was tormenting Dougie in the shower, his 'companion' offers to dispose of his oppressive dad. This is where the story closes, yet clearly there is a more frightening completion after the consummation. One more brief tale, *Daddy*, composed by Steve Rasnic Tem, enlightens a story concerning a young lady cherishes her dad so much, that she is reluctant to walk out on him, in any event, when that includes her starting to starve to death. This outlines to us both how innocent youngsters can be, yet additionally the way that liberal they are with regards to amazing things.

Throughout everyday life, it is normal that kids are guileless, that they should get familiar with specific behaviors that most people find acceptable to appropriately make due, for example make companions, track down an accomplice, find a new line of work, and so forth. However, despite the fact that youngsters need to get familiar with these sorts of abilities to oversee well inside society, it generally remains inseparable that they lose their liberality, they never again put stock in things apparently unimaginable in nature. Like in the film, *The Polar Express*, every youngster except one winds up done trusting in the North Pole, mythical people, and most Santa Clause. This shows how as individuals become older, they are more affected by society and individuals around them. In any case, since conviction of men hopping down fireplaces, and rabbits that conceal hard bubbled eggs disperse with age, doesn't imply that conviction of otherworldly powers are scattered also. Numerous fears are welcomed on by motion pictures and books. It is very miserable that grown-ups appear to

never again trust in things that give pleasure, solace and trust, rather in things that show the most obscure side of both human instinct, and different domains. Practically like there must be some type of evil for various peculiarities to be acknowledged as even a halfway truth.

The main powerful power that appears to have a positive confidence is that of Religion. Regardless of the number of realities that given about the world and the logical connection concerning how life functions, individuals will continuously require a confidence, something to put stock in of some kind or another. Taking everything into account, that conviction is to a higher ability to direct them through life, assist them with being a superior individual. Religion is a way for individuals to believe that they are in good company in their lives an approach to realizing that they were intended to go through difficulties everyone needs to confront at some point or another.

In the sonnet Trees, by Joyce Kilmer, she is portraying the magnificence of something as straightforward as a tree. She is saying how even to some degree straightforward, regular things that are generally around us can be one of the most lovely things in presence. She gives the credit to god, toward the end saying that sonnets are made by fools like me, however no one but God can make a tree. This is an ideal example of the need to have faith in a higher force or something to that affect.

The extraordinary in writing has been utilized since the beginning of time to convey considerations and convictions of how life functions corresponding to the human brain. Through numerous varieties after some time, the extraordinary has existed inside writing, as a method of society all in all to convey the convictions about great and evil inside, and past life. Writing in the past is a format for the chance representing things to come for the capacity of society to offer viewpoints and convictions of life and paranormal aspects.

In his initial rom-com *A Midsummer Night's Dream*, the writer presents the perusers a wonderland loaded with wizardry and charm: the wonderful landscape of the woods and the cheered pixies and spirits in a late spring night. *MidSummer Night's Dream* recounts to a story between two Athen couples Hermia and Lysander, Helena and Demetrius. At a starting, both Lysander and Demetrius fell head over heels for a similar young lady, Hermia. Regardless of Helena's serious fondness for Demetrius, he rejected her pursuing. Oberon, the lord of the pixies, out of compassion, educated one of his pixies Puck to apply love elixir on Demetrius eyelids for him to become hopelessly enamored with the following individual he saw. Be that as it may, Puck's mis-utilization of his charm prompted both Lysander and Demetrius succumbing to Helena. After a progression of strange and amusing circumstances, the charm was turned around and things were fixed once more. The otherworldly components in this play mirror the author's hopefulness towards adoration and human profound quality. The little soul Puck, fills in as a principal string in this play, by utilizing his enchanted power; he brings the relations between three sets of darlings into a progression of changes. From time to time, the play stimulates among the crowd incredible shock and disarray as well as giggling. Due to the mischievous soul and their supernatural power, the plot generally takes abrupt turns which one could never expect and it is full of situational incongruity.

Shakespeare in this play utilizes sorcery to encapsulate otherworldly force of adoration to make a dreamlike world. Dissimilar to his last misfortunes, the otherworldly figures are harmless characters who attempted to help person. Their interfering with human's relationship is out of kindness instead of wishing them hurt. Also, the extraordinary characters are more empathetic. The pixies look similar to people with regards to their feelings. The quarreling between the pixie lord Oberon and pixie sovereign Titania are fairly similar to the ones among human couples.

Look at their credit with Hippolyta, Regardless of a progression of tortures and curses, the pressure of the play is eventually settled which presumably shows Shakespeare's good faith toward the world and human instinct. Puck is somewhat hero in the play who is portrayed as incredibly exquisite however somewhat naughty. He carries a great deal of chuckling to the crowd and is viewed as one of the most loved characters in Shakespeare's comedies. Unique in relation to the primary time of his plays, in his second composing period the time of extraordinary misfortunes, there is no longer cheer and giggling. The presence of the phantom in Hamlet prompts the sovereign's vengeance. The three witches prediction in Macbeth brings about the homicide of the ruler. Here, Hamlet is taken for instance.

The Ghost in *Hamlet* is maybe quite possibly the most captivating and confounding characters in Shakespeare's play. In Hamlet, the Ghost seemed multiple times. It showed up before two troopers Bernardo and Marcellus and Hamlet's old buddy Horatio who told about its presence to Hamlet. Through conversing with the Ghost, Hamlet was told that the Ghost was his departed dad and was additionally educated about the reality of his dad's passing. It worked out that Hamlet's uncle Claudius harmed his dad, wedded his mom and turned into the ruler. The Ghost made its third appearance in Gertrude's storage room. He censured Hamlet for not conveying the vengeance. In this play, the Ghost is exposed to numerous understandings by the researchers. While the Ghost's initial two appearances were demonstrated by changed individuals, the third appearance is considered by certain specialists just a mind flight of Hamlet. In Act 3, Scene 4, when Hamlet came to stand up to his mom, he saw his dad's phantom in the sovereign's storage room who asked him to address his mom. Gertrude, the sovereign, then again could neither hear the Ghost nor see him as Hamlet asserted.

This immaterial creation rapture is extremely crafty in. The Ghost in the play can not be marked as malevolent nor great. At the point when Hamlet was first told about the presence of the Apparition, he questioned his genuineness and very dubious of his expectation. dad's profound arms Everything isn't well they question some injustice, Would the night were come Till then stand by, the spirit: foul deeds with rise, However all the earth overwhelm them, to men's eyes Is it what it gives off an impression of being or alternately is it a deceptive companion? The presence of the Ghost and what he pushed Hamlet to do somewhat made Hamlet frantic or as certain researchers made sense of, the Ghost is only a mind flight of Hamlet. The Ghost additionally foreshadowed Claudio's demise and Hamlet's franticness. He let Hamlet know that Claudius killed him by putting poison into his ears and asked him to get payback and kill Claudius who was for sure killed by his own nephew. Furthermore, in his discussion with Hamlet, he cautioned Hamlet of the conceivable franticness, However how some ever thou seek after this demonstration,

Spoil not thy psyche or let thy soul against thy mother nothing . The presence of the Ghost has added a tune of trouble and distress in the play. If in the initial two time frames, the powerful fills in as a string to interface the plot together, the extraordinary components in *The Tempest* have turned into the primary substance of the story. The play is not the same as any remaining dramatizations of his. It looks like *A Midsummer Night's Dream* in having a heavenly climate and presence of numerous extraordinary creatures however it has a considerably more genuine topic than that in the prior play where we track down only cross reason in adoration. There is the admired figure of Prospero the duke turned rationalist entertainer, in addition to the Utopian dreams of Gonzalo and going through everything is the presence of enchantment utilized wherever by Prospero until he breaks the wand and excuses Ariel towards the finish of the show. There isn't just the combination of the comic with the appalling, the absurd with what is tremendously not kidding , however there is a hotchpotch

of divine beings and goddesses, all made conceivable by enchantment. In *The Storm*, the extraordinary power lied in the possession of an individual. The hero Prospero, the Duke of Milan, was fixated on divination and ignored day to day matters. After his sibling's endeavored murder of him, he got away to an island and looked for retribution twelve years after the fact. He invoked a major tempest and caused the boat conveying his sibling to wreck on the island he was living. He then isolated his sibling Antonio and his fellowman to various gatherings, each one cutting off from their friends and family. In light of his control, the circumstance plunged into mayhem. His foes experienced the comparative tortures and punishments he used to have. Prospero ask his worker Ariel a soul to direct his gatherings to him. The contention was at last settled through his absolution. Not at all like *Hamlet* and *A Mid-Summer Night's Dream* whose human characters need to leave up their destiny in the possession of phantom and pixies, the person in *The Tempest* held onto control of everything. All through the play, Prospero utilized wizardry to control different characters both human and non-human. Despite the fact that Ariel is a soul who had many types of powerful capacities, he was only a slave who should do what Prospero required him to achieve, as should be visible. Furthermore, stake you in his knotty insides, till Thou hast yelled away twelve winners.

It will be reporter to order, Also, do my spriting delicately. Shakespeare composed this play toward the finish of his vocation. His appearance on otherworldly powers and extraordinary being maybe had adjusted alongside his viewpoints toward the world. During the time he composed his misfortunes, the powerful being are something unapproachable, startling and past human's information, as should be visible in Hamlet's renowned monologue pondering the outcome of death. In *The Tempest*, Shakespeare showed human's ability of dominating super power and utilizing of it to their own closures. Shakespeare's confidence in what individuals are equipped for is obviously appeared in this play.

As present day people, it's truly challenging to have faith in the witches or apparition in Shakespeare's plays. Notwithstanding, it doesn't mean individuals don't have inclination to trust it. At the point when individuals are in harm's way, they will generally fall back on an extraordinary power for help of some sort or another. Regardless of whether an individual is certainly not a strict devotee, the person while experiencing trouble, would agree, God, kindly assistance them or comparative interesting to the divined power. So being odd is figured to be a characteristic propensity for individuals. When individuals are damaged, they will more often than not solace themselves by saying It's destiny! If individuals don't have confidence in the powerful power, there wouldn't be such countless articulations connected with misfortune in practically all dialects. On the off chance that individuals don't trust in the otherworldly power, soothsaying wouldn't be in these days the most famous part of science. Many individuals accept certain future occasions should happen no matter what our current activities or decision for destiny aloofly relegate every individual to the foreordained course of occasions.

Shakespeare inferred capitulation to the inevitable in Romeo and Juliet. The primary explanation of this adoration misfortune is the quarrel between families, however, the immediate explanation is as yet a progression of unintentional occasions. In the play, destiny, as a sort of heavenly strategic maneuvers a critical job. On the off chance that the one who conveyed the letter wasn't deferred, assuming Juliet awakened thirty minutes sooner, or on the other hand if Romeo shown up thirty minutes late, things would absolutely change. After get done with perusing or watching the play, individuals couldn't help feeling an extraordinary compassion toward the disastrous destiny of these two youthful darlings. Premonition additionally has a significant influence in the play. It is a sensation of realizing what will occur from here on out. Romeo's dream is a foreknowledge of the picture of Juliet, dead in her burial chamber, that Romeo will see later on seriously. There is a ton in the play which

looks forward or portends occasions to come; everything returns quickly to the presentation, the introduction work which tell us of the star crossed darlings. The preamble From forward the lethal flanks of these two enemies

A couple of star crossed darlings end their life Whose misadventures sad eclipses Doth with their passing cover their folks' struggle. It is presumably from here that you would start your examination of extraordinary components in the play. There is one thing about Mercutio's revile: Mercutio says A plague on both your homes. This plague is foreshowed in the scene where Friar John was kept from conveying the letter to Romeo since he wound up isolated in a plague house.

He foreshowed occasions. Furthermore, those occasions fall into the class of destiny, alluded to the underlying line, a couple of star crossed sweethearts to be sure; *Romeo and Juliet* are bound for a specific destiny, since they are star-crossed. In any case, nobody can foresee anything, aside from Shakespeare. Other than Shakespeare, two other renowned essayists have faith in the otherworldly power. Solid is a passivist; Emerson is a visionary who trusts in nature as emblematic of the soul of God. They have an enormous gathering of supporters, and their works merits investigating even today. Regardless of whether individuals put stock in the extraordinary, it is something very perplexing. Besides, there is an inquiry worth examining that on the off chance that individuals don't have confidence in phantom, for what reason would it be advisable for them they put stock in God So, powerful things that haven't been made sense of by science yet will generally be interesting to individuals. That is one reason why the extraordinary components in Shakespeare's plays have getting through enchant and can give a few ramifications to present day individuals.

This sense a bit like the first unifying characteristic of story is magic. Admittedly, that definition will get a touch fuzzy whereas you analysis it with paranormal. Aren't werewolves

and vampires magic you raise, confusion on your vivid and buoyant faces. and that i can say no, they are supernatural. Twilight, that has werewolves and vampires, is paranormal romance. The Mortal Instruments, that has werewolves, vampires, angels, and witches, is urban story. it is a superior line, however urban delusion contains a tendency to be set in terribly real world, usually urban settings, and has additional occurring that simply standard occult happenings. The stakes are larger and also the magicky stuff is additional Magical. Basically, The Mortal Instruments has magic, and Twilight wouldn't. Tai for confusion. Then we have a tendency to get into the fun industrial enterprise of categorizing the distinctive sorts of fantasy. *Crown of midnight, Graceling, and The girl of fire and throns.*

High dream is any dream that happens in another domain altogether. Here and there it tends to be gotten to by our reality, and now and again it is a world totally its own Joya Arena in *The Young lady of Fire and Thistles, Adarlan in Lofty position of Glass, Center Earth in The Ruler of the Rings, Tortall from the Alanna series, and so on. Harry Potter and the Sorcere's Stone, and American Gods.*

Low dream is dream set in or associated with our reality. It's enchanted that is associated with our world, as metropolitan dream. The most popular illustration of low dream is Harry Potter. When it's all said and done, it should be high dream, since all us muggles can't access it or bounce a train to Hogwarts or anything, however it\'s actually situated, all things considered, England. Then, at that point, there are the universes like Wonderland and Narnia that can be gotten to from our reality. One could contend these are high dream, however I think of them as low. *Of Monster and Beauty, The School for Good and Wickedness, Ella Enchanted, The Goose Young lady and Ash.*

Otherworldly Paranormal (sentiment or not) Is there a distinction among heavenly and paranormal This is where things get really interesting. and truly didn't have the foggiest idea

how to separate these and in my mind, I don't separate them. To utilize the terms reciprocally, since there is a particularly colossal measure of cross-over, so this is the very thing Goodreads needs to say. Paranormal books include strange encounters that miss the mark on logical clarification. A few famous subjects in paranormal books are otherworldly animals, ESP, perceptiveness, apparitions, UFOs, clairvoyance, and mystics. A subgenre of paranormal books and of sentiments is paranormal sentiment. These books center basically around the heartfelt connections with a foundation subject of vampires, shapeshifters, apparitions, time travel, fantastical creatures, and clairvoyant capacities.

The heavenly kind is fiction about witches, vampires, phantoms, werewolves, shape shifters, evil presences, holy messengers, or whatever else in the paranormal or supernatural domain. A sub-class is otherworldly sentiment in which the plot spins around the vitally female person and the sentiment storyline. Essentially, something out of control and unexplainable is going on. *Harry Potter* not thought about heavenly paranormal, assuming it's about witches and it has werewolves and other otherworldly things. It's difficult to say absolutely, however it's likely a result of the intricacy of the world-building, the awe inspiring plot structure, and the high stakes, which stop it quite easily in dream, *A Walk to Remember*, *Pride and Prejudice*, *Perfect Chemistry*, *Bridget Jones' Diary* and *Breathe*.

It is a Gothic novel to *Wuthering Heights*. Gothic books as a rule highlight extraordinary components, dismal settings, and dangers to young ladies, frequently including detainment in a confined house. The Gothic novel created in the eighteenth hundred years and stayed famous during the Victorian time, and its notoriety was related with a rising interest in brain research and the inner mind, particularly stifled wants. Creator Emily Bronte integrates extraordinary components, like the chance of phantoms, into her novel and presents *Wuthering Heights* as a model Gothic structure, loaded with dull and puzzling insider facts. For instance, when Lockwood first sees the house, he noticed the inordinate inclination of a

couple, hindered fir and skinny thistles all extending their appendages as though longing for donations of the sun. Additionally, Cathy Linton's storyline spins around a young lady being held hostage by a more established, disgusting male figure. Notwithstanding, prior Gothic books written in English were generally set external England in areas like Spain or Italy, while Bronte utilized the English setting of the Yorkshire moors.

The supernatural elements used in Vikrant Khanna's "*The Girl Who Knew Too Much*" and "*The Girl Who Disappeared*" are shown as;

In *The Girl Who Knew Too Much* shows about the love of the young girl, who brings his loved ones back from the death. Due to her true love and endless prayers to god had create an greatest impact in their life. Her love and hope make the god to felt and her sufferings for him made the god to give his loved ones back as an guardian angel. Getting the decreased person back shows an supernatural or fantasized thing in the novel. The supernatural things in the story are;

car caught fire in the parking at delhi mall; coughing, struggle to breathe, die of asphyxiation. harry was burnt alive, don't scared he is not a bad ghost (the girl who knew too much.60)

This shows that harry has been helping for the teenage girl akshara, who has been losted her mother. She been in an depressed state after the loss of her mother so as an help her to bring to the normal state harry was standby. By sharing his own life experience and his love on sahiba , harry has an idea that his experience surely help her in life. While sharing about his own story harry says that he fallen in love with the girl named sahiba and after month he comes to know that sahiba has been in love with an another boy name siddhu. But in the whole story he been portrait as ugly nails, one day harry saw sahiba and siddhu

together in the theatre, he wonders that how she (sahiba) has fallen for his monkey or this ugly nails.

Harry can't able to see both of them together, so he took his car and had an harsh drive Harry was roaming around here and there. and later he saw Siddhu on the street, through his overflow of anger make him to kill him with his car. But fortunately he been escape by little wound in his leg. Without knowing about the condition either he been died or not Harry goes back to home. Later Harry been so guilty of his action, Harry been thinking for an months until he saw Siddhu again. But the karma pays an role here that when Harry make an accident to Siddhu, on that day night Harry has meant an fire accident. Due to leakage of his petrol from his car, he been coughing and coughing again and again. Harry can't able to get escape from the car the door gets struck. And leads him to taste the death. On that time Harry's mind gets an an flash of his whole life. And realized that this may an curse or karma of his own attitude. Because he wants and tried to kill Siddhu but fate shows that the death comes to him.

The story has an another element as *deja vu* (100) it shows an feeling of having already experienced the present situation. In the story the Harry has an *deja vu* feeling, whenever he thinks about that night when Harry tries to kill Siddhu by an accident. It flashes to him, everytime when he thinks of it he gets that type of feel. Its been many years onthough Harry he feel the same frustration and guilt when he thinks about the accident. And also Harry has an *deja vu* feelings, when he saw a Sahiba everytime he feels about his first meeting.

It was an breezing weather, the apartment was so noisy Harry was watching it from his balcony. He comes to know that an new people were shifting to his apartment. Harry was super excited, and on the time he saw a girl, who is not that much pretty but has an big eyes and pimple filled face. The description of the girl is very different when compared to other

novels. In this novel the protagonist fallen in with her flaws, this shows the taste of true love. Love is not about falling for their appearance or beauty, it's about of accepting all his\her flaws and been in love with the person truly, which makes sense. So whenever harry saw sahiba he feels the same, what he had felt when he saw her for the very first time. These things make us to have an love breeze among the readers.

The déjà vu(100) is also used as supernatural, because we used to see a things for very first time but our mind already experienced it by either in dreaming or our imagination tooks place. The déjà vu may happens either he visually experience in our real life or it is visualized through our imagination our brain serve an signals through motors to gives an feel of experiencing situation were already happens in our past.

The another supernatural elements uses here was animals could smell the ghost. Here comes harry has been burnt alive, he wants to saw sahiba to her home after knowing about the news of siddhu met accident and been alive. Harry wants and rang an bell, sahiba's mother opens the door and had an strange look on him. After he realized that he didn't visible for any other people, so slowly he goes into sahiba's house to met her. The zibby (dog) ran towards him and started to bark at him. It shows that animals could able to see or smells the deceased person.

The zibby's paw hits the floor again and again, it comes near to him, it started to barks continuously ashima scream on and it gets silent. Harry goes into the sahiba's room tears on her eyes rolled over and her eyes gets dry it shows the true love of sahiba on siddhu. She couldn't able to tolerate the loss of his loved ones.

The man held out his hand the man is yama (the girl who knew too much.123)

Harry couldn't be able to see his love(sahiba) unhappy, so he decided to help her. In this scene the author uses an unreal thing as Harry goes to meet the Yama (god of death). The supernatural element or fantasized one takes place here. The description of Yamaraj has been said by the author it shows like an portrayal in the films. Harry meets Yama and as well as Chitragupta in the place apart from where we are living. Harry addresses Yama as bro its an unrealistic one shows in the story.

Where he meets and says about the condition of Sahiba, he pleased God to help her. Because Harry did not have any powers to help her on it, so he request Yama to do something in this. Yama gave him an super power of helping her to do some good deeds. And also he been visible for the people those who are in sufferings. In this story Harry gets visible to the eyes of Sahiba and Akshara. And by the power given by the Yama, Harry could able to know the sufferings and worrying of the people around him. So he could easily do helps and been as a wellwisher for Sahiba. In past times Harry did not had an good opinion on Sahiba, but now he been as a close friend for the Sahiba. And also help her to attain his good deeds. Later Sahiba comes to know about the love of Harry, and also understood his good and kind heart. Eventhough Harry loves Sahiba very deeply. he helps her to get his loved one back and help him to attain the good deeds.

The god of death; he was busy fiddling with a...a keyboard of what looked like a huge computer.(124)

It shows the imagination of the author, which shows the description Yamaraj is pretty cool. He even portrays by calling him bro. The quote explains us the event of Harry, when he meets the Yamaraj and Chitragupta, he explains the circumstance of the place. The lifespan of all human being and their good and bad deeds has been visible in a big screen like structure. Its said as a huge computer like structure in the novel, *The Girl Who Knew Too Much*. The

author shows the development of technology in the places of god. This too pay an supernatural element in the story, because it is impossible to have an gadgets in the beyond world. And also calling god as bro are meant as the creative toppings of the author in his story.

Love doesn't end when someone departs, it's just a new beginning. Love is more than a passionate feel of emotion. Its when you don't see the each other's fault, and you feel like everything is right with the world. Forever love is unconditional. You don't withhold love when things are not going your way because you love that person so much you are unable to do that. Only life ends, but love does not. Love is immortal, it has no end. In our story Siddharth has departed, onthough Sahiba loves him. The love him never ends end, her love grows bigger and stronger even before. The person may alive or separated, but the love doesn't exist, in love we could see the level of affection. But when the person got separated or departed, we could find the meaning of true love. It explains us that , when the person we loved gets departed; the love did not gets end. It is the starting point of a new dimension and the new life with memories of the person.

This shows the sahiba's love on siddhu didn't get disappeared when he was alive, and also harry's love on sahida didn't get faded when he was burnt alive. They even real wants their loved ones back even from the death. True love has an power to get their loved ones back from death. Sahiba wants his love(siddhu) to come back, and they need to start an another life. In point of harry, his love (sahiba) wants to be happy forever, so that he wants to get back her to his loved ones. It shows the true love of harry. Eventhough she been in love wuth an another person. Harry didn't think to hurt her, inspite he think to join her hand with the one whom she loves the most.

Miracle happens, sahiba A thousand good deeds make a miracle! (the girl who knew too much. 116)

A miracle is an event that seems inexplicable by natural or scientific laws and accordingly gets attributed to some supernatural or paranatural cause. A miracle is a phenomenon not explained by known law of nature. Criteria for classifying an event as a miracle vary. Often a religious text, such as the bible or quran, states that a miracle occurred, and believers may accept this as a fact.

Sahiba has an believe that, doing thousand deeds make an miracle as bring his love back from death. She did not loss the hope on the god as well as on her love. So she decided to do thousand deeds. With the help of harry, she knows the sufferings of the people. And do the good deeds for fulfill her thousand deeds. She beliefs that, if she complete the thousand good deeds then god makes an miracle. As giving back her siddhu to her. It is an supernatural thing to believing the departed person to come back, but she proves that, if we don't loss our faith and love, there is an unexpected reward will be given back to them. As the result, sahiba completes all her thousand good deeds and get her loved one(siddhu) back as her guardian angel.

what if the loved one you lost were to come back (the girl who knew too much, 3)

This applies both *The Girl Who Knew Too Much* and *The Girl Who Disappeared* in one of the story, the loved one comes back as an supernatural an guardian angel and in another story the girl nisha gets disappeared mysteriously, after the long struggles she gets back and join her hand with her loved one. It is possible to come back true love has an habit of coming back wherever they goes distance doesn't matter . the love for each breaks all the distance, and make them to stay together. In *the girl who knew too much* sahiba lost his loved ones and due to his hopes and her good deeds brings him back to her. In the girl who get

disappeared the nisha gets disappeared mysteriously and due to the hope and love for each other bring them back and make to hold their hands forever. Love plays an role.

people do crazy things in love (the girl who knew too much.(96)

According to science the love affects the brain and hormone , many scientist and researchers says that love someone may affect the brain and bring to addiction on something and also they affect psychologically. When you fall in love your hormones works wild. Many hormonal changes that occur in our body like heart beats faster, palms gets sweaty, head starts spinning. Love makes you physically crazy.

While you are in love, you started to think more about someone more than yourself. The self care gets affected. The sleeping patterns gets change, your brain unwantedly worry a lot. smile, when you're alone like mad. The emojis are the right example for the people, those who are in love. Their minds gets keep on changing , they have a mixed emotions . The little things, like they make smile more than usually because they have an blissful feelings in love. they became obsessive the people in love used to relate a very smaller things to the person they made love.

Do crazy things like an, they tries to do many embarrassing things. They are ready to take risk, to do things for to comes out from their comfort zone. They are worry about their appearance, gives extra more care about their appearance for being good to the person they love. When the people falling in love they used to sing a song according to the moment.

When being in love they goes mad and blind in love the person used to enjoy their words even though it's an boring. They feel that the every words and every moves from them are feels like an magical. The people became blind when they are in love, they forgets to notice

their faults. Even when they know too, they ready to forgive them as soon as. Love makes crazy, but also happy. Love is an exciting, addicting, confusing and weird too.

sounds of crying animals, light in the sky invisible force, paranormal activity?

None of that made any sense.(the girl who disappeared. 92)

The girl who disappeared the plot shows, an paranormal and supernatural elements in the whole story. The description of the disappearance of nisha, has been portrayed very seriously and also as a sign of the bad things. That night when nisha gets disappeared . there has an many signs of like many animals started crying, the sky become very dark there is no stars on the sky and the birds produces some weird sounds. Which makes the place very horrible. These all has a sense of an paranormal activity, and are the symptoms of something bad going to happen in that place or to a person.

By all these signs at night, at morning nisha did not present in the resort. This shows that all the paranormal activities and signs shows about the disappearance of the nisha. In portrayal of the bad things going to happen has been shown as the weird sounds of the birds, sound of the wolf, these things shows a horror feel and real time experience . so the writers usually add those things as a paranormal study or supernatural elements .

There were some high pitched shrieks, painful mourns, someone crying they couldn't understand the sound were scary (the girl who disappeared, 97)

The description of the night been get extended by having a painful mourns of the girl, who have lost a big thing. high pitched shrieks took place so it comes of a girl who lost her loved ones. Due to heavy heart and she could not able bare the pain his loss. So she been crying in the high tone, her voice shows the heavy pain of the girl and her deep love on

her love. She been crying and her aggression is in high level, if she saw other girl she been ready to kill.

These all may suits the characteristics of Avni, she been in deep love with rishi. But he was in love with nisha, avni goes to an extreme level as by hitting the rishi's sister and break her nose and hand. Because she ask Avni to leave her brother and not to disturb him. So that he could be happy with nisha. Nisha and rishi goes an vacation to the Himachal resort. Avni tries to hurt Nisha for several times, so the above description of mourns and scary sounds all could be the work of Avni. Rishi and all got an doubt on her, avni can goes to that level even she can bring some supernatural elements like ghosts to attack nisha. These sounds and mourns may be the sign of the bad ghosts, which may send my avni to attack the nisha or to kill her. So that avni could be happy with rishi.

A huge flash of lightning tore the sky open. It was like a burst of the electricity the rippled across the sky. (the girl who disappeard,100)

The night when nisha gets disappeared, it was the an horrible night with an huge flashes of lightning and the blasting thunders, takes place. The lightning is narrated as the flash is like an torn of the sky like an paper. And also it is like an electricity has an quick pass on the sky. This shows the bad sign of the night. The natural calamities warns as about the disappearance of nisha by having an blast over the sky. On the disappearance of nisha, the night has an big flash of lightning and thunder; it shows us like burst of the electricity and the lightning flashes like the sky tore open. And the electricity goes across the sky. These are the bad signs of the night and also it shows that the girl nisha going to get disappear mysteriously.

Meena, Rishi glances over his shoulder at Nisha and raises his eyebrows. Then he turns back to Meena. everything okay Did you lose your way she says They are coming.(the girl who disappeared, 200)

This comes on before the night, when Nisha gets disappeared. Nisha and Rishi has an feel of something got to be done. They can't be normal and sit peacefully, they both has an thought of the Avni's next move. They love each other far too much to leave their fate to destiny. They have to plan something to escape from the girl Avni, suddenly they both experience some sound like door knocking. Rishi and Nisha get panic of that sound, with fearfully Rishi opens the door.

Rishi opens the door and there was an blind girl calls Meena; she is dreadly in the fear. She been afraid of something. Rishi ask her that everything is okay or did she lose her way to go back. Meena shakes her head, she comes to confess something to the couples. Nisha holds Meena's hand and ask her to sit down and said her to calm down. Meena holds the Nisha's hand tightly and keep on saying that, they are coming Meena repeats terror discernible in her voice this time. There is horror on her, and Nisha could feel the heart thudding inside her chest. Rishi and Nisha tends to ask with the fear and shaking voice they both ask about who is coming , Meena shakes her head that she don't know about the people, but they could hurt Nisha. Rishi turns back to Nisha with the fear and ask Meena that how could she know about it, Meena gave an pause for an minute. Nisha's heart startd heaving and could hear the wheezing breaths and her face reflects like a kid who watch the horror movie alone at the night.

Meena replies, that she knows that someone going to hurt Nisha, and she says that she could see things. The supernatural elements tooks place, Meena was an blind girl, then how could she able to see things and how did she knows that someone doing to hurt Nisha. people

have an mysterious look meena. After some break, again meena continuous that somebody wants to hurt nisha and she could see that their arrivals as murmuring. Nisha gets an feel of hair on her arms stand in end, but they all have an puzzle of who is coming, rishi stands in front of the meena . She nodded that

It's those strange people, Meena don't know if they can call them that...but meena see that all the time. They're coming here, and now they're very close, with horror in voice ghosts she replies (204)

Rishi and nisha falls in an extreme fear, they thought that it may be an action of Avni, because she could do whatever and goes to the extreme level to get the rishi to her. So it may be an action of Avni , rishi drops his mouth open and does not look at anybody simply stares at the wall He don't know what to do if it is an work of avni. Meena is only blind not an stupid girl, avni goes to the extent for rishi, so she may perform any black magic to hurt the nisha. Nisha breaks off, all in the confused state nobody knows what to do in this situation. The simple ideas comes on meena, that nisha should gets disappear from the resort, so she hold the nisha's hand and make her to disappeared with the help of anand. He arranged some place for nisha , so that she could be away from the eyes of the avni. Nisha disguised herself to escape from the evil eye of avni. By disguising her and have an new identity, nisha and rishi could start an new life and live happily.

CHAPTER- IV

Conclusion

CONCLUSION

Losing a friend or family member through death is a sincerely unpleasant and horrendous experience for anybody, the effect of which might endure forever. Disciples to reductionist, realist standards of the real world and prevalent views see demise as a course of demolition from which everything is gone. Demise is accepted to destroy life and extremely durable and complete partition from friends and family. However the discoveries of the current review line up with those of past exploration, both on After death communication and on related peculiarities, recommending that for certain individuals the association with friends and family doesn't end with actual passing. Correspondence with perished others can happen, and when it does it is a generally welcome and advantageous experience. It carries solace to the dispossessed who come to feel they have not lost their friends and family for good. It additionally brings a feeling of progression: The dispossessed not just feel that their associations with the departed have some way or another persevered post-passing however that they also may en-satisfaction awareness post-demise. It likewise prompts existential advantage as private and profound development, including a deficiency of dread of death.

After death communication has significant ramifications for the dispossessed as well as for humankind in general. It challenges standards of the real world. It challenges convictions about death. In any case, the genuine test is whether mankind is willing and prepared to draw in with After death communication accounts in a genuine way and harvest the seeds of their gainful ramifications. A Copernican insurgency may yet look for us. As prominent Swiss analyst and specialist Carl Jung noted many years prior, There are widespread reports of these posthumous peculiarities . They are situated in the really on clairvoyant realities which can't be excused insane. Frequently the feeling of dread toward

odd notion, which for some odd reason, is the accompanying of general edification, is liable for the hurried concealment of incredibly fascinating reports which are then lost to science.

Considering the above study, we came to comprehend that therapy is an amazing asset in the basic examination of an abstract text. Its impact on the artistic creation is to add authenticity to the text. This paper featured the use of Freudian ideas to the explanation of artistic texts' subsequently comparing the text with the mind, maybe of the author and furnishing us with a significant knowledge into the unaware of the writer. Finally, this paper has endeavored to lay out the connection among brain research and writing and afterward demonstrated that Writing involves Therapy for inventive purposes which, thus, advances the quality worth and authenticity of the abstract text. Writing can assist us with changing our insights, the inner designs of oneself and this change can be all around made sense of through psychoanalytic analysis, thus, this empowers us to investigate additional opportunities for perusing, contemplating and educating writing.

After death communication is an unconstrained peculiarity wherein a residing individual has an inclination or feeling of direct contact with a departed individual. After death communication might happen as any of the accompanying kinds alone or in blend with others: visual, hearable, material, feeling of presence, all factory, dream, representative, deathbed vision, and phone. Dream After death communication might be the most widely recognized - and could more readily be named rest After death communication on the grounds that individuals who report After death communication frequently report the fantasy was genuine or was more genuine than regular dreams. Around one third of individuals report having encountered After death communication at some point in their lives. After death communication is accounted for by: Bereaved individuals more than non deprived; about three fourth of individuals in somewhere around one year of the demise of a friend or family member. Widows and single men particularly. Women more than men. People, all things

considered, with more established individuals maybe somewhat almost certain, presumably on the grounds that the more seasoned an individual is, the more probable the individual has encountered others demises. People, everything being equal, with those from After death communication certifying societies revealing more. People, everything being equal, with some maybe somewhat more than others from most noteworthy to least among Americans: African American, Mexican American, Caucasian American, and Japanese American. People of all schooling levels. People of all earnings, with individuals with somewhat lower wages maybe somewhat almost certain. People of every single strict connection and practices.

Individuals regardless their state of being. Individuals regardless their state of mind. The incredible larger part of After death communication specialists have noticed that ADCRs in their examinations were intellectually solid. There is no proof that After death communication alone demonstrates mental confusion or dysfunctional behavior. Individuals for the most part observe After death communication to be valuable, utilizing unmistakable words like charming, positive, mysterious, peaceful, exhilarating, supportive, consoling, recuperating, profound, and a decent encounter. Most ADCRs report that, because of the After death communication, they feel consoled and helped that the departed keeps on existing and in a condition of prosperity and joy, and the social power of profound devotion between the ADCr and the departed proceeds yet in an alternate structure. In synopsis, the ADCr feels certified that neither the departed nor the relationship with the departed has stopped; rather, both have changed and continue. People now and again experience trouble connected with After death communication, quite often dread and disarray from absence of data or falsehood about after death communication as opposed to from the items or experience of the After death communication itself.

Thinking back the artistic history in Britain, there could be no other English authors who can consolidate the set of experiences with the powerful components so handily than

William Shakespeare. The social and philosophical combinations of various European nations as well as the antiquated legacy from Greek and Roman dramatizations are the favorable place for his plays. The phantoms, pixies and resignation suggested in his plays push the plot consistently to peak, and each defining moment overwhelms the crowd and perusers. The otherworldly components in his plays present incredible discussion and give a ground to bantering for the majority scholarly pundits for quite a long time. Regardless of whether current man has faith in these heavenly components, Shakespeare's plays are as yet pressing countless crowds into theaters today. Without the witches, the phantoms, the dreams and ghosts, they could have been dull and tedious. Indeed, even the present perusers need a few inspirations to peruse, and these antiquated notions of spirits upgrade the play radically.

As illustrated in the past two sections, the otherworldly works diversely inside every one of my essential messages. An undead Dracula isn't close to as astonishing as the ridiculous occasions of Eastern European history itemized in *The Historian*. An everlasting Dracula is a dream. Not his presence is frightening, yet the way that Vlad Tepes and the wrongdoings he perpetrated were genuine. Also every one of different outrages nitty gritty in this book. The wrongs of history, not the powerful, are really frightening in this message disasters that remain part of our present. In the mean time, Vonnegut utilizes mind boggling peculiarities to outline that the silly idea of the powerful may not be so not quite the same as verifiable real factors. Looking for significance in Billy's Pilgrim's process through time is an unbeneficial try. We are intended to feel the disappointment of an incoherent story. The Tralfamadorians are significant not on the grounds that they are outsiders, but since they accentuate we should be careful about our origination of the real world. Occasions that we might wish had a place exclusively with the past attack our present. Besides, Vonnegut underscores that there is no joy to be taken in any occurrence of savagery and annihilation.

The heavenly in the two books accentuates that people are equipped for incredible male violence.

These books additionally at last mix authenticity and the heavenly to show us the world we live in. To be sure, these books encapsulate why this subgenre is so significant in contemporary artistic investigations. Extraordinary authentic fiction, as recently talked about, is an overstated adaptation of verifiable fiction. History is as yet the core of both of these books. Perusers perceive a natural world in these texts yet they likewise are gone up against by the amazing. The otherworldly can be both engaging and dazing, yet it is eventually a gadget of accomplishing artistic truth. The two books show us human instinct and the disasters of history. Moreover, they remind us not to see occasions of history as having a place with the far off past. Rather, history is in every case part of our present. These writers play with the goal perspective on time that characterizes pragmatist books. Kostova resurrects a figure of the past to contact the present of the book. Obviously repulsions that characterized the fifteenth hundred years, like torment and heartless conflict, are startlingly important for our own existence. Vonnegut totally topples the chain of occasions that characterizes the authentic technique. He makes the past concurrent with the present, apparently cautioning against survey history as a shut continuum. Silly butcher has and will keep on characterizing our reality except if we roll out a genuine improvement. These books cause us to stand up to repulsions that we might wish had a place with the universe of the nonexistent. Albeit this subgenre is prominent for its eccentric gadgets and the presence of the mind blowing, it tries to ponder our reality truly.

Heavenly authentic fiction is a sort that requests study. Dissimilar to severe verifiable fiction, this subgenre compares two apparently inconsistent points. However, perhaps this is by and large the thing perusers need in the twenty first hundred years. David Shields, in his declaration *Reality Hunger*, calls for new scholarly structures to match the intricacies of our

steadily evolving world. Living as we perform do in a made and fake world, Shields expresses, we long for the genuine, similarities of the genuine . In the article The fiction of memory.

The girl who know too much and The girl who disappeared are the mystery or fantasized novel. The story says about the spirituality and hope on true love. The girl who knew too much says about, The story begins an exceptionally unpretentious note, with the association between a youngster in torment subsequent to losing her mom. Her dejection and distress is very much portrayed and left me close to home. Similarly as one more delicate and concerned bystander, Harry's eyes fall on her and he sympathizes with her aggravation. The little talk they have, makes her grin and cry. A sweet kinship is seen blooming between them.

Akshara is left crushed by her mom's demise and invests the vast majority of her energy in isolation at the neighborhood park. One day she meets a man named Harry, who, to assist with facilitating a portion of her aggravation, tells to her an anecdote about the marvelous gathering of a young lady and her deadbeau. The story makes Akshara confident that she can maybe see her mom once more. Yet, she before long understands that Harry, what he is by all accounts. Indeed, even the character in his story appear to be questionable, practically stunning. So the thing would he say he is stowing away . Is there any reality to his story whatever. In this hazily intense sentiment secret, Akshara is left confronting a reality that will make her uncertainty Harry as well as herself

The Girl Who Disappeared The story first and foremost is extremely fascinating, actually an exciting read. The fundamental characters Nisha and Rishi, a couple, are making a beeline for the Writer slope, a traveler place in Himachal Pradesh for some harmony and wellbeing on account of certain occasions that happened in the beyond couple of days and Nisha knew something awful planned to occur. In the Writer Hill they got to meet Monica

and Roy (another couple), Meena (a visually impaired young lady) and her folks Babu and Moni (The Caretakers) and Anand (an essayist). One night in an uncommon manner and under a heavenly situation Nisha vanishes. Each of the characters have their own mysteries and stories, which unfurls as the story advances. A twenty three year old young lady named Nisha bafflingly vanishes. Is it a homicide, capturing or an extraordinary event?

Rishi and Nisha head out for an extemporaneous escape in the Himalayas. Nisha has a bizarre inclination that something would turn out badly. Following seventy two hours, she vanishes. Whenever the police start their examination at the hotel, the guardians, visually impaired little girl professes to have weird dreams. Every one of the visitors portray a scary otherworldly event on the night Nisha vanishes. The visitors incorporate a capricious essayist and an abnormal couple. There is something else to them besides what meets the eye.

Will Nisha in the end be found Will the police disentangle this particular secret (the girl who disappeared . 236)

The young lady who vanished is twisty, intricate and unique.. Perusers are taken into the wonderful regions of Himachal. A book that grandstands the different layers of adoration and its intricacies. Subjects of depression and brain research are additionally addressed here.

The after death communication and continuing bonds concepts has been applied on the novel. The girl who knew too much and the girl who disappeared. The after death communication concept has been applied in the novel *The Girl Who Knew Too Much*. in this the bond between sahiba and siddhu remain same, even after his death and has an after death communication with harry. Eventhough siddhu was alive she wants him back, she started to do thousand good deeds to make an miracle of bringing his departed loved one back to her, and have their love times back. As her true love and hope on god wins, because of her

spirituality and hope on her love gave an reward as; giving her loved ones back as her guardian angel.

The continuing bonds concept has been used in both the novels, in the girl who knew too much, the bond between siddharth and sahiba has been remains constant even after his death. They have an true love on each other so she wants him back, so that she keeps on praying for him and started to do many good deeds. She believes

A thousand good deeds makes an miracle.(the girl who knew too much, 3)

So that, if she does an good deeds, she will be rewarded by the god as miracle going to happen. So their bonds would get continuous after siddhu's death, so continuing bonds proves here.

The continuing bonds applies in *The Girl Who Disappeared* in this Nisha, the protagonist gets disappeared mysteriously the hill resort. The disappearance of Nisha did not affect the rishi's love on her, their bonds still gets continuous even if he does not whether she is live or alive. so the continuing bonds psychological concept used in the novel and proves that the true between rishi and Nisha remains constant even after her disappearance. Rishi did not change an opinion on her, his love on Nisha does not change. Their bonds gets continuous in her absence too.

The research says, that fantasized mysterious becomes real, which has proven by using psychological theories.

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