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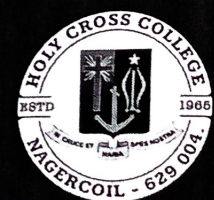
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## Fibrillation and Flutter in Hoover's Duology: A Post Structuralist Outlook on the Psyche and Scenario

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### ABSTRACT

*The paper entitled as, "Fibrillation and Flutter in Hoover's Duology: A Post Structuralist Outlook on the Psyche and Scenario" is the study of Post Structuralism through the lens of Colleen Hoover's tiktok and bookstagram famous duology, It End With Us and It Starts With Us. Both the book carries the same story which resemble the past and present simultaneously but the centre in every structure of the chapter differs and changes its centerism. Focal point of the narration in the novel changes continuously changing through different perspective. As motifs and symbols constantly recur, the focal point of the narration varies resulting in transition towards the next segmented subplot. The social structure, characters, perception and the reader's standpoint can be considered as the heart of the story. The former book oscillates between the past and the present reasoning the characters whereas the latter proceeds with the present and future pondering of the characters, instead of maintaining its center and structure in one touch point, it incorporates different radical point in every structure it creates. Though the perspective of readers commence with the changing nucleus of the novel, the characters dealing inside the fiction undergo a shift in significant state of characters life's structure. Here, post structuralism takes its turn by the characters psychological mindset and starts re-establishing its own core point according to its way of processing. The phenomenological structure of the novel is concrete, with variation in the centre of individual sphere of actions in accordance to the reader's perspective.*

**Keywords:** focal point, structure, plot, conflict, variables.

Cutting down its ties from structuralism there arises the new concept of post-structuralism, where it started to discover margin and varied centres in concrete structures. Most post structuralist's critique is involved with figuring out the presence of binaries and dichotomies. Jacques Derrida argues that the very shape of idea inside the western lifestyle deemed to have been drawn from such binary oppositions. Colleen Hoover's duology collection *It Ends With Us* and *It Start With Us* has its binary views where the former book involves the past and present and the latter implies the impending inevitability of present and future. In the novel, the characterisation of the characters are built by the past and present incidents. The binary view of both the life in an oscillating mode have been brought and it represents the margin in that structure. The structure has a strong and mounted background

along with the foundational margin, but the focal point tends to change its position retaining the thought process and the point of view of the readers.

The margin takes a restrictive role but the centre differs according to the angle of the perspective of the readers. In the book of Pramod K. Nayar, he says that,

The very term structure presupposes a unity, a centre and margins. There is never a center without a margin. In fact, if we did not have margins, we cannot locate a centre. This means the existence of the centre is never defined and unified, it depends on the existence of the margin. The centre is identified in its difference from the margin. And, however the meaning of the center is deferred until we explain the term 'margin (51). The domain of the structure of this particular novel is derived from the plot of the fiction, where it is evolutionary and it evolves front and back of both the books. The story is linear in structure thus taking its path attentively throughout its end. It begins with the characterisation of the characters from an individual perspective and waves towards its zenith in a progressive manner. Both the books constitute the same story and the way of dealing is different. It moves in correspondence to the binary oppositions on present, past and future respectively.

The novel opens with the Lily Bloom, a young college graduate living in Boston. She finds Ryle Kincaid, a resident surgeon and falls in love with him. The couple has chemistry but it becomes clear that both have different aims when it comes to relationship. Ryle wants a casual fling while Lily is looking for a serious relationship. They both part ways but again meet after six months, when Lily hires Allysa, Ryle's sister to work at a flower shop, she has recently opened. Ryle and Lily end up in the serious relationship and plans for their wedding. Throughout this time, Lily finds herself revisiting her past but she never mourns for the death of her father, who was abusive towards her mother. In order to relive her past, she rereads old journals that she wrote when she was 15. Those journals narrate her encounter with Atlas Corrigan, a homeless, 18 year old boy. The structure (ie, story) moves in a linear and stable way but the center changes to the journal when she starts to read it. The journal is the foremost way for the initial destruction in their marital life but later the magnet in fridge and the tattoo in her collar bone take the role of the centrism respectively. The center changes according to the structure it adapts.

Lily in her past witnesses her dad abusing her mother, she knows the way her mother was treated and she always hesitated to think of that and she wanted her life to be happy without the physical struggles her mother faced in her life. But when Ryle knows about the diary, he starts tormenting her. At this point of the story (ie, structure), the center changes from the diary to domestic violence. "I can feel his breath against my ear as he mutters something inaudible.

My heart is racing, my whole body is still shaking my tears are still somehow falling and I am gasping for words". (*ISWU* 266)

After moving out of their home for training purpose, Ryle comes back and discovers Lily's pregnancy, he wishes her forgiveness. However, Lily maintains her silence and distance between them. Despite, accepting his help during pregnancy she avoids his presence near her, she always made sure that he was out of sight. After Emerson's birth, she asked Ryle to give her divorce. And here in this plot (ie, structure) the center changes to the new born baby. The second book that starts with her after months of her divorce, there starts a new relationship between Atlas and Lily, she holds it private for few months and then she makes it public. Atlas feels mysterious and the way then his story starts to unwrap, the center here changes to from the baby to trauma. "Maybe the idea of love ending being a negative thing is simply a matter of perspective. Because of me, that idea that a love came to an end means that, at some point, there was love than existed" (*IEWU* 318).

The phenomenological structure of this novel comprises the overall plot which varies in accordance to the perspective of the main characters taken into focus in a particular sphere, for example, in *It Ends With Us*, Lily Bloom's perspective which remains as a constant gives birth to other variables that form temporary spheres of action constituting more than one centre at a time. In the second novel *It Starts With Us*, Atlas Corrigan is at the centre of focus, with various other spheres of action. In both the novels, through certain probable centres, it tends to vary in accordance to the perception of the reader, for example, in *It Ends With Us*, the major cause for Lily and Ryle are many. Some may perceive that Ryle's anger disorder resulted from his insecurities and partially narcissistic behaviour as the root cause, while some may shift the blame on Lily for having things that are related to her past that are irrevocably affecting her present (thus resulting in the binary opposition). Others may relate the root with that of the very existence of Atlas himself, while in reality many variables happen to contribute to this conflict in varying degrees. Further the characters themselves are transitional in their position as short-term variables, for example, in *It Starts With Us*, Atlas transitions from a mere moral support to Lily to a lovelorn, world renowned typical book- boyfriend.

The established structure or the margin of the novel, is concrete in its domain in both the novels. The center of the particular sphere of action in a given novel is transitory as the characters are not static in their position and are partially evolutionary in the course of action of the plot and highly depends on the way in which the reader perceives something to be the fundamental cause of a certain effect in a sphere of action. There is no chance for a tangible, absolute, all-encompassing center owing to ephemeral variables and constants. Despite the

internal turmoil that influences every action of the characters in the novel, especially that of Ryle and Atlas, the course of the plot is steady and linear, just like a fibrillating heart amidst the flutter of life.

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