

*Divine* by Karen Kingsbury:  
Remembering Once Again To Say Love

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Karen Kingsbury

Courtesy: <https://twitter.com/karenkingsbury>

**The Novel *Divine***

*Divine* is a novel. The author Karen Kingsbury inspires readers; the title chosen – *Divine* represents a backdrop of sheltering under true love. There was a moment for Grace to comprehend the instinct of listening to the words that changed direction, and her daughter Emma became the loving caregiver of long lost days. The loving relationship of Emma with her children is depicted:

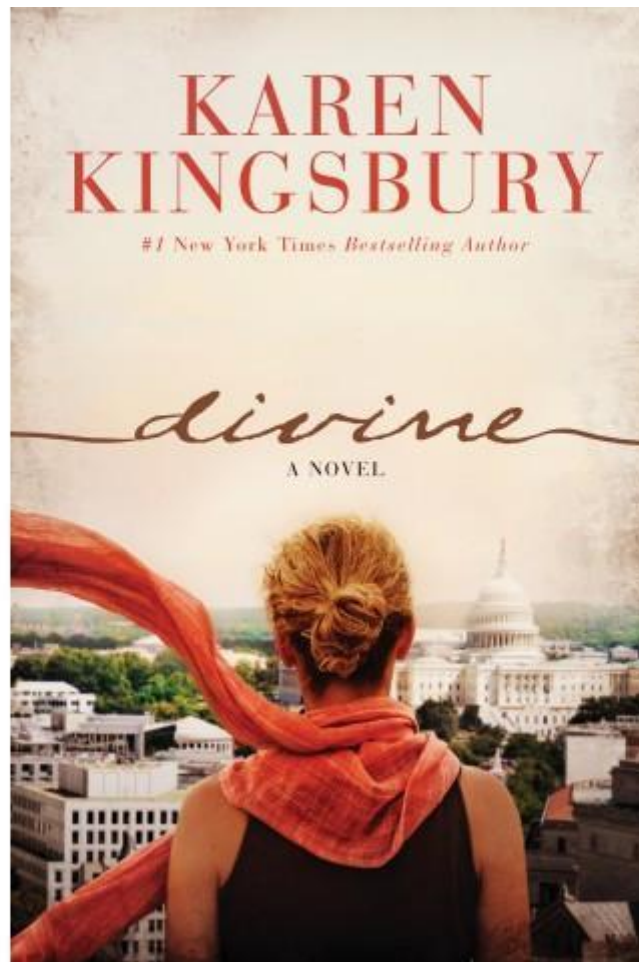
Kami gave her one more look, and for a moment their eyes held. Then with fearful little steps she led Kaitlyn the rest of the way to the toys. Slowly they dropped to their knees, and Kami picked up one of the dolls. She hugged and

rocked it and patted its plastic head. 'It's okay,' she said to the doll, her voice a precious singsong. 'You're safe here.' (D 12)

## Love

Love is a topic of interest, greatly admired for the safety it bestows. A few more lines:

One tear spilled onto Emma's cheek. Her girls were in a safe place now. She looked over her shoulder at the hallway and beyond it to the front door. So what did her children need her for? She could walk out, couldn't she? What was stopping her? She could leave the girls with the day care lady and disappear into the streets. She could buy enough crack to take her from the nightmare of living, and that would be that. Charlie would live the rest of his life knowing he had caused her death. And her daughters ... well, someone would take them and give them a home. (D 12)



## Grace and Emma

Grace and Emma had loved their husbands. Jay was captured unawares after the birth of his baby Emma, and Charlie was captured by the trending signature of “assimilative” (Lyddon 3) regressive attachment behavioural traits (hereditary factors that demotivate him and also the environmental and spiritual factors (Cassidy 2-3)). Love presents in various forms – a well-known phrase penetrates through attachment patterns like husband and wife, father and son, father and daughter, mother and son or daughter and vice versa for the preceding attachment portrayals. Mothers share a unique biological claim with the offspring. They love them expressively. The “caregiver” (Holmes 217-224) meets her/his child’s needs, feeds the child, clothes the child, educates the child and delivers a complete understanding of ‘caregiving’ though the ‘caregiving’ means of childrearing in formative years.

### Caregiver

The love rendered through forms construct a happy ‘internal working model’ (Holmes 221) for children and adults. The “presence” (Cassidy 2-3) of the caregiver, the biological mother and biological father and the “substitute” (AM 155) ‘caregiver’ create a unique ‘model’. The children Kami and Kaitlyn are enthralled by the toys and the supernatural mother’s ‘presence’. There is a reference made to the Creator as a ‘caregiver’ in the absence of the biological and substitute caregiver.

The article ‘Attachment theory: An analysis of Karen Kingsbury’s novels *Where Yesterday Lives* and *Like Dandelion Dust*’ restores a primary understanding of God as the agent, who supplements the internal working model in the situation that differs from the usual internal working model. Internal working models are in built attachment models acquired by absorption of biological, physical and supernatural acquisitions. The founder of Attachment theory John Bowlby and the developer Mary Ainsworth render substantial amounts of findings through their research work. Kingsbury’s novel *Oceans Apart* sketches Joey’s conversation to God as a means to escape the frustration of living with secondary ‘caregivers’. The preceding lines depict the intervention of a loving helper, quite invisible in the midst of chaos and confusion but a lovely creator, a depicted image of love, a portrait of sympathy, empathy and good patterns and the perceptions that assists in “insecure” (Holmes 113) situations and relationship patterns of children and adults--visibly healing the children Joey in the novel *Oceans Apart*, Kami and Kaitlyn in the novel *Divine* and the adults in the novel *On Every Side*.

## Biological Father

The selected passage, mentioned above infers the ‘presence’ of the biological father as a “threat” (Anderson 1) for survival. The child observes, “‘Mama—’ Kami looked up at her— ‘is Daddy here?’” The child Kami seeks a safe haven and is reassured of the loving ‘presence’ of her mother and a safe environment. The child is happy, but the loving mother realizes that sadness and fear is connected to the cuddly little babby’s heart—“No, baby. Daddy’s far away. You’re safe now.” Infers the meaning of a love that protects” (1 Cor. 13:7). She was dejected; the emptiness of true loves “absence” (Goldberg et. al 66) was felt by the children circumspect of the father as the primary caregiver and affectionate caregiver and the mother circumspect of the role of a loving husband.

## Suicidal

Kingsbury writes in her novel *Divine*, “no more longing for a man who couldn’t love her without hurting her” (15). Emma became suicidal. Emma was in the centre, recuperating from the terrible heart-aches and frequent pain of the body. Some kind of love propelled her towards the centre and it was here that her children rested. Here are a few lines: “That was the reason she’d come, wasn’t it? Several days ago, when Charlie had exploded at her, she had been desperate for something that could take her and the girls out of the apartment and away from his rage. When he was finished with her, Charlie did what he often did” (D14). These lines demonstrate the status of Emma’s life. Emma is more than “desperate” (14) to seek refuge; hope became the ingredient of aspiration for her “system” (Holmes 224). There are ruminations of the varied and diverse lifestyle patterns, Emma could adhere to, if she succeeded through the trial to abandon her children, and the novel is very unassuming in the manner that comforts readers with the choice of going on ahead with healing. “Emma gritted her teeth. She was curious, almost desperate to know about Mary, what she had been freed from, what had led to her public life now” (D 21).

## Regaining Hope

Emma could not have thought about hope if it were not for Madison – the woman who had survived through a very distraught childhood. “Love perseveres” (1 Cor. 13:7); this kind of love pursued her from a callous action—of rejecting the basis of a Creator who is in control – “Yours, O LORD, is the greatness, the power, the glory, the victory, and the majesty. Everything in the heavens and on earth is yours, O LORD” (1 Chr. 29:11). As a girl,

Madison became a very appealing girl, fighting for her distorted views of love especially taught by the immoral men who came to her room. At the time of freedom and shortly after her placement in a foster home, she ran away from the home of the supposed security the government honestly tried to place her in; moving from the story to the point of interest for the reader, Emma had escaped from her husband; and Madison had escaped from everybody who had hurt her; there was the feeling of safety for Madison the iconic personality who had moved on to become an inspiration for people who had suffered and feeling she ignited into these people was consoling, and healing them; teaching them there is hope and love in the shelter of God — “And once more the feeling filled the room”, it was a positive feeling of healing and restoration “working its way to the centre of her soul ... Mary Madison looked up and took a deep breath. And in that instant, Emma suddenly knew what the feeling was ... the feeling was hope” (D 21).

### **Pain, Loss**

People travel through pain, loss, separation, grief, abandonment, neglect, “avoidant” behaviour, “anxious” and “dismissive” (Holmes 180) behaviors, and the many more feel of the moments which inflicts pain and destruction; for instance, Lindy’s quick escape to the world of seduction -- quite numerous depicted by the author through the people based representations of life in her novels. As they age throughout the years, there is a path that goes on step by step, minute by minute and hour by hour, treading into the path that’s always there. These paths are not happy paths, but paths crossed upon quite unknowingly and knowingly, by choice, perception of an image, and circumstance, painful, meddling and as one stricken by conscience and in Kingsbury’s words, “Not just for a little while but for always” (D 27). This is the path of loneliness, oblivion-driven, like a fifth sense creative object. There is the question of a truth quite relinquished from the eye of observation, depiction and power: if it is the path of hope, always persevering to gain love, affection, and freedom—freedom from oppression and sad incidents striking the soul to gain something that is lovely, this a good reliance and alliance oriented positively crafted event—the love of the maker for his beloved creature—man in manifestation of goodly traits. Plato’s statement “Beauty lies in the eyes of the beholder” is a familiar reference for love; it is a saying that originated in the third century (The Phrase Finder). There is a story received through the social communication tool—Whatsapp, a presentation of the story of love:

A man married a beautiful girl. He loved her very much. One day she developed a skin disease. Slowly she started to lose her beauty. It so happened that one day her husband left for a tour. While returning, he met with an accident and lost his eyesight. However, their married life continues as usual. But as days passed by, she lost her beauty gradually. The blind husband did not know this and there was not any difference in their married life. He continued to love her and she also loved him very much. One day she died. Her death brought him great sorrow. He finished all her last rites and wanted to leave that town. A man from behind called and said, now how will you be able to walk all alone? All these days your wife used to help you. He replied, I am not blind. I was acting, because if she knew I would see her ugliness it would have pained her more than her disease. So I pretended to be blind. She was a very good wife. I only wanted to keep her happy. Moral – Sometimes it is good for us to act blind and ignore one another's short comings, in order to be happy. No matter how many times the teeth bite the tongue, they still stay together in one mouth. That's the spirit of FORGIVENESS. Even though the eyes don't see each other, they see things together, blink simultaneously and cry together. That's UNITY” May the Lord grant us all the spirit of forgiveness and togetherness.

### **Alone I Can ‘Say’ But Together We Can ‘Talk’**

The story does not end abruptly. Here are a few lines:

“Alone I can ‘Say’ but together we can ‘talk’” 2. “Alone I can ‘Enjoy’ but together we can celebrate”. 3. “Alone I can ‘smile’ but together we can ‘laugh’/ that’s the beauty of human Relations”. We are nothing without each other. STAY CONNECTED. QUOTE OF THE DAY – the razor blade is sharp but can’t cut a tree; the axe is strong but can’t cut a hair. MORALS, Everyone is important according to his/ her unique purpose. Never look down on anyone unless you are admiring their shoes.

The bond of love is a tight knitted depiction of closeness, love and affection, and the moment of distress, rejection, and cheating, can create frustration, anger, resentment, bitterness, but a good memory can destroy the rampaging heart-breaking scenario etched in

the mind, eyes and heart. A lovely memory forced to wipe away the distressing memory paves way for forgiveness; the paraphrased reference - people fall short of expectations and “no one is perfect” - (Romans 3:23), except the Creator; with eyes aware to the forgiving spirit placed in man, hope and a double measure of happiness instigates survival and peace.

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## Abbreviations

*AM* The Amateur Marriage

*D* Divine

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