

Exploring Canine Connections: Unraveling Human Bonds, Loyalty, Attachment, and Character Development in Anuradha Roy's Masterpiece 'The Earth Spinner'

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Received: March 4, 2024

Accepted: May 11, 2024

Online Published: May 31, 2024

doi:10.5430/wjel.v14n4p601

URL: <https://doi.org/10.5430/wjel.v14n4p601>

Abstract

Human beings are dependent on animals in different ways; many animals have been known to sacrifice their life to the owners. One popular animal that lives as a closer companion to the human world is the dog which can be domesticated easily. Among domesticated animals, dogs are generally connected with loyalty and security; they are also represented as catalysts that highlight the finest and worst elements of relationships. Many writers highlighted the characteristics of dogs and used them in their works for several reasons. Anuradha Roy, a noted novelist in contemporary literature effectively combines symbolism and imagery in 'The Earth Spinner' which shows a strong passion for dogs, both in her professional and personal lives. Applying the Attachment Theory (Bowlby, 1969) this article addresses the significance of the dog in three ways. The first one is the symbolism of loyalty and security; the second one is the exploration of the bonding between the dogs and humans and the last one is to facilitate character development. A dog character in the novel appears as Tashi but plays a pivotal role in making all-round characters important; when Tashi becomes Chinna to another owner it loses its dynamicity. The Communal Riots and religious occurrences negotiate complicated interactions among people and illuminate the novel's numerous topics and Animals symbolism expresses the awareness of ethical considerations about conservation and coexistence which are also highlighted in this paper.

Keywords: symbolism, attachment theory, loyalty, dynamicity, communal riots, awareness and conservation

1. Introduction

Animal symbolism has played a significant part in books from ancient times, since animals have been profound connection with human activities. They were portrayed not just in all cultures, art, and stories, but their behaviours were also investigated; there are many symbolic characteristics in Human contexts, and they assist with the human world in narratives and myths, particularly Genesis stories. Dogs symbolise guidance, protection, loyalty, devotion, alertness, love, and luck. Symbolism and imagery serve as means of transmitting meanings, both directly and indirectly. It is vital to recognize the subtle distinction between them: 'Symbols are tangible elements within the novel, while images are conceptualized for the sake of comparison, often manifesting in similes or metaphors' (Marsh, 1999). This paper describes the study of animal symbolism and imagery that demonstrates the link between humans and animals, by employing the Attachment Theory (Bowlby, 1969) and exposes the significance of the dog in three ways. The first one is the Symbolism of Loyalty and Security, the Second one is an exploration of Human-Animal relationships and the third one is facilitating character development. Humans and dogs share striking similarities same as the Humans and Infants. Dogs, like infants, rely on their caregivers (humans) for food, shelter, and emotional support. They also exhibit attachment behaviours such as seeking comfort and reassurance from their human companions. There is a mutually beneficial relationship that contributes to the affection, interaction, and positive attitudes shared between humans and dogs. Dogs provide companionship, emotional support, and even physical health benefits for humans, while humans offer care, attention, and a sense of connection to their canine companions. Furthermore, Humans and dogs has evolved over thousands of years, with dogs becoming an integral part of human society as loyal companions and working animals. This close bond has led to a better understanding of both species and has contributed to the development of animal welfare through initiatives aimed at ensuring the health and happiness of dogs. Many writers utilise animals in their writings for a variety of purposes, including symbolism and metaphor, allegory, characterization, emotional effect, narrative device, and naturalistic representation. Anuradha Roy, a well-known modern Indian novelist,

has exploited and expressed her love of dogs in both her writing and her personal life. In the novel 'The Earth Spinner,' she emphasises the importance of dogs by weaving them into the plot through symbolism and imagery to build the characters' inner worlds, deepen the story's development, and interpret the underlying issues. She considered a dog character as a round character in the name of Tashi, 'Chinna' and 'Miya'. She has given extensive study of symbols and imagery such as a watch and terracotta horse. She portrays the love and loyalty between humans and dogs in a very graceful way by finishing her plot with 'The Garand old dog of Kummaraepet'. It serves as a vehicle for the reader to better understand her character's experiences, which reflect the weak or dynamic characteristics of humans. This research delves into a distinct examination of the connections between humans and dogs in Anuradha Roy's novel 'The Earth Spinner'. The study focuses on how symbolism and imagery are employed by Roy to convey these themes, both overtly and subtly. Specifically, it addresses a gap in existing research by utilizing the Attachment theory to explore the dynamics of loyalty, attachment, and character development portrayed in the novel.

2. Literature Review

The novel 'The Earth Spinner' artfully portrays the pursuit of artistic expression and the inseparable connection between an artist's creation and their beloved. Amidst sectarian conflict and the grip of fanaticism, the characters face devastating losses and unforeseeable destinies. Chinna, the silent comforter who transcends societal and religious boundaries to offer solace through unconditional love, is repeatedly abandoned. The longing for 'home' permeates the story, despite the transformative passage of five years leaving many desires unfulfilled. While love serves as a potent driving force for the characters, it also renders them vulnerable to heartache. The novel poignantly explores the haunting sense of loss stemming from unfulfilled desires, manifesting in various forms. Through its compelling storytelling, the narrative delves into themes of love, longing, and loss from diverse perspectives, as crafted by the author (Atisha, Shaliendra 2022). The impact of sectarian violence on the lives of Elango, a Hindu potter, Zohra, a Muslim girl, and Usman Alam, her grandfather, is vividly depicted by Anuradha Roy In 'The Earth Spinner'. A seemingly minor incident escalates into a large-scale religious riot, orchestrated by the malicious character Akka, whose venomous words incite the priests and other Hindus gathered at the pond. Chinna, the dog adopted by Elango, becomes caught in the chaos after Elango entrusts it to Sara and her family. Roy skillfully portrays the themes of sectarian strife and senseless fanaticism prevalent in contemporary India through these characters and their experiences. (Ratchagar, Florence2022). The dogs in Wuthering Heights have important significance since they serve as crucial linkages for the complicated relationships between individuals, narrative facilitators or foreshadows, and interpretations of the many themes. Dog symbolism and images are also effective vehicles for delving into the concept of humankind. As a result, dog symbolism and imagery give the narrative a powerful and poignant quality. Dogs may show humanity via clashes between nature and society, as well as the spread of love and hatred (Shao, 2022). Intra-species reproductive care labour can assist people in better understanding humans and dogs as domestic partners. Furthermore, a gender lens is needed to revisit issues of affection slavery and consider how labours of love might be different from this, and deploys (eco) feminist care theory to consider how far work, labour, and care might be productive categories in understanding a hitherto neglected area - relationships with companion dogs (Cudworth, 2022).

3. Methods

This study examined Anuradha Roy's *The Earth Spinner* using a qualitative methodology based on Attachment Theory. In this study, animal symbolism and imagery are used to identify the significance of the dog and to comprehend the depth of the human-animal bond, which has contributed to worldwide environmental consciousness.

4. Theoretical Framework

Attachment theory is a psychological, evolutionary, and ethical approach to relationships. The most fundamental premise is that young children need to bond with at least one primary caretaker in order to grow appropriately socially and emotionally. Attachment theory was established jointly by John Bowlby and Mary Ainsworth. John Bowlby (1969) created the theory's main parts, drawing on concepts from ethology, cybernetics, information processing, developmental psychology, and psychoanalysis. He described attachment as a safety mechanism for regulation based on the behavioral control system. The system's operations generally lower the danger of harm to the human. The theory of the human-dog link, known as attachment theory in appropriate psychological words, is based on human research that have demonstrated that infants have a strong urge to be near a care taker, the attachment figure (usually the mother). Attachment theory holds that a stable attachment to a care taker is one of an infant's initial and most basic needs, laying the groundwork for personality development throughout life (Beck & Madresh, 2008). Bowlby's theory is based on the idea that the young animals with an extensive period of dependency are naturally driven to form and sustain selection relationships with discriminating figures in their environment who can provide care and nurturing till adulthood. Similarly, the human-dog relationship is a testament to the profound connection that can exist between different species and the good influence that such partnerships can have on the well-being of both species involved. Theoretical reasons have been presented to support the idea that people can form attachments to buildings, locations, or inanimate objects (Nedelisky & Steele, 2009), as well as to gods or religious leaders (Bradshaw, Ellison, & Marcum, 2010). Attachment theory also explains why dogs grow linked to their owners and how they do so. Dogs can distinguish between and behave differently from various humans, which meet some of the conditions for the development of a social tie between humans and dogs (Miho Nagasawa, Mogi Kuzutaka, 2009). Human-dog connections can cause physiological changes in humans, such as lower stress and higher amounts of oxytocin, the "love hormone." These improvements progress the overall health of both species involved. Using attachment theory to investigate human-animal connections provides researchers with a sound conceptual framework. Kurdek (2008), Beck and Madresh (2008), and Kwong and Bartholomew (2011) have all emphasised the importance of attachment theory in understanding the depth of human-animal bonds. This strategy not only

illuminates the significance of these linkages, but it also helps to raise worldwide environmental consciousness.

5. Discussion and Analysis

5.1 The Symbolism of Loyalty and Security

Animals are important symbols that humans use to make sense of our world and ourselves. Among the domestic animals, Dogs are often connected with loyalty, faithfulness and Security.

The bond between humans and their pets, particularly dogs, is portrayed as the closest and most humanized across different species, as dogs rank among the most domesticated animals aside from humans (Masson, 1998).

In literature, they can symbolize dedicated loyalty and affection. This symbolism is used to investigate issues of trust and friendship in human relationships. The dog Lassie in Eric Knight's "Lassie Come-Home" exemplifies devotion and the bond between humans and animals. Similarly, Anuradha Roy creates a magnificent figure of a Dog named 'Chinna' in 'The Earth Spinner', contrasting man and animal and demonstrating how an animal is more intelligent and loyal than a man. Though it emphasizes the dog's ordinariness, 'The dog wasn't remarkable; it was just an ordinary dog everyone come across all the time (Roy, 2021).' The dogs have significant role in the history of mankind across the world for instance In Ancient Greece, they were seen as symbols of protection and loyalty, while in the middle Ages, they were valued as companions and symbols of bravery. During the Renaissance, dogs were associated with beauty, status, and symbolism. In contemporary times, they are celebrated as both heroes and beloved companions. Stambach and Turner (1999) proposed that people's attachment to animals could vary based on individual and situational factors suggesting the need for further research in this area. This theory provides a clear understanding of what constitutes an attachment between Human and Dog. In literature, the Symbolism will allow readers to construct alternate or extra perspectives on the ideas offered by the authors. Elango is a potter, and his shed is supported by a moringa tree and a wooden wheel. He also drives an auto rickshaw for schoolchildren. As he returned to his house, he observed

It was a Dog. A Young dog and it had stopped in its tracks. When Elango took a step towards it, its curly tail wagged. "You little runt" he whispered. He slapped his forehead more in relief than annoyance, laughed out loud (Roy, 2021).

This was not a wild dog. Elango could see a collar around its neck, with a muddy leash dragging behind it. Elango believes that wealthy people frequently leave unwanted pups in wild areas far from their homes. The puzzled castaways scavenged tossed leftovers but mostly kicked around till they were run over by a train. He scooped up the dog after seeing it. Below the dirt, its claws and torso were the same chestnut colour as the brows. He flipped it over and observed a faint mark on its breast resembling lightning or Z. When he sees the letter Z, he thinks of his girlfriend Zohra a Muslim girl, granddaughter of the old Calligrapher and wishes there was more indication that everything was uniting to bring Zohra to him, as if the sky were spilling signals. Anuradha Roy portrays the symbol of love that has begun to emerge between human and dog. Elango considered leaving the dog in the wild, but the dog was pawing and licking him which paved him to gradually feel for it then he has emotionally fixed the dog with his beloved. By observing the dog, he determined that he was not a newborn pup, but a few months old. He scrambled the dog in the burlap sacks, which he stored at the rear of his Auto rickshaw rod. "Watch it, you," Elango snarled. "Or I will dump you right back in the forest." The Dog shrank and Elango felt himself forced into a gruff, conciliatory tone. "Don't do that again just sit in there, O.K?" (Roy, 2021). He tides the leash to the rod between the two chairs. Driving now, he glanced sometimes at the dog in the rear while looking for an appropriate drop-off location. While driving around Moti block, he noticed Zohra on the veranda. "That's a lucky sign," he told the dog. "First you, then her..." "Did you see her, too? (Roy, 2021). Anuradha Roy disclosed that the humans and dogs attachment arises from a blend of love and the view that humans seize for their future together. Kurdek's (2009) studies indicate that animals appear to fulfill the duties of an attachment figure, but the amount to which they do so is likely to be determined by human and animal features.

He put a piece of roti into his mouth and, as the dog with anxious eyes, It is too hard for you, you are still a baby, you should have liked it, but I can't find any he chewed it to a mush, spat it into his palm and it out to him. The Dog licked his palm with frantic attention (Roy, 2021).

Elango ate another mouthful after another, feeding the dog till the roti was finished. This shows Elango's kind approach towards the dog, which helps the dog to adopt the new atmosphere which made the dog to learn the human's attitudes and habits for the rest of its life. Chinna dug and his eyes saw a gleam of something shiny, and unearthed an expensive wristwatch which cannot be afforded by Elango in his lifetime; Elango asked

Who dropped this, Chinna? Someone you knew? He patted the dog and rubbed the dirt away from the watch. He put it on. Clever Chinna, he said running his fingers over the dog's soft head, gazing admiringly at his wrist. You have found a good luck charm. And you found me. And if you are driving me crazy, it is not your fault, is it your fault, is you, little devil? (Roy, 2021).

The dog tilted his head at the man with glowing eyes. As Elango turned over the watch to study it, the dog nestled at his feet and began gnawing at the edge of the man's foot. In May 1976, he discovered the initials JZ to ZM while in love. He believed there could be no better indication that everything was working to bring Zohra to him. Elango had never held anything so expansive before. His own watch had died long ago and he had forgotten how it was to have one. It seemed strange to be given the time in the midst of a forest; after all, he had never needed to know it here. He relied on the sun, crickets and birdcalls. He would never ever wear this dazzling watch. Here Anuradha Roy expresses that the watch is a symbol of luck, and Elango received it as a result of Chinna's luck. It demonstrates that the

watch improved the interaction between the owner and the dog, indicating greater affection and attachment. He was quite excited and remarked Chinna,

We cannot explain what brought you to me, what kept you alive in that forest all alone until I found you. But here you are and if you leave again, I know I will be done for. The wise knew better than to analyze every single thing, Elango told his Dog (Roy, 2021).

This was Elango's conclusion as he found the concealed watch, which he repeated to the dog intermittently. Chinna brought him a wonderful fortune; His life had altered; His heart felt larger and more alive as if a clear spring had erupted inside him, soaking a parched wasteland screaming out for water, flowers blooming and new blades of grass sprouting. The desert has bloomed into a paradise. At this moment, Elango and Chinna get close. Anuradha Roy depicts the symbol of devotion, fidelity, and faithfulness via the character Chinna.

Chinna sat on a square of hard earth close to Elango while he worked, staring at his surroundings, occasionally snapping at flies. The monotonous clacking of the potter's wooden wheel made the dog drowse off at times, but little movements or sounds only he could discern would make his head shoot up (Roy, 2021).

Anuradha Roy demonstrated that it was hard, intense work, and Elango's singlet was saturated with perspiration, but he felt a surge of energy and optimism. His dream had meant something. The Terracotta horse functioned as both a sign and an envoy, alerting him that Zohra (love) was his, but he would have to strive for it. Anuradha Roy not only displays Elango's love for Zohra, but also demonstrates Chinna's dedication to Elango's companion, revealing that Chinna is a symbol of love. The most salient attachment function reported regarding companion animal dogs in Kurdek's (2009) study was proximity seeking and the least salient was safe haven. Hence, it could be suggested that caretakers are less likely to use their companion animal dogs as emotional safe houses in times of genuine distress (which may be a cornerstone of an attachment figure in attachment theory) than they are to simply enjoy being in close proximity to them.

Elango got into problems because he has Chinna with him, and his sister-in-law was continually shouting and fighting against him. She dislikes having a dog in her house. She did not wince. She stands with her chest heaving, eyes brimming with wrath, and nostrils flaring. Her brows created a flat, furious line over her face. "The next time you threaten me, I'll break every bone in that cur's body," she threatened (Roy, 2021). She kept his eyes for a bit before slowly turning around, leaving him with his broken stick. That evening, Elango's brother replied, "I am giving you a week, either that dog lives here or you do" (Roy, 2021). Elango always ignored the voice across the wall, but when he heard about the puppy, he snapped at his sister-in-law and neighbour Akka (sister). Anuradha Roy expresses her fondness for dogs through the character Elango. According to Eugene P. Odum in *Fundamentals of Ecology*, "Since no organism can exist by itself without an environment, our first principle may well deal with the interrelation" (Odum, 1996).

While everyone in Elango's family detested the dog and attempted to separate themselves from him, he was extremely fond of Chinna. At one point, Elango was terrified, crying in his sleep in the mid-night, outside the circle of his arms around the dog was neighbour Akka (sister), and his brother and sister-in-law wanted Chinna to flee out of the area, the woodland full of jackals. At that point, he realised that the dog, rather than Zohra or the horse, had unlocked something inside him that terrified him with its power. Chinna jerked in his sleep, and his paws cycled in furious, futile pursuit. Elango massaged him back to calmness and hid his face in his silky, sweet-scented fur. 'Nothing horrible will happen to you again. I will keep you secure. I will do whatever is necessary' (Roy, 2021). Anuradha Roy depicts the symbols and imagery of human-canine interaction of Elango and Chinna, which shows animals are important symbols that humans use to make sense of their world. He decided to make a beautiful terracotta Horse to present Zohra as a symbol of Love. Elango started the Terracotta Horse in the pond beneath the Moringa tree and handed him a carving knife and remarked, "I left space there, see? Now I shall hold the torch and carve our names - yours, mine, and Zohra's - onto the horse in an animated language (Roy, 2021)." Anuradha Roy uses very emotional words to explain how Chinna becomes an inseparable companion in Elango's life. Kurdek (2009) investigated this notion by comparing owners' perceptions of their dogs as a refuge to other major attachment figures such as mother, father, siblings, best friends, romantic partners, and children. The findings indicated that dogs were given a more important position than all other characters except romantic partners, and that this was influenced by both human and animal features. Kurdek (2009) stated that his findings demonstrate that people may build attachment ties with animals in a way that is compatible with attachment theory research.

Anuradha Roy highlights the profound significance of Chinna the dog in the life of Elango, emphasizing how Chinna becomes more than just a pet. As Elango heads off to work, he entrusts Chinna to his neighbor Devika's care, a decision influenced by his family's concerns for Chinna's safety. This act parallels the way working mothers entrust their babies to caretakers, underscoring the depth of Elango's love and responsibility towards Chinna. Chinna symbolizes protection, reliability, intimacy, love, and luck for Elango, making this decision to leave him in trusted hands akin to a parent ensuring the safety of their child. Roy pens it as,

Amma, "Elango said in a wheedling tone, 'This is my Chinna. People treat him badly when I'm not there. My brother's wife can't bear the sight of him. Will you keep him while I am out of the house? Just few hours.'" (Roy, 2021)

While returning home, he would take Chinna with him. At that time the narrator of the plot, Sara and her mother Devika requested Elango to allow Chinna for staying with them for a few more days since they had attached with that amiable cute dog in a short period. Roy pens it as,

My father called for him first thing in there in the morning and said it was doing his chest, being scratched on his back. They looked utterly at peace, sleeping together, she said, Chinna was the best possible heart medicine and her husband would be bereft without him. (Roy, 2021)

Thought of Chinna's safety and the affection of Sara and her family towards Chinna, Elango left Chinna with them. Tia Sara's sister kissed Chinna's head. "You will live here from today! You are mine (Roy, 2021). He returned to his residence without the dog and realised he was desolate and he shifted onto his side, restless and pained. Most of the evenings, he used to sleep under the moringa tree, with Chinna beside him and stars above their head as company. Without the Dog, he felt the patio seemed empty and he himself is dead. In the Attachment theory, it appeared that companion animal caretakers' self-reports of the quality of the attachment bond that they shared with their companion animal was generally experienced as a more secure bond than their relationship with their partner on all levels.

5.2 Exploration of Human-Animal Relationships

Literature frequently develops into the intricate ties between humans and animals. Dogs, as domesticated pets, provide a prism through which authors may investigate subjects such as empathy, communication, and ethical animal care. The symbolism in the novel 'The Earth Spinner' deals with the interrelationship between humans and dogs. Anuradha Roy implemented the Dog Chinna is classified as a Round character in the narrative because he has a good friendship not just with Elango, but also with the Blind man Calligrapher, Elango's lover Zohra, Elango's neighbour Devika and her two kids Sara and Tia, and nearly everyone in town. On the highway, the couple was attacked. The man's right eye may never regain sight. His wife was raped by the gang, and the act has caused her painful and unforgettable pain throughout her life. She has sutures in her skull and a hurting shoulder. Even though the former owner of Chinna the nameless woman has a large wound in her body as well as in her heart (mind), she is worried about her missing dog 'Tashi', which was extremely close to them. Before Elango named the dog 'Chinna' it was called as 'Tashi' by the woman. She felt a part of her is missing, so she began to look for her dog and examining each dog she came across. She expresses her feelings,

And we lost our Dog (Tashi), I don't know where he is. Alive or dead. If he has food or people who care for him. I published an advertisement and begged the police to find him, but so far there is no news. My husband is still sedated a lot of the time and when he's awake, I have been told to keep him calm. I have nobody to talk to (Roy, 2021).

Anuradha Roy portrays this woman role as a strong, courageous, loving, and humanistic character. The dog represented the lovable character. Though women suffered much from Tashi, her agony subsided after a year. Her husband always says her that she must accept that we have lost Tashi, but she cannot. Every day, she marks a route on a city map, then takes buses to various locations and begins wandering and seeking. One day, she met a young puppy who looked exactly like Tashi. She yelled his name but he was too far away. She has vowed to stroll every street in the city until she finds him. It may seem meaningless, but it keeps her sane.

Yesterday I walked to Penda hill. I went down every lane on the right side of the Bharati Road and Tomorrow I will do the left side. I counted fifteen stray dogs. They were brown, two were black, and one was white. Tashi does not look like any of them. It feels as if you feel as if you are a friend. I wish I could meet you in person. Please tell me if that is possible (Roy, 2021).

She saw those brown dogs dominated the streets. 'They approach me as if I were an old friend, knowing that I will not hurt them. You can count on me to never give up seeking for my Tashi (Roy, 2021).' She even checked Basuri Nagar and Model Colony, which have all the ugliness of contemporary architecture and none of the comforts where women hesitate to go alone which is not that much safe for woman. But she did not think about the dangers that lies there but to concern about finding her missing Tashi which shows that the woman does not even loose the tiny ray of probability of finding Tashi there. Anuradha Roy highlights the significance of the bond between humans and dogs through the woman's unwavering attachment to her dog 'Tashi'. Despite the possibility of getting a new dog, the woman insists on Tashi due to the deep affection and connection they share with both her and her husband. Tashi not only serves as a loyal companion but also embodies qualities of rationality and emotional support. In relation to these criteria, researchers Beck & Madresh, 2008; Kurdek, 2009 have sought to provide evidence that humans do appear to conceptualize animal relationships as attachment bonds. Kurdek (2009) tapped into the extent to which dog caretakers self-reported feelings that their companion animal was a safe haven, secure base and provoked a desire for proximity maintenance and separation distress by utilizing a self-report measure specifically developed for this purpose. His results suggested that companion animals certainly seemed to satisfy these attachment functions with mean values well above the midpoint of the subscales.

5.3 Facilitating Character Development

The Introduction of a dog as a character in literature can help to shape and expose the personalities of human characters. Characters' interactions with dogs, whether they care for or abuse them, can reveal their moral compass, emotional depth, and empathy. Chinna's teenage lankiness remained, but he was growing into a huge dog, hefty at the shoulder and paws, and getting taller by the month. He was well-known and lived in the neighbourhood, and people gave him unique names. The dog enjoyed accompanying people around or visiting them at home and Elango was resigned to the fact that Chinna was used to going door to door and staying for a while at their houses until a neighbour came out with something to eat. The dog never begged; instead, he sat on the porch as if pondering the world, content in the knowledge that he was irresistible. According to Tamara L. Roleff's book 'Rights of Animals' (1999), 'Animals have the right to be free of suffering; no one loves to watch an animal suffer. Caring for animals is a valued virtue in our culture.' (Roleff 18) Anuradha Roy expresses her generosity to the dog by having the character Elango put up a situation that allows Chinna to enjoy his life as he sees fit, even though he was simply brought from the wilderness and introduced to other characters in the novel. There was no need for him to spend his mornings at Devika's anymore, but he went there out of habit not to mention the bowls of meat and rice. It was now one of the numerous residences, he had deigned to visit during his way and it was their pleasure that he agreed to sprawl under their fans. After a snooze, he crept around, sniffing every nook as he passed the girls and their father, allowing him to be touched by them as if he

were doing them a favour. Chinna waited at Moti Block in the evening for Zohra's grandpa, Usman Alam Calligrapher (Blind man) who resided there. The dog pressed his nose against the hand. The blind calligrapher will tap his stick and head out with the dogs for his daily walk. Later, the calligrapher always say farewell in polite tones, after giving over a ghee-soaked roti which Zohra had put in a certain location for the right finish of their daily routine. Chinna's next stop is in the alleys, where he will break for a bit, so he padded out towards the pond. Anuradha Roy portrays the Dog throughout the plot, with all of the characters. The calligrapher adores the dog Chinna from the moment they meet, Chinna becomes a symbol of guidance for the calligrapher, accompanying him wherever he goes. He always extended a hand with a cordial and recognise him 'Salam- aleikum Miya' as soon as he reached the bottom of the stairs from his quarters above the stores. Wherever he goes, the Chinna gladly accompany him. The Blind Calligrapher called the dog Chinna in different name as 'Miya'.

When he brought his hand down again, it encountered a soft dampness. 'Miya? he said and smiled into his beard as he stroked that flat of Chinna's furry head. He fondled the velvety ears and scratched him on the neck. Then he said, 'Shall we start?' (Roy,2021).

The part of the lane, where he and Chinna were frequently seen, was easy done. He stroked Chinna and said, 'Miya, today you will get not one roti but two and a kabab'(Roy, 2021). He is pleased to spare his food for this dog, and when he does, the dog eats gladly. It was possibly an excellent time to begin a friendship. Anuradha Roy revealed that the dog will not exhibit attachment not just to the owner, but to the people who will take care of him, as indicated in the Attachment theory that,

A central feature of working models of attachment relates to "... whether or not the self is judged to be the sort of person towards whom anyone, and the attachment figure in particular, is likely to respond in a helpful way" (Bowlby, 1973).

The dog lends a welcoming hand to the physically challenged individual. Thus, the blind man befriends it. They met every day at his workplace, and the dog sat up near the blind guy, watching him. He stopped at the door and touched the dog on his neck, "Miya, you seat yourself hear and wait for me, they won't allow you in" (Roy, 2021). He waited for the dog to settle down beside the desk before going inside to read books. Anuradha Roy exposed that the Dogs, have been domesticated over thousands of years and have developed the ability to understand certain words and commands from humans. In this novel, Chinna is highly capable of carrying out tasks as directed by the people. While Elango was driving Zohra to the post office, Chinna jumped into the Auto, she chatted to the dog the entire way, as if the animals understood every word. The dog would sit and wait for her at the pillar box outside the main door until she returned. Even at Moti Block, there were few people around, and Chinna sat in the shade beside the steps, his tongue hanging out. His black coat sparkled, and his face and trunk were marked with golden chestnut. When Chinna spotted Elango, he thumped his tail just once or twice, as if nothing more could be expected of him in this heat, when Elango called, he reluctantly raised to him.

At one point, religious riots started because of interfaith love between Elango and Zohra. The Communal crowd gathered near the pond and begin to destroy Elango's dream terracotta horse, which had been done and carved for long days by Elango and the blind calligrapher who had carved it and kept it for sale, causing an ecstasy of rage; they destroyed the lightning Moringa tree; they flung the piece of earthen statue, then some potsherds. Someone takes up Giri's Tortoise and throws it at the terracotta horse. It struck the hard terracotta and tumbled to the ground (Roy, 2021). The pond became mess, and they destroyed everything in it. Someone spotted Elango's crowbar and spade and swooped on them. As more men approached, they were attacked; Chinna was injured in the quarrel. Elango's another neighbour character *Akka* (sister) yelled out in her terrible new voice, after spotting the hidden watch. 'Look at this!' "That potter fucker is also a thief," he yelled. '...a watch! What else has he stolen?' (Roy, 2021). Chinna tilted his head to one side as if he were listening to what she said.

"If the dog barks when people come looking for you... it won't do. Everyone knows about him." We have to be very quiet. ... Elango turned his face away it is for your safety. I am just going to take him next door. He will be looked after and he nodded (Roy, 2021).

Chinna's tawny eyes were puzzled. Obeying Elango's words, he did not attack them. The cut on his head was beginning to bleed. He dug in his heels and pulled backwards. Devika and her husband, however, were stronger than an injured dog, murmuring endearments and propelling him. Anuradha Roy expresses that few characters operate as parasites on animals; she disclosed the kind of character '*Akka*'(sister) to the people, who ought to understand that this exploitation would not persist long. By destroying nature, humans will ruin themselves. Preserving and conserving the environment is not just an issue of ethical obligation, but also a practical requirement for human survival. In addition, "Riots result in substantial property damage, loss of livelihood and residential segregation" (Mitra and Ray, 2014).

Elango vanished for several days, Chinna wandered like a demented dog not coming home even to eat, then turning up bloodied from dog fights, muddied and defeated to collapse in a bend of the courtyard. Devika and the children washed him with warm water dabbed him with iodine, and fed him soft food. When he become normal, the routine was repeated the next day and the next searching Elango.

The way Chinna had searched for him. He whines and whimpers through the first, sleepless night at our house. The way he kept running off to Kumarrapet only to find that Elango's cottage and workshop were gone too, along with the old moringa tree. There was a pile of ashes and was a pile of ashes and warped metal in what used to be the construction material (Roy, 2021).

Chinna searched tirelessly and had no idea how far he had gotten. He was not aware that his companion had opted not to return.

According to Hazan and Zeifman humans and animals bond as safe-haven components. In certain circumstances, dogs are so sensitive to their master's emotions that they do not require support (Hazan and Zeifman, 1994). The dog 'Chinna' not only interacted with the adult characters also popular with the children. She used chinna as a sign of affection for Devika's kids Sara and Tia, who were enamored with it. Like R.K. Narayan's "*The Blind Dog*," which shows the onlookers empathised with the canine and began to exhibit affection and care (Narayan, 1982). They raced home from school to see him. Chinna responded with a crazed face, rolling in the dirt, digging holes, and dashing away to get him the red ball they had purchased with their pocket money. His brown eyes gleamed, his tail began wagging, and he twitched his ears forward and back. His coat grew softer and shinier as his body filled out, and he could no longer feel his ribs with his fingertips. 'The daily flurry of girls was reuniting with Chinna. Sara's mother said that Chinna was now our dog because no one knew when Elango would return' (Roy, 2021). It is difficult for dogs to trust humans after being mistreated, but Chinna's readiness to trust Elango, as well as his affection for him, "seemed to grow and grow". Chinna became a member of Sarah's family. Sara's mother often mentions Chinna in her letters. "There are just three of us in the home now: Amma, Tia, and the dog" (Roy, 2021). Sara wonders how Dog makes sense of being abandoned repeatedly. Like Virginia Woolf's '*Orlando*,' the dogs always surround the protagonist and he/she finds true companions in them:

Love and ambition, women and poets were all equally vain. . . . Two things alone remained to him in whom he now put any trust: dogs and nature; an elk-hound and a rose bush. The world, in all its variety, life in all its complexity, had shrunk to that. Dogs and a bush were the whole of it (Woolf, 2003).

Anuradha Roy uses the Dog with the Devika family in a very delicate way since the Dog has become a symbol of love and protection for the family after Sara moved overseas for studies and her father's passing. In *The Earth Spinner*, symbolism emerges when the story shifts from Elango first following people to commanding other canines and ultimately, of his own volition, serving humans in his dignified position in town. Chinna stayed permanently when Elango abandoned him.

5.4 *The Grand Old Dog of Kummarapet*

Chinna was out on his daily walk. He preferred short ambles near home since he could not see or hear very well, and one of his legs was stiff.

And when the heating season came around twice or thrice a year, some primitive thing inside him still made him restless for the scents and chase, and he found the strength he thought he was losing. He had a way of walking the same route each day, sniffing at the same places, moving on. His dark muzzle was dusted with white, the folds of his neck hung lower, and from certain angles, his looked like pieces of glass (Roy, 2021).

Chinna was pleased to roam leisurely, he surround everything was in order, and then last to the home to monitor passers-by in the Quadrangle from his vantage point on the front porch. A fresh group of children would approach the door and pet him. Some of the people bring sweet biscuits, and the mother of the two girls will warn them that sugary foods were bad for an ageing dog. She liked to sit beside him, petting him now and again, and the familiar scent of coffee would alert Chinna that it was almost time for his mutton and rice. Then he did take a long, lovely snooze, dreaming of the bushy-haired Elango who had picked him up in the forest, washed him in the pond, held him close, and fed him morsels from his mouth. Anuradha Roy expresses the bonding between Elango and Chinna in a very elegant way that the dog 'Chinna' is a symbolism and imagery which represents protection, loyalty, fidelity, faithfulness, attentiveness, love, and luck. The Woman, first caretaker of Tashi (Chinna) went down the road towards him, saying, "Tashi, Tashi, come on, let's go home. It has been a long time" (Roy, 2021). She displayed his favorite toy and a bone. She extended the toy closer to him and took another step towards him. 'He was who he was, he would not run He was Chinna, the grand old dog of Kummarapet, who had lived and loved and populated the neighbourhood with versions of himself' (Roy, 2021). Chinna's permanent abode was made possible by his affection and loyalty to Elango and his neighbours in Kumarapet. Chinna went away, gently.

6. Conclusion

Anuradha Roy's profound love for dogs serves as a cornerstone in her novel '*The Earth Spinner*,' where she masterfully explores the Symbolism and Imagery serve as means of transmitting meanings, both directly and indirectly. She intricates the dynamics of human-animal relationships through the character of dog with different names Chinna, Tashi, and Miya and she skillfully depicts the multifaceted roles dogs play in the lives of the people of Kumarapet. The dog character was not merely canine companions but integral figures whose presence significantly impacts the lives of those around him. Drawing from the Attachment Theory, which highlights the similarities between the bonds of human and dog akin to those of human and infant, Anuradha Roy delves into the emotional complexities of these relationships with portrayal of Chinna's first owner, who fearlessly ventures into unsafe regions to find her beloved dog, underscores the depth of attachment and faithfulness shared between humans and dogs. Even the dog Chinna, searched and waited for his adopted owner Elango's return, like human searched for their beloved, which expresses the similarities between the bonds of humans and dogs. The attachment figure, the dog Chinna's loyalty to the other characters as well as other character's affection towards Chinna led him to settle permanent and Chinna become '*A Grand Old Dog in Kumarapet*'. Mostly in the narrative, Anuradha Roy illustrates how dogs provide comfort, companionship, and unwavering loyalty, mirroring the attachment behaviors observed in human caregivers, which portrayed the dog as round character. Employing the symbols and imagery, authors like Anuradha Roy offer readers a deeper understanding of human experiences and relationship. To conclude, Anuradha Roy's utilisation of dog in literature exemplifies the power of animal symbolism and imagery, through the lens of Attachment theory bonding of human and animal conveys the complex emotions and themes

in her novel *Earth Spinner* which explore the readers to gain a deeper appreciation for the profound connection between humans and animals, ultimately fostering empathy and understanding for the intricate bonds that unite the humans with the natural world.

Acknowledgements

The authors acknowledge Vel Tech Rangaragan Dr Sangunthala R&D Institute of science and Technology for their support in providing us internet access and library.

Authors contributions

Revathy.J conceptualized and developed the arguments presented in the article and wrote the manuscript. Dr.Murugavel.S contributed to the literature review, validation of the arguments presented, provided critical insights and ensured the overall clarity of the paper. Dr.Aravind B R contributed to the development of the arguments provided critical insights, edit and revision of the paper. Dr.R Subhashini contributed to the edit and revision of the paper. We, authors, discussed the research findings, contributed to the interpretation of the results, reviews and approved the final version of the manuscript.

Funding

This research is not funded with any grant from public, commercial, or non-profit funding agencies.

Competing interests

The authors declare that they do not have any known competing financial or non-financial interest and/or personal relationships that could influence this research article.

Informed consent

Obtained.

Ethics approval

The Publication Ethics Committee of the Sciedu Press.

The journal's policies adhere to the Core Practices established by the Committee on Publication Ethics (COPE).

Provenance and peer review

Not commissioned; externally double-blind peer reviewed.

Data availability statement

The data that support the findings of this study are available on request from the corresponding author. The data are not publicly available due to privacy or ethical restrictions.

Data sharing statement

No additional data are available.

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