
CHAPTER III :

MAN-WOMAN RELATIONSHIP

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Studying Indian literature in comparison with that of western literature, is a rather tough, complicated and difficult job. The reason lies in the diversity of Indian social, political, economical, moral, cultural, religious, regional backgrounds alongwith their different historical and traditional points of view. Hence, the person who is well-acquainted with this diversity in India, will be able to give proper justice to such a comparison. The comparative study of western and Indian literature without this knowledge will lead us to be either artificial or false.

The novel is very much closer genre to the human life than any other. It describes human life minutely and elaborately. It studies not only various human characters but also various situations, happenings in which human being is living daily. It surveys society along with its traditions and modern currents. It is these currents and cross-currents in society that are concentrated by novel. They are the themes of novels. Satendra R. Singh says about the themes of Indian novel as following :

The Indian novel as identified, defined and determined by us should be studied through the comparative methodology of 'rapprochment'. Giving thematology the maximum possible

flexibility, the approach should subject the novels to close thematic scrutinies....1

The present chapter studies man-woman relationship concentrating on (a) Marriage (b) Love (c) Sex, presented in the two novels Rita Velinkar and That Long Silence. Man-woman relationship is always based on these three very important forces in an individual's life. Society comprises of people men-women, black-white, with all their races, castes, religions and moral traditions. The most important function of our society is its continuation with development. For this continuation of society certain social institutions like marriage are very important.

Since in India marriage is treated as her one of the most sacred ongoing institutions, it is the marriage chiefly, which brings man and woman together, in India. In many other nations, man-woman sexual relationship takes place before marriage or without marriage^{also}. India being a traditional and morally and culturally sound nation, allows man-woman sexual relationship only after marriage. It does not mean that there are no cases of pre-marital sexual relationship, but the number is negligible one.

Even after marriage, a wife is expected to behave like a 'Pativrata' - submitting her whole and sole to the feet of her husband. Her husband may or may not co-operate and love her, but it becomes her duty to love,

co-operate and obey him without any type of resistance. She has to forget even her 'self' and has to show her readiness to do anything for her husband. Meena Shirwadkar, writes aptly about this submissiveness of wife in the following manner :

Total submission, even when the husband neglects his wife, is an idea ingrained in the women themselves.²

She holds woman herself responsible for her submissive nature. In fact, it is society that tries to carry on such traditions from time to time.

Wife has been almost always treated even by educated husband as his subordinate, and not as a true companion or equal partner of his life. He can behave as he wishes, sometimes even immorally but such an immoral husband can't bear his wife's rather free behaviour with other men in the society. Though they are equal partners of life after their marriage, husband applies different standards for his own and his wife's behaviour. Such a wife is always under the psychological tension and moral pressure and many a times, due to her husband's negligence towards her or his ill-treatment to her, turns towards finishing herself by committing suicide. She can't go beyond that because from her childhood she has been taught only sacrifice for husband, total devotion and submission to husband, and chastity.

While writing about man-women relationship Sarabjit

K. Sandhu in her Introduction to The Novels of Shashi Deshpande writes :

Society characterises women as ideally warm, gentle, dependent and submissive. Finally life and the work patterns convey the idea that woman should be subordinate to and dependent on man. She is the mother of man who subsequently rules over her and wants to protect her and keep her under his control.³

This is the traditional view about the man-woman relationship. Due to various factors like democracy, economic freedom education, different psychological theories, social and political awareness of women, feminist criticism, there is a long process of bringing about a change in man-woman relationship. About this change Promilla Kapur, a sociologist says :

With a change in women's personal status has come a change in her way of thinking and feelings and the past half century has witnessed great changes in attitudes towards sex, love and a marriage...⁴

Slowly but firmly even the sacrificial image of woman is

converting into rather realistic, strong and equal-to-man image. Woman is fast moving towards her status of equality with man. Nowadays, she is entering into all those fields like army, administration politics, air-force, police which used to be supposed only for man.

In these fields, there is all the possibility of fighting and death at any time. But a modern woman is throwing away her cowardice, shyness and is becoming very much fearless and strong. She is becoming rather bold and courageous. She is overpowering her physical inabilities and is ready to have rigorous physical training too. But the problem is, to what extent this is going on and how many women are following it? A very few women are showing such courage and fearlessness. Again these women also suffer a lot from inner conflict between 'modernity and tradition' and between social and individual forces. In fact, in India women have been given much individual and social freedom, they have been given many political rights, but the submissive nature of woman is not yet fully changed. She is not yet psychologically prepared to cast off the dominance of man.

Hence, all the freedom and rights legally given to her, remain only on the paper. Both man and woman are not in a position to accept such a change and its actual implementation in reality. While explaining the hypocritical attitude of men towards women, Promilla Kapur says :

...They like wives to take up the jobs but dislike them to change at all as far as their roles and statuses at home is concerned and dislike their traditional responsibilities being neglected which results from their pre-occupation with out-of-home vocation. Their attitude towards their wives being employed is found to be ambivalent.⁵

It means that men expect that women should earn money, work outside, get employment; but while doing so, all the traditional duties of women must be performed by them. That's to say, psychologically, she hasn't come out of her cocoon. She is still under pressure of man.

In order to avoid this pressure of maledominance, there is a gradual rise of feminism. For ages woman has been victimised by man. If she wants to be free and liberate herself from man's chains, she should not expect man's help; she has to do this herself. ~~She~~ She must come out of her fear. She must become courageous and bold. She must analyze herself and try to understnad her own weak points. For doing this, all women must come together. This is not the work of one or two women. This is the work of all women, for women and by women.

Some women critics and writers are of the opinion that women must react men in every sense. What men have

done to them for ages and ages, they should refuse all of these things to do and to take a wary position against men; whereas some women writers and critics think that they should not be too wary and extremist. They should go on changing and avoiding all their suppression step by step, but firmly. Here, struggle is more important than fighting. There should be a ballance between these two opinions. Sushila Singh in her article 'Recent Trends in Feminist Thoughts' writes aptly :

The present-day feminist thought seeks to destroy masculinist hierarchy but not sexual dualism. It is necessarily pro-woman, but this does not mean that it has to be anti-man. This acts as a rebalancing factor between women and men of the social, economic and political power within a given society.⁶

In her classic book on feminism The Second Sex Simon de Beauvoir argues that 'women have always been thought of and treated as an object for men ... as men's other-relegated to secondary roles and denied individuality and responsibility'. It is male-dominated society that makes woman secondary position. Hence, she says, "One is not born a woman; one becomes one.". So, for her, it is a cultural phenomenon not a biological one.

Kate Millet's Sexual Politics⁸ gives us the history of women's symbolic oppression'. According to her, sexual politics is the method by which one sex seeks to maintain and extend its power over the other subordinate sex. She further argues that even after the democratic advancement in the world, women are taught to be a sex-tool and weaker. She uses the term 'patriarchy' which points out the male-domination'. She points out further that 'patriarchy' granted the father nearly total ownership over wife and children. It includes the powers of physical punishment to them.

About sex, throughout the human world there is a tremendous curiosity. It is an act of physical union of two persons of opposite sex. In the developed countries like America pre-marital sex is not considered as sinful act. But in the under developed countries like India where various traditions of morality and sex are deeply rooted in the social structure, even the idea of pre-marital sex, is unimaginable. In India sexual acts are allowed only after marriage. But one thing is quite clear that historically and socially, on the global level, sexual act is supposed to be man's victory over woman. This traditional view about sex has been a dominating factor between man-woman relationship.

Nowadays, many women writers are throwing the real and clear light on the man-woman relationship

concentrating real life of woman in the male-dominated society. They are showing keen interest in woman's position through the eyes of women. This happened to all over the world. No doubt it came to the Indian literature too. The present two women writers Shashi Deshpande in English and Shanta Gokhale in Marathi are doing the same thing through their novels. Both these novelists try to reveal man-woman relationship realistically through their novels. The man-woman relationship, in this chapter is to be studied in the light of (a) marriage (b) love and (c) sex.

(a) **MARRIAGE** : Marriage is a legal way of uniting two persons of opposite sex physically. If a man and woman try to unite themselves physically before their marriage, society calls it immoral and does not allow such sexual relationship to be continued further. Such a man and woman become the victims of social criticism. For them, all the doors are closed. They are treated as social bycotts. They are insulted everywhere, especially in the Indian traditional society.

For the physical union, in India a man must marry a woman. Hence, marriage functions as a licence for physical union. For recreation of human being, physical union is necessary. For physical union marriage is necessary. Therefore, in every society and in every individual's life, marriage is a great landmark. In order to control the sexual beastliness in man and woman, society has restricted individuals to marry with a person

and stay with him or her throughout life. Once married, he or she should not do any sexual act with the third person, and if it is done, it is described as an act of adultery.

construction

Marriage plays a very important role in the lives of both husband and wife. In our male-dominated society a man gets a woman whose master he is, and everything that he orders her, she obeys without any complaint. That's to say, a husband gets a servant for all his physical, social, domestic, needs. He can treat her as he wishes. Politically, morally he has got a right on her. On the other hand, wife gets a definite shelter for all her life. It is her duty to obey her husband mutely, sacrifice her whole and sole for him and behave as he wishes, suppressing all her individual desires, wishes, ideas etc. She gets a secondary place in the society. Nobody thinks of her mind and psychology.

According to the Indian tradition a woman has no freedom for choosing her life partner. It is her father and other elder men especially, in the house who fix marriage without asking the young, frightened and puzzled girl. Sometimes, she is so innocent that she is unable to understand the meaning of her marriage. That's to say, with whom she should spend her life is decided not by her, but by her parents.

Marriages depicted in the two novels can be divided into different types like :

- i) traditional

ii) inter-caste

iii) love

The most dominant of these types is a traditional marriage. But love marriage and inter-caste marriage are rather sensational and rebellious from the Indian point of view.

That Long Silence presents Jaya the protagonist, alongwith her husband Mohan, a traditionally married couple. Her brother Dinkar and uncle Ramukaka see and discuss the matters about the marriage of Jaya with Mohan. Jaya is told about Mohan, his job, his personality, etc. Moreover, when she is of marriageable age, her mother, Vanita Mami and other elder women are preparing her mind that 'husband is like a sheltering tree'. Although Jaya is an educated girl, she has to bow down before all the traditional ways of fixing the marriage. She can do nothing in these matters. Hence Jaya thinks about all women and their marriage in the following manner:

... And then, as we grew into young women, we realized it was not love, but marriage that was the destiny waiting for us. And so, with young man, there was the excitement of thinking will this man be my husband? The future stretched ahead, full not of possibilities but cosy, comfortable certainties. It had been our parents who had taken vague desires of ours and translated

them into hard facts. It was like
 the game we had played as children
 on our buttons tinker, tailor,
 soldier, sailor....(P91)

It clearly points out that the girl who is going to be married is in total darkness. It is the elders, especially men, who decide to whom she should marry. Thus her dependence on men is shown here clearly.

After her marriage, her husband Mohan becomes her authority. It is he who decides about all the family and financial matters. She is expected only to follow him neglecting the fact whether he is wrong or right in his decision. Hence, when her husband, due to his malpractice in his job, has to take leave and go to the Dadar flat, he has not informed anything about his planning to Jaya. She says :

I rember now that he had assumed I
 would accompany him, had taken for
 granted my acquiescence in his
 plans.....(P.11)

It is he who takes all the decisions, and her role in the family is only to implement and execute his dicisions without any alteration. She is merely, therefore, a machine of executing his plans mechanically. She waits for his orders, right or wrong, thinks over them, some times feels to rebel against all of them but finally subsides herself and adjusts herself with them. She accepts this reality and says about Mohan's and her relationship as :

...Two bullocks yoked together...

it is more comfortable for them to move in the same direction. To go in different direction would be painful....(P,11)

Although she takes a few decisions like bringing ill Kusum at home and aborting her baby without asking and telling anything to Mohan, overall she is a rather submissive character and wishes to be called an ideal wife like Sita following her husband's footsteps blindly. The traditional institution of marriage has thus suppressed all the education and modernism in her.

Jeeja the maid servant of Jaya, and Jeeja's daughter-in-law Tara, are other victims of such marriage.

The husbands of both of them are drunkards. As Jeeja can't give birth to any baby, her husband married with other woman and had children from her. Jeeja's step son, Rajaram, also is like his father a drunkard and treats his wife Tara very badly. Hence, when Tara resists him saying :

"So many drunkards die" she cried,
"but this one won't. He'll - torture
us all to death instead."(P 53)

Jeeja shuts her up by saying :

"...Stop that? don't forget, he keeps
the kumkum on your forehead. What is
a woman without it."(P,53)

Although both of them are from the lower class of the society their married life is the same; the same

troubles, pains, surrenders which Jaya has been experiencing in her life.

Mohan's mother and his sister Vimala also are the victims of this institution of marriage. Vimala from a long time, has been suffering from an ovarian tumour but she has never told this to anybody and finally embraces the death. Mohan's mother who has been producing child after child, is tired of this but can't prevent her husband from this. She used to fulfil all his whims and desires even when she was carrying a baby in her abdomen. Finally, tired of child bearing, without telling her husband, she tries to abort her baby, and finally dies in that effort.

Even Vanita Mami and Kusum are again the symbols of the submissive traditional wives for whom their husbands are God and a 'Sheltering tree'. Hence, at the time of Jaya's marriage with Mohan, Vanita Mami warns her repeatedly that she should take all the care of her husband and even if he turns towards another woman, she should neglect it.

Thus, all the women characters presented in That Long Silence have surrendered themselves to their husbands, may be due to the social fear in their mind or their personal reasons. It shows, how deeply the institution of marriage is rooted in our society. It has made a woman dependant, poor, submissive and helpless.

The only example of Geeta, Jaya's brother's wife, seem to dominate her husband. But their marriage is not

the traditional one, but love-marriage. Dinkar (Jaya's brother) is rather afraid of taking the decision of giving his flat to Jaya. He is worried, what Geeta would say on this decision.

Rita Velinkar presents intercaste, traditional and extramarital relationship between man and woman. The marriage of Rita's father and mother is intercaste. Nobody knows about the real caste and religion of her father Shankar. But he always supposes himself as a christian. He tries to impress others by making a show as if he is a foreigner. And hence, he tries to forget his original Hindu culture. His wife Nalini is from a brahmin family. Her culture and caste is purely Hindu. But she is very much attracted by Shankar's fashionable behaviour. She runs away from home and marries him. She begins to live like a christian by wearing different clothes, bobbed the hair, using many modern cosmetics, drinks, attending the parties and dance clubs regularly. Not only this but she transforms her name Nalini into Neli. And naturally, due to this intercaste marriage, their children have to pass through various insulting situations. These children are treated as bycotted, by the society. But in such a marriage too, Nalini, has to depend upon her husband and subdue before him.

Rita's two younger sisters Dolly and Sherry also face a lot of problems at the time of their marriage because of their parents' intercaste marriage. As their parents' marriage is not accepted and approved by society,

nobody is ready to marry with them. Finally after many efforts Rita can get rid off them. The marriages of both Dolly and Sherry are again intercaste. And naturally there would be many problems about the marriage of their children, in future. Husband and wife of such marriage have to suffer mental troubles and insulting occasions in public every now and then.

Mr. Salvi Rita's boss and lover, his marriage with Sushila and Sundarams' marriage with Saraswati are traditional. Infact, Salvi was not interested at all in Sushila before marriage, but when Sushila's father offers him to send him to England for his higher education, Salvi marries Sushila without complaint. Such a marriage according to it is a trap. She says :

विवाह म्हणजे जंगलात सावज पकडण्यासाठी पारध्यानं
खणलेला खड्डा कशावरुन नाही? किंवा लांबून
झिरझिरणारं मृगजळ? एकापेक्षा दोन सुरक्षित हया
जंगलाच्या नियमाला मान देऊन बाई-पुरुषांना हातात
हात घालायचा. "तू माझी, मी तुझा", मालमत्ता
हक्काची सुरुवात, मुलं आपली, घर आपलं, पाटा-
वरवंटा आपला..... (P- 77)

After Sushila's marriage with Salvi, she becomes totally dependant. Moreover, she is not well-educated and so, she goes on watching the relationship between Salvi and unmarried woman Rita. She can't challenge Salvi. She only patiently bears it. He doesn't help Sushila to take further education, but helps Rita by all means for her higher education. Perhaps, according to Rita, if Sushila gets higher education, she will be able to think

independently and to earn more money herself and won't have to depend upon Salvi for financial needs. Perhaps she will get a better job than Salvi. It would be an insulting thing for him.

Salvi himself is experiencing extra-marital love relationship with Rita, but when Saraswati Rita's friend tells him about an officer who lives in front of her house with a beloved when he has his wife in his village with his parents, Salvi becomes very angry. Very hypocritically he says :

...पाहिलत ना? The bastard. This is what men are ✓
 हेच ते पुरुष हा एक महाभयंकर प्राणी आहे. Completely
 आत्मकेंद्रित, मी.... मी हे असं केले असत तर
 रीटाला माझ्या विषयी आदर वाटला असता का?
 सांगा ना? वाटला असता का? (P. 65)

It means that Salvi wants his wife and still wants to enjoy Rita's company. He tries to frighten Rita, as he says :

रीटा, तू आणि मी कुठेही भेटलो तरी स्वच्छ
 मनाचा आपल्याला हक्क नाही, स्वच्छ मन फक्त
 सुशीलेच असू शकतं. (P. 38)

Salvi wants to continue his love affair with Rita but wants to keep secrecy about it. He doesn't have **daring** to continue it publically. To do it openly, his marriage with Sushila is an obstacle. He wants both his wife and his beloved. Rita must behave according to his wishes. Finally he succeeds in making them behave so.

Saraswati's marriage with Sundaram like that of Salvi and Suhila, is a kind of bargain. Sundaram demanded twenty five thousand rupees as dowry. Saraswati's parents accepted this demand and gave Saraswati's hand to Sunderam's. But he is least interested in Saraswati. He is behaving very mechanically and artificially with her. She also obeys him mechanically. But education in her makes her to think about their relationship as husband and wife. While speaking with Rita about her marriage and married life Saraswati says :

...माझ्या नव-याचं खरं लग्न त्याच्या कामाशी झालेलं आहे.
That sounds like a cliché.
पण काही काही पुरुषांच्या बाबतीत हेच सत्य असतं. त्यानं
(सुंदरम) माझ्याशी लग्न केलं ते एका बलवान सामाजिक
संस्थेच्या विरुद्ध झगडण्यात वेळ आणि एनर्जी वाया जाऊ नये
म्हणून आणि त्या संस्थेच्या नियमानुसार आपल्याला काही सोयी
उपलब्ध होतात म्हणून, उदाहरणार्थ, जेवण आणि शरीरसुख .
शिवाय या सोयींचा स्वीकार करण्यासाठी त्याला माझ्या
बाबानी पंचविस हजार रुपये देऊ केले. (P.83)

Saraswati has got bored with such a mechanical and artificial married life. She, therefore wants to come out of this dull, unchanging, monotonous married life which is devoid of real love.

Rita and Sangita (her younger sister) are educated and both of them are earning money. Both of them have the same thoughts and ideas about marriage. They wish to marry, but it should not be according to old and out dated social customs which make woman dependant like a parasite

on her husband. They want to transcend these social customs. They want freedom, love and independence in their marriage. Therefore, Rita continues her love affair with Salvi without marriage. Sangita too, doesn't want to chain herself in marriage unless there is love, freedom and economical independence. Both of them, especially Rita is very free about her ideas of marriage. She doesn't believe fully in marriage. Hence, for her, marriage is of less importance. She doesn't like to be chained by marriage. She is bold enough to continue her physical relations with Salvi without marrying him.

Rita makes fun off the marital man-woman relationship through the image of 'yoked bullocks' in the following manner :

बैलाना बुध्दी असती तर ते मानेवरील जू झिडका न
नक्कीच उघळले असते, शेजारच्या कुरणात
चरायला. बुध्दी नाही म्हणून एकमेकांची जीवघेणी
संगत आणि रहाटगाडगं नाकारत नाहीत. (P. 8)

She has clearly pointed out the limitations of marriage. Ironically she has described married husband and wife as dull. For her such companionship is very horrible. Moreover, those who are not intelligence, accept this cycle of marriage and behave very mechanically without any love and emotions. Rita also, points out the dependant nature of woman in the male dominated society when she says :

घर कोणाचं हयावर कितीकांची जीवनं अवलंबून असतात.
सुशीलेला साळवीनं बायको म्हणून घरात घेतल्यावर तिला

दुसरं घर उरलं नाही. वडिलांच्या घरातून तिचं नाव
खोडलं गेलं. आणि साळवीच्या घरात ती
साळवीच्या मताप्रमाणे जगायला शिकली. (P.17)

The relationship of husband and wife therefore, makes woman dependant upon husband, makes her to obey him and accept all the responsibility laid down by husband silently.

(b) **LOVE** : Love is one of the tenderest emotions for which both man and woman aspire. It has different shades of meaning. For some, love is physical union whereas a few think, love is a union of two souls. In the Indian context where the male dominated society is in existence, love has a minor place in marriage and even in the relationship between husband and wife.

Frank and open love between a young man and a woman is looked down upon by society as unlawful and immoral. Even their speaking together in public places makes society suspicious about them. The idea of love from the point of view of the Indian society, is directly connected with sex. Hence the society looks down upon love narrow mindedly. In fact, it is love which can cement the relationship and friendship between man and woman, husband and wife. People believe that once man and woman are married, love is naturally created between them. In reality, it doesn't happen. Therefore, in society there are many men and women who even after their marriage choose their secret friends of opposite sex and try to get love outside marriage. Both the novels of the present

study, throw light upon two artificial types of love :

- i) Love between husband and wife
- ii) Extra marital love

That Long Silence presents a mechanical and artificial type of love between husband and wife. The idea of love is connected with marriage. In fact, Jaya the protagonist of the novel is a writer and an educated woman. She has her own world and ideas about love. But after her marriage with Mohan, all her ideas are shattered into pieces. In their relationship there is no love. Their behaviour is very much mechanical with each other. Mohan is more interested in job and in earning money than in Jaya. One of the reasons for such a situation is, in the way in which her marriage is fixed with Mohan. When she is just of marriagiable age, her brother and uncle went to see Mohan, enquired about his job and financial condition, and that's all. They find all this satisfactory and then Jaya is engaged with Mohan. She has not seen his behaviour nor known anything of his ideas about marriage, love and wife. She has not got any time even to think about relationship with 'a pair of bullocks yoked together', who do all their works mechanically within certain limits. Jaya tries to analyze their relationship which is rather artificial and mechanical in the following way :

... I can 't distance myself from us and what happened to us, however much I would like to do so. A pair of bullocks yoked together A clever phrase, but can it substitute for the reality? A man and a woman married for seventeen years. A couple with two children. A family some what like the one caught and preserved for posterity by

the advertising visuals I so loved.
But reality was only this. We were
two persons. A man. A woman. (P-8)

This clearly points out lack of love and true understanding between them. As she has been hammered by her parents and Vanita Mami repeatedly, she looks upon her-self as a sheltered and dependant woman. It is neither love nor her attraction towards her husband that makes their relations sound. In fact, it is the image of husband as 'sheltering tree' which is more important for her safety. She points out realistically :

... A sheltering tree. Without the tree you're dangerously unprotected and vulnerable. This followed logically, and so you have to keep the tree alive and flourishing, even if you have to water it with deceit and lies. (P • 32).

Therefore, wife may have love or may not towards her husband, she must take much care of him. It is in fact a sense of burden on her mind. The other women characters in the novel like Kusum, Vimala, Vanita Mami, Mohan's mother etc. are of the same mould.

Even men characters like Mohan and Ramu Kaka don't think it necessary to have love between husband and wife. They are of the opinion that when marriage is arranged one, traditional love naturally follows marriage. A wife is then, the property of her husband, whether he loves her or not. His legal authority over wife is more important than anyother thing. Therefore, between Mohan and Jaya

there is no open discussion or exchange of love at all.

While explaining the difference between love and sex
Jaya says :

... love is a myth, without which sex
with the same person for a life time
would be unendurable. (P.97)

That's to say, love is the most soft and tender emotion
which brings husband and wife sexually together
satisfactorily. If there is no such love, there is no joy
in the acts of sex.

In Rita Velinkar Saraswati, Rita's friend, who is
married with Sundaram, has the same experience. They
don't have love at all. Their coming together is only a
fulfilment of the physical needs and to extend their
family. It's all mechanical. Her husband wants money and
money only. He has no interest in love. In his world of
business she has no place at all. He is not an emotional
and a sensitive man. He is very much practical man. In
practicality he knows there is no room for emotions like
love and affection. Therefore, Saraswati's relationship
with her husband is very dull, unwanted and mechanical.

The love between Rita and Mr. Salvi is rather
different. Salvi is a married and middleaged man. He has
his wife and a young son and a married daughter. But he
has no love for his wife Sushila. He has married her only
because her father promises Salvi to send him to England
for his higher education. It's only an adjustment and not
at all love. In Rita who serves in his office, he finds a

true company of love. Though Rita is young and unmarried girl, she has a lot of confidence in herself. Moreover, she is not depended on anybody for money. In fact, it is Rita who spends all her money on her sister's education and marriage and on the life of her parents. She hasn't got any time to think about her marriage. In the meanwhile Salvi has fallen in love with her and due to his help and sympathy towards her, Rita is also attracted towards him. She knows very well that Salvi is married. But she is very much confident about her strength and so, she neglects the whole society and bestows herself to Salvi. In the beginning she has a hope that Salvi would marry her. But as the time passes, she comes to know the true hypocritical nature of Salvi. He wants to enjoy her love but doesn't want to accept any responsibility of her. When ^{he} refuses to marry her as he is afraid of the society, she says angrily :

यू बास्टर्ड. माझ्यावर प्रेम केलंस त्याला तू "भानगड" म्हणतोस? गुन्हा
झाला तो. तुला सगळ गुपचुप करायचं होत. मी तर माझ्या आई-वडिलांना,
सा-या जगाला ओरडून सांगितलं असतं तुझ्यावर माझं प्रेम आहे म्णून.
तुझ्या बायकोनं घटस्फोट दिला नाही तर तुझ्याशी मी बिनलग्नाचा संबध
ठेवायला तयार आहे. पण तुझ्यात कुठं आहे ती हिम्मत? मला
गटारातल्या उंदरासारखं जगायला भाग पाडलंस. अजूनही तुला
गटारातच मिटल्या डोळ्यांनी "मजा" मरायची आहे.... (P.45)

Her repentance and helplessness about her love with Salvi is clearly seen. She is tired of such a hidden and secret love. She has courage enough to fight against the society. She is ready to accept any danger or problem created through their relationship. She knows that Salvi is deceiving her. On the other hand, Salvi tries to calm down her and

console her by saying :

... विवाहाबाहेर अनेकांनी प्रेम केलंय, अगदी खर प्रेम,
कदाचित विवाहात आढळायचं नाही इतकं, पण अशा
प्रेमाला जगात स्थान नाही, ते आपल्या समाजरचनेच्या
विरुद्ध आहे. पुराणातल्या गोष्टीपासून ते अगदी आधुनिक
कथापर्यंत बघ - विवाहाबाह्य प्रेमात दुःखच जास्त
असतं....(P,45)

Salvi tries to frighten her by saying that such extra-marital love is against social morality. Society doesn't approve of such type of relationship. Moreover, there is more sorrow than joy in such love. Salvi is taking undue advantage of her free and independent nature.

She thinks about it rather seriously and explains the relationship between a free, an educated, married and serving woman and a man especially married man. She thinks :

... स्वतंत्र बुद्धीची अविवाहित बाई म्हणजे कुणाबरोबरही
झोपणारी बाई हे अनेक पुरुषांच्या (खास करून विवाहित
पुरुषांच्या) मनातलं एक समीकरण असतं. (P.48)

This statement clearly points out the general tendency of man about unmarried, independent woman. Hence, Rita tries to persuade Salvi to marry her; but when he firmly refuses, very boldly, she says that she is ready to live with him even without marriage. But in comparison with her, Salvi is very much timid and coward. He refuses this also, and so, finally Rita decides to continue their relationship only as an adjustment. In this society man is allowed to have such a relationship, but a woman is strictly prohibited of it. Her such love is called immoral.

SEX : Sex and love are the two sides of the same coin. Without love sex is unenjoyable. It would be mechanical and artificial. Sex is concerned with the union of man and woman on the physical level. It is necessary for the continuation of society. This is a biological function of body. It is a physical need of human being. But if the acts of sex don't have any love and passion, they will be useless, mechanical, uninteresting and finally unwanted. Love is precondition for the union of two souls at the emotional level. Before marriage every man and woman imagines various wonderful ideas of sex. In the Indian society sex is supposed to be the most secret thing in the life. Nobody, neither husband nor wife speaks openly and frankly about sex. Even to speak about sex is being supposed sinful and immoral. And hence, Jaya can't enjoy her sexual relations with Mohan. It is all cold, prosaic, and dull. Jaya has already imagined that after marriage, they would have love first and then sex. But with Mohan it's only sex; love is neither before nor after marriage. While commenting up on their sexual relationship in which all her feelings of love and sex are suppressed she says :

... In any case, whatever my feelings had been then, I had never spoken of them to him. In fact, we had never spoken of sex at all. It had been as if the experience was erased each time after it happened, it never existed in words. The only words between us had been his question, 'Did I hurt you?' and my answer, 'No'....(P.95)

Being a woman Jaya can't talk about sex with Mohan, though she wants to speak. She thinks what Mohan will think of her about such talking immoral? frivolous? or sinful? Therefore, she goes on responding him very coldly whenever he needs her. It becomes a regular routine and hence she loses all her interest in the acts of sex. She is tired of such sexual life about which she says :

...I'd begun to think that my need was now less, I could stay apart from him without a twinge, I could sleep with him, too, without desire. (P.96)

Such a cold sexual love with her husband, has suppressed all her feelings and longings of love. They can't get the proper expression in Mohan's company. But in the company of Mr.Kamat-their neighbour, she finds herself flourished. Kamat is a very frank man. His free and open discussion about any topic, attracts Jaya and the things she had never spoken about even with her husband, she tells Mr.Kamat. She feels a great relief and happiness in his company. She is expecting, fruitlessly, such frank behaviour from Mohan. But Mohan has never shown such a frank love. She describes one of her sexual relations with Mohan in the following words :

... we had never come together,
only our bodies had done that.
I had begun to cry then,
desparingly, silently, scared
that I would wake Mohan up,
trying desperatly to calm
myself. (P . 98)

It clearly suggests that Jaya is not at all happy in her sexual relation with her husband. Here, in this case also, she has to surrender to the dominance of her husband. If she demands something more, she is afraid, Mohan would misunderstand her. It would hurt his ego. It would perhaps, challenge his authority. And therefore perhaps, it would create some impediments in their daily life also. Hence, Jaya keeps quiet and silent, suppressing all her sexual desires by responding to his cold and dull call in the same cold and dull way. Although Mohan is educated, he doesn't think it necessary to speak about sex and love openly with his wife. He is of the opinion that as he is married with Jaya, he has got the license of making sexual acts with her. Hence, he is rather negligent and careless about them. He thinks it quite natural, and so, it is not necessary to speak about them.

In her sexual relations with Salvi, Rita is very free and frank. Although she is unmarried and Salvi married, she is bold enough to continue her sexual relation with Salvi. She is not afraid of the society and her family too. She expects the same response from Salvi too. But Salvi is a hypocrite and a man of double standard. He wants to enjoy Rita's company on the one hand and he is not ready to leave his wife, children on the other. Not only this, but he has no daring to express his love publically. He wants to do it all within the four walls of the room. Outside the room, he wants to

pretend that they are only friends. When Rita purchases new flat, she hopes that Salvi would be very happy and would live with her freely. When she tells him about her plan of living together in the flat, he is shuddered from tip-to-toe. He tries to escape from this trap. He tries to explain further that their relationship is not legal. It is against the social ethics. At this, she becomes very angry and very firmly, and clearly she asks Salvi :

... "मला काय करायचंय ते सध्या तुझ्यावर अवलंबून आहे. मला स्वच्छ जगायचंय. तुझ्यावर माझं अतोनात प्रेम आहे. ते मी मोकळेपणानं दाखवू शकणार नसले तर... तर तू तुझ्या मार्गानं जा आणि मग मी बघेन काय करायचं ते. (P. 43)

Rita is tired of such secret relations with Salvi. But as she doesn't get any hopeful response from Salvi, she makes up her mind to take revenge up on him, she continues to make friends with other men and keeps sexual relations with them for making him jealous of her. She has therefore, different experiences of different men; and finally she comes to the conclusion that all men are the slaves of sex and want to show their dominance over women. Hence, after her medical treatment in the hospital, when she comes home, finding no other alternative to Salvi, she allows him to visit her flat. All her freedom, education and independence has failed to be successful in case of her sexual relationship with men.

Being a middle class woman, many social and moral

restrictions are to be experienced by Rita. She has to control herself. But Rita's aunt Inna criticizes this typical middleclass pretentious attitude of love and sex. She remarks :

"...मी एका पुरुषाशी संबंध ठेवला पण त्याच्या बरोबर मिजाशीने पाट्यांना गेले, परदेशांचा दौरा केला, सिनेमा-नाटक पाहिली. माझा पुरुष वरच्या स्तरातला होता. राजा होता. सिंह होता. तू शोधलास एक मध्यमवर्गातला छोटासा उंदीर. काळोख्या बिळा-बिळातून कसलं करणार प्रेम तुम्ही...." (P. 52)

This clearly shows different opinions about sex, between the rich and middle class. Middle class is crushed under various social, moral and traditional restrictions. It can't come out of this circle. Women have to play a negligible role accepting without complaint, the superiority and authority of men.

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