CHAPTER II

Love: Patterns and Process

Novelists in the eighteenth century portrayed their heroines as being mostly steadfast in love. In the nineteenth century, Emily Bronte's heroine in Wuthering Heights loved one man and married another. However, she was not physically tainted until the end. Romantic or physical love for a man other than one's husband was considered immoral. Hardy was the first to look at woman's sexuality from a realistic point of view and present her love pattern on a par with that of man (Page 38).

Premarital and extramarital relationships were avoided in fiction since the origin of the novel in Tamil. Only in the latter half of the twentieth century, extramarital relationships were discussed "fully" by Jayakanthan and "slightly" by his contemporary Janahiraman in fiction (Kailasapathy 53).

The usual love pattern in Hardy's novels is "a man in love with two women and a woman in love with two men" (Lerner and Holmstrom 44). Being a heroine-oriented novelist, Hardy considered love to be "woman's whole existence" (Cecil 31). All the five selected novels of Hardy describe woman's love and the suffering or joy resulting from it. In his early novels, he "felt
constrained to give a happy ending” because of the kind of reading public he was writing to (Page 39). His innate tendency, however, was towards tragedy. He said:

The optimistic “living happy ever after” always raises in me a greater horror by its ghastly unreality than the honest sadness that comes of a logical and inevitable tragedy. (qtd. in Lerner and Holmstrom 92).

The later novels exhibit a moral depravity both in men and in women, which, coupled with the tragedy of the heroines, makes his stories gloomy.

The usual pattern in Jayakanthan’s selected novels is one woman in love with more than one man. He too is a heroine-oriented novelist since he considers “woman capable of more love than man” (Sunday Dinamani Supplement 5). He did not subject his heroines to undue suffering. He felt pity for the women of his day, who were struggling between the traditional morality of the male-dominated Tamil society and their eagerness to form new relationships based on modern ideas of love and life (Venkatsaminathan 121). About modern sex relationship, S.Subramanian opines that

in a capitalist society, in which industrialization necessitates equality of man and woman in every walk of life, minor lapses in
the moral life and chastity of woman should not
be taken into serious account. (141)

This researcher aims to discover how woman falls in
love from an analysis of the love patterns in the selected
novels. The love patterns in Hardy's novels are discussed
against the tragic background of the heroines. Those in
Jayakanthan's novels are analysed in the light of the
heroines' struggle to come out of the clutches of
traditional morality and their eagerness to establish
modern sex relationships. Part I of this chapter deals
with the patterns of love, and Part II the process.

Part I

Love: Patterns

Hardy weaves his love stories with a lot of
variations of tone and emphasis, though the love patterns
are similar (Ellis 264). He uses premarital and
extramarital relationships to effect these variations. He
resorts to chance and society's double moral standard to
bring out the tragedy of his heroines. For instance, the
lovers who reject the heroines realize their mistakes too
late (Knight and Angel). They do not forgive heroines for
lapses of which they themselves are guilty (Fitzpiers and
Angel). However, the heroines are responsible for their
misery mainly because of their first blind choice (Duffin
45). When the heroines take the upper hand (Fancy), they
cause sufferings to their lovers. But this is true of his early novels only. In the later novels, the heroines suffer because of the cruelty of their lovers (Knight, Fitzpiers and Angel). In this part of chapter II, the love patterns in the selected novels are analysed against the background of the sufferings of the heroines owing to their nature and their first blind choice or both.

Fancy Day in *Under the Greenwood Tree* had three lovers simultaneously. Dick Dewy was overwhelmed when he saw her for the first time (UG 38). He noted Mr Shiner being fond of her (UG 56). The young Vicar Maybold felt attracted to Fancy when she attended the Melstock church (UG 45-46). Ellis says:

[Dick] is [...] jealous of a certain Mr Shiner, farmer and churchwarden [...]. The Vicar himself, Mr Maybold, had been attracted by the fresh charm of that "bright little bird," as Hardy calls her. (238)

Fancy's attitude to each of them was undecided in the beginning. She encouraged Dick asking him on one occasion to dip his hand along with hers in a basin, and they "paddled together" (UG 117). While she was dancing with farmer Shiner, she encouraged him with her spirit and smiles (UG 56). On another occasion, she complained that
the Vicar was not visiting her as often as she wished (UG 119).

Fancy's fickleness persisted till the end. After she had been engaged to Dick, she accepted Maybold's proposal, though she revoked it the next day. As soon as Dick and she were married, they decided that they should have no secrets between them. At once, she remembered a secret, which she could not reveal (UG 222). Fancy, thus, remained capricious, childish and emotional throughout (Cunningham 84).

The pattern, therefore, is one woman's relationship with three men.

Dick was one among the ingenuous countrymen in Hardy's fiction [the others being Gabriel Oak, Stephen Smith and Giles Winterborne] who were ill-treated by their women and duped by their women's lovers. In Under the Greenwood Tree, the first of his published novels, "the discordant undertone is present beneath the reassuring surface of marital harmony: Fancy's very promise conceals a deception" (Page 39). This dissonance was to gain in intensity in novel after novel.

The first man in Elfride Swancourt's life in A Pair of Blue Eyes was Felix Jethway, "a youth whose place [Stephen] took" (PB 237). The third man was Elfride's
lover Knight. Finally, she married Lord Luxellian who was "heart-broken" at her death (PB 370).

Elfride encouraged Jethway neither by look, by word nor by sign. When she fell in love with Stephen, she came under the impact of novel emotions, which made her tremble (PB 54). But a mere season in London under the tutelage of her step-mother had so changed her mind that Stephen's courtship of her seemed a thing of the past, and failed to satisfy her emotional self. She began to long for a mature man's love (PB 147). As for the third suitor Knight, "she looked up and adored [him]" (PB 239).

Manford sums up the pattern as follows:

Although the structure underlying the plot of *A pair of Blue Eyes* is that of a succession of suitors for one girl (Felix Jethway, Stephen Smith, Henry Knight, Lord Luxellian and ultimately Death), the action of the book is essentially concerned with the love triangle of Elfride Swancourt, Stephen Smith and Henry Knight. (xii-xiii)

Knight inflicted unmerited suffering on Elfride owing to his unnatural preference for "untried lips" (PB 285). He had a peculiar desire to be the first man in a woman's heart (PB 186). Ellis says that
her eager and delicate instincts, her sweet hesitations, her clinging tenderness has a charm for the memory, which no other of Hardy's heroines possesses in so great a degree. (242)

Elfride was not wicked when she gave up Stephen. She had believed that she was in love with him, and so she allowed herself to be kissed by him. She made an attempt to run away with him in vain when her father was against Stephen's courtship of her. During her separation from Stephen, she was attracted to Knight. Her rescue of Knight from the precipice overlooking the sea became the turning point in her life. She found out that she had not loved Stephen as much as she loved Knight. But Knight started nagging her when he came to know that she had had a suitor, whom she had allowed to court her. He left her for no mistake she had committed. She agreed to marry Lord Luxellian only at her father's insistence. She never really overcame her love for Knight, and finally, she died of unrequited love. She was the first of Hardy's heroines to die. Elfride's sufferings at her lover's hands were overwhelming. Thus this novel marks the departure of Hardy's narrative art from rural happiness for good.

Both Thomasin and Eustacia in The Return of the Native loved Wildeve and Clym at one time or another. Wildeve called Thomasin "a pleasing and innocent woman"
(RN, 60), and married her. He preferred Thomasin only because Eustacia had treated him "cruelly" (RN 81). After her husband Wildeve's death, she had a fleeting love for Clym. But Clym became an itinerant preacher, instead. She was only too grateful when Diggory came forward to propose to her.

Eustacia is, however, the heroine of the novel. Against the innocence of Thomasin is poised the rebellious spirit of Eustacia (Ellis 249).

Eustacia confirmed Wildeve's love for her when she said that he could not keep away from her however hard he tried (RN 81). Then came Clym professing his inordinate passion for her.

But Eustacia's heart never seemed to be touched by either man deeply. "To be loved to madness" was her one desire (RN 66). She sought it as a relief from the pain of having to live in the heath. She idealized Wildeve "for want of a better object," and "the advent of a greater man" in Clym's person turned the scale in favour of Clym (RN 68). When her love for Clym did not serve to save her from her loneliness, she gave him up. It was only in an effort to escape from the heath that she agreed to run away with Wildeve. Afraid of slander, she committed suicide. She had no real love for any one but an "abstract desire for love" (Ellis 248).
The Spectator, 8 Feb. 1879, rightly describes the love pattern as follows:

Eustacia’s inability to tell whether she really loves her husband or not, whether she really loves Wildeve or not; and Wildeve’s inability to tell whether he really loves his wife or not, whether his passion for Eustacia is nothing but jealousy of another man; and death which overtakes them both when on a doubtful errand, concerning which neither of them is quite certain whether it is to be innocent or not [...]. (Lerner and Holmstrom 46)

Norman Page opines: “In The Return of the Native, Diggory loves Thomasin, who marries Damon Wildeve, who is loved by Eustacia, who nevertheless marries Clym Yeobright” (40). All the same, The Atheneum, 23 Nov. 1878, discovers the pattern as Eustacia’s love for two men and Wildeve’s love for two women, “the man and the woman being both selfish and sensual” (Lerner and Holmstrom 44).

Eustacia’s tragedy was complex while Elfride’s was simple. Elfride loved Knight soulfully. When her love was not returned, she withered away. Eustacia did not die of unrequited love. She had “an agonizing pity” for herself that she “ever was born” (RN 197). She thought that she was born for better things (RN 200). When she
was unable to induce her husband Clym to take her to Paris (RN 249), the only course open to her was an elopement with Wildeve, which, however, she was not bold enough to undertake. Page says:

Hardy fights shy in this novel, however, of following through the situation he had created: at this stage he lacks the courage [...]. Eustacia’s flight with Wildeve ends not in adultery but in death. (40)

Eustacia was caught between her desire for royal life and the reality of the oppressive Egdon Heath. At every point, her heroic struggle to escape from it miscarried. She had the pride of a queen. When her husband had failed her, she was cowed into deciding to escape from the heath in Wildeve’s company. At the last moment, the ignominy of having to do so compelled her to commit suicide. Thus Eustacia was Hardy’s first full-fledged tragic heroine.

Grace in The Woodlanders had two men in her life. Giles Winterborne adored the very ground she walked on (TW 15). His childhood love for her had not died out. Dr Fitzpiers felt attracted to her for her beauty. In the moonlit forest, where the village girls were running as part of a ritual to have a fore-knowledge of their would-be husbands, Dr Fitzpiers was induced by Grace’s step-
mother Mrs Melbury to step forward forestalling Giles and catch Grace (TW 113).

Grace had a soft corner for Giles right from her childhood. Her education prevented her from thinking of him as her would-be husband. After the moonlit scene in the forest, she was sure to fall in love with Fitzpiers (TW 125). She had begun to look for some man suited to her in terms of education and fashionable living. Fitzpiers appeared to be her ideal lover in every respect (TW 131).

The love pattern in this novel is that with Grace between Giles and Fitzpiers.

The Woodlanders was a turning point in Hardy’s career as a novelist. Page says, “It is in this novel that Hardy’s [...] rejection of the happy ending is asserted” (40). Sexuality plays a greater role here than in the previous novels. Kramer says:

Giles resists sexual passion, and Fitzpiers camouflages it [...]. Grace’s sexual urges, which grow in intensity through Hardy’s successive revisions to the novel, are in all versions imaged through a “tearfulness” and “intoxication” of brain, the significance of which Victorians would have recognized at once. (xiii)
Her sexual forwardness in her early girlhood "when her mouth was somewhat more ready to receive a kiss from [Giles] than was his to bestow one" (TW 133), her "indescribable thrill" in Fitzpiers's nearness (TW 97) and her open invitation to Giles to the lonely hut at night saying, "I don't mind at all [...] whose wife I am, or whose I am not" (TW 221) exhibit a moral depravity in this novel darker than in the previous ones.

Fitzpiers's clandestine relations with Suke Damson and Felice Charmond crossed the boundaries of social mores. The resultant misery in Grace's life was ineffable. Though Grace and Fitzpiers were united at the end, there was deep sorrow at the death of the innocent Giles. The uncertainty of Grace's life with her wayward husband Fitzpiers was predicted by the hollow-turner thus: "At present Mrs Fitzpiers can lead the doctor [...]. She's got him quite tame. But how long 'twill last I can't say" (TW 275). Page points out the unrelieved gloom of the novel:

With The Woodlanders Hardy has reached a point in his fiction--and it is to prove a point of no return--at which true love is inseparable from disappointment and heartache. (41)

Though the heroine rejoined her husband, the general atmosphere of the novel is more tragic than Hardy's
previous ones owing to Giles's death, her own sufferings at her separation from her husband, and the popular misgiving about their reunion.

The heroine in Tess of the d'Urbervilles was fated to be seen by the wrong man and raped. Her sexual attraction induced her rapist Alec to follow her even when she had started for her parents' house. His love for her did not wane until he died. When Angel met her at Talbothays dairy, he at once felt attracted to her. He loved her for "her soul, her heart, her substance" (TU 190).

Tess was tempted by the rich Alec's sexuality, and she surrendered herself to him though she did not love him (TU 94). When she had fallen in love with Angel Clare and married him, he came to know for the first time in his life "what an impassioned woman's kisses were like upon the lips of one whom she loved with all her heart and soul, as Tess loved him" (TU 218).

The love pattern in this novel is "the strong but simple triangle of relationships" (Page 41).

There was unrelieved misery in the life of Tess since her rape. Seduction and betrayal, adultery and a shameful pregnancy form the tragic background of the story. The death of Tess's baby and the refusal of the clergyman to permit it a holy burial take the novel to the height of tragedy. Tess was forced to forsake conventional morality
by overwhelming difficulties. Hardy stated: "it is but a simple transcription of the obvious that she should make reparation by death for her sin" (qtd. in Lerner and Holmstrom 92). But hers "were not sins of intention but of inadvertence" (TU 400). Therefore her punishment was undeserved.

Tess’s endless sorrow and her irresistible energy in the face of it have made the novel “a timeless tragic vision” (Stonyk 213).

Hardy’s heroines encouraged more than one man each. They were guilty of the exhibition of physical love in terms of kisses and embraces to suitors not selected. Fancy had three suitors while Elfride had four. Eustacia, Grace and Tess had two each. Though Under the Greenwood Tree and The Woodlanders ended happily, Fancy’s fickleness and Grace’s sexuality contributed to their tragic atmosphere. Page says:

Hardy’s presentation of love and sex has travelled all the way from the romantic idyll of Under the Greenwood Tree to a realistic diagnosis of animality, frustration and disillusion [in The Woodlanders]. (86)

The tragic note that Under the Greenwood Tree inaugurated gained in intensity through the rest of them to reach its culmination in Tess of the d’Urbervilles.
Jayakanthan views problems of sexual relationships as "not merely those of the bed-room but of the entire society" (Rishimoolam 8). He approaches these problems from woman's point of view. He discusses woman's sexual aberrations before and after marriage not with the intention of bedraggling her but only to portray her as honourably as possible (Sunday Dinamani Supplement 5). In the selected novels of Jayakanthan, the heroines love more than one man each. His heroines are caught between social controls that crush them and the demands of nature (Vedasahayakumar 17). His approach is one of seeking solutions rather than portraying sorrow for its own sake. So, there are no deaths in the selected novels. Obviously, his intention has been to justify the sexual life of the ordinary woman since he believes that "if woman is bad, man alone is responsible" (Sunday Dinamani Supplement 5). He bemoans society's antagonism towards women who fall in love (K.S.Subramanian 215). He discusses new relationships on the basis of modern values (Venkatsaminathan 121). This part of Chapter II analyses the love patterns involving the heroines against the harmful social background and the resultant misery for them.

The famous lawyer Mahalingam in Parisukku Po, who had led a bachelor's life until fifty, was amorously affected
by the advent of Lalitha (PP 137). After they got married, Sarangan fell in love with her so deeply that he felt he could transform his dreams into realities if only she was with him always (PP 221).

Lalitha’s respect for Mahalingam was so much that she called him “not a man but a god” (PP 136). He had steadied her life by marrying her when, forsaken by her brothers, she was leading the life of a fallen woman with any man handy without ever believing or loving any one (PP 132). When she met the Paris-returned Sarangan, the force of unbounded emotion, not experienced hitherto, of a young woman falling in love for the first time confused her (PP 215).

The love pattern in this novel is a simple triangle with Lalitha between her husband Mahalingam and her lover Sarangan.

It was a great honour for a woman like Lalitha to marry the respectful freedom-fighter Mahalingam. When, in the name of love, she transgressed marriage morality, it was natural for critics to see no other meaning in her affair with Sarangan than an immoral vagary. They think that Sarangan made use of the sexually wavering Lalitha to satisfy his sex hunger (Krishnasamy 35). They refuse to recognize the heart involved in Lalitha’s love for Sarangan. They suppose that a woman, once married, should
not flout marriage morality. This conflict between traditional and modern approaches to love and sex become more pronounced in Jayakanthan’s later novels.

Extramarital relationship was the cause of Lalitha’s misery. She became ungrateful to her husband, who had rescued her from perversion. Nor did her romantic love for Sarangan bring solace to her. Thus she was caught between tradition and modernity. Until the very end of the novel, she was unable to free herself from either. The resultant misery gave her no peace.

Prabu in Sila Nerangalil Sila Manitharhal said to Ganga, “Of all the women I have met, you are my only friend, philosopher and guide” (SN 281). He told her that, if she had not been with him, he would have committed suicide (SN 326). Ganga’s old uncle Vengu was a worse woman-hunter than Prabu who had raped her in his car. In the garb of a grandfather cuddling his grand­daughter, the old man behaved like a low fellow (SN 54).

Ganga’s opinion about her love for Prabu was that, while for many people love blossoms like poetry and matures into sexual relationship, hers began in an accident of low bestial lust, and turned into honourable friendship, and then into love (SN 276). When her brother turned her out of her house, she was completely helpless. Her mother said that she would drown her in the sea.
Vengu uncle alone came to her rescue. He educated her and placed her in a job. In return for his help, he expected her to be his concubine. She decided to tame the tiger that he was (SN 55).

The pattern in Sila Nerangalil Sila Manitharhal is Ganga’s love for Prabu on the one hand and her gratitude to her uncle on the other.

Sila Nerangalil Sila Manitharhal is a social novel rather than a tragedy: it discusses the cultural practice of chastity and its loss injuring the matrimonial prospects of the affected girl. The story to Jayakanthan’s liking is not the novel Sila Nerangalil Sila Manitharhal but the short story “Agnipravesam” (S.Subramanian 122). Rasu observes that, to the readers of “Agnipravesam,” who were dissatisfied with Ganga hiding the loss of her chastity from society, Jayakanthan’s reply was that if she was subjected to slander as a punishment, she would be frustrated, indifferent and independent of tradition (Krishnasamy 53).

Thus on the one hand, the readers expected Ganga to suffer for her loss of chastity. Jayakanthan, on the other, appealed through his heroine to the readers for a change of their outlook on the loss of chastity. Ganga’s sufferings resulted from tradition, which denied her a normal married life. Until the end, she was unable to
free herself from the stranglehold that tradition had on her.

Kalyani in *Oru Nadihai Nadaham Parkiral* had two men in her life. Her guardian Annasamy openly asked her to cohabit with him since society considered them to have that sort of relationship (ON 74). Ranga fell in love with her when he had met her a few times. He had not believed that he could fall in romantic love with any woman. It was for the first time that he had ever fallen in love with any woman, though he was a widower (ON 194).

Kalyani thought that the idea of her cohabiting with Annasamy was acceptable to both (ON 78). However, she expressed her inability to do so because Ranga had forestalled him. When she saw Ranga for the first time, she wanted to meet him and talk to him. She had never had such a feeling towards any other man before (ON 83).

The pattern, therefore, is the triangular relationship involving Annasamy, Kalyani and Ranga.

The past and the present, tradition and modernity, in *Oru Nadihai Nadaham Parkiral* are juxtaposed. Kalyani's mother was a Devadasi [Devadasi system was a social custom. Women of a particular caste were deemed to be servants of God. They remained unmarried. But in reality, the Devadasi system was legalized prostitution]. In days when everybody had considered the Devadasi system
to be normal and just, her mother had led an honourable family life. But in her own time, when all the people considered it shameful and wrong, she was unable to have an honourable family for herself. That she was not an innocent virgin either (ON 78), and that she was an actress in addition made her decide that she had neither the character nor the desert to have for herself a family and children (ON 76). She thought that it was enough if she lived a life of honour in society and joy to herself (ON 82). She was fortunate to marry Ranga, who was a gift to her honesty.

Nowhere in the novel is there a word criticizing Kalyani for getting married decently after "her shameless life in the past" (ON 82). Jayakanthan, thus, presents a woman of modernity as against the Ganga of Sila Nerangalil Sila Manitharhal, whom tradition almost destroyed for the loss of her chastity. The misery that Kalyani faced in her married life came not from the traditional society but from her husband's misunderstanding that she did not love him as much as he loved her (ON 201). This is the first of the selected novels in which the heroine completely escaped from the misery that tradition caused, and formed a modern sexual relationship in marriage.

Malathi in Ovoru Kooraikum Keele had two men in her life, too. Raju loved her though he was a married man
Shivagurunathan expressed his preference for her when he said, "When we live under the same roof, there will be love, truth and honesty between us" (OK 82).

Malathi’s father was not able to secure a groom for her because of his poverty (OK 36). Hence she decided to be Raju’s keep. When she had yielded herself sexually to him for the first time, her hair stood on end; and her body shivered whenever she thought of that joy, though her conscience pricked her saying that it should not have happened (OK 39). Though Raju was someone else’s husband, she felt that she had very deep love for him (OK 40). About her liking for Shivagurunathan, she told Pankajam that, since she was not prepared to be a burden to her father any longer, she had accepted her father’s choice with contentment (OK 23).

The love pattern is Malathi’s premarital affair with Raju and her willingness to marry Shivagurunathan.

Jayakanthan comes into full grip with modernity in Ovoru Kooraikum Keele. Malathi chose to remain Raju’s keep for life. Her problem began when her father proposed Shivagurunathan as a groom for her. She readily agreed to marry him. But her conscience questioned the propriety of marrying one man after sleeping with another. She consulted Raju himself about whether she could accept Shivagurunathan as her husband. He magnanimously replied
in the affirmative. Shivagurunathan accepted her without a murmur when she made a clean breast of her guilty past.

Thus the novel is a landmark in establishing modern marriage morality in Tamil literature. The conflict between tradition and modernity resulted in the heroine’s misery. She overcame it by forgetting her past on her teacher Packiam’s advice (OK 75).

Sita in Sundara Gandam was caught between two men. Suhumaran fell in love with her when he saw her beauty shining in the cold blue light coming from inside the refrigerator (SG 17). He at once decided to marry her. After Sita and Suhumaran got married, he watched her and Giridharan closely at the dinner given by him on her birthday. He found out that Giridharan was Sita’s lover (SG 286).

Sita married Suhumaran under compulsion. Suhumaran had paid her father’s debt of four lakh [four hundred thousand] rupees as a price for her. She thought that, if she did not marry him, her father could not drink Scotch, and that her mother would not have her jewels to boast of (SG 90). The depth of her love for Giridharan became evident from the fact that they looked at each other “forgetting to wink their eyes” and became “one with each other” (SG 272).
Thus the pattern in *Sundara Gandam* is triangular with Sita placed between her husband Suhumaran and her lover Giridharan.

Sita was chaste while Suhumaran exemplified free sex. She did not allow him to touch her even after their marriage. "What is wedlock forced but a hell!" says Shakespeare (I Henry VI, 5, 62). In Sita's birthday party, she met Giridharan and fell in love with him. When she discovered Suhumaran sleeping with Meena, who was his mother's nurse, she sought a divorce, and asked him to marry Meena, who was a young widow. He refused to do both. His advice to her was: "Whomsoever you want you can make love to [...]. I will not interfere with your happiness. You should not interfere with mine" (SG 279). Shocked by his immorality, she walked out. Sivapathasundaram opines: "Neither the ceremony of marriage nor the law protects man's morality and guarantees woman's spiritual life" (Krishnasamy 124).

Sita and Suhumaran represented the extremes of tradition and modernity respectively. Her preoccupation with tradition rendered her life miserable. She neither fought for a divorce nor, at least, cohabited with her lover. Jayakanthan did not make any effort to bring about a compromise between the two poles. Suhumaran was a philanderer, and, as such, he went on merrily enjoying sex
with whomsoever he liked. Sita, on the other hand, led a warped single life.

Jayakanthan presents triangular sex relationships in the selected novels. His concern is to free woman from traditional control. Lalitha, Ganga and Sita failed to come out of it while Kalyani and Malathi succeeded in establishing relationships according to modern ideas of love.

Hardy and Jayakanthan portray men and women who love more than one man each. Their heroines are interested in men other than their ultimate lovers and husbands (Eustacia, Tess, Lalitha and Sita). Usually they are not averse to physical contacts like kisses and embraces and even sexual intercourse with lovers not selected (Tess, Lalitha, Ganga, Kalyani and Malathi). Hardy's novels reveal a progression of tragic intensity coupled with moral depravity. Jayakanthan shows how women suffer when they struggle to free themselves from traditional morality in an effort to establish meaningful relationships. However, the sufferings resulting from either morality or society have little control over women's propensity to love more than one man each.
Part II
Love: Process

The heroines in the selected novels of Hardy and Jayakanthan fall prey to temptation by suitors, among whom one each is selected. There is no guarantee, however, that the heroines will marry the selected lovers. Rejection of suitors and selection of one among them tend to pervade all the chosen novels. Though the heroines are fickle, they are sincere in their search for lasting relationships (Ellis 290). Consequently, it is possible to frame a theory of how women fall in love. This part of Chapter II shows how the process in which women fall in love serves to delimit their tendency to be interested in many men each.

Fancy Day in Under the Greenwood Tree kept on vacillating between Farmer Shiner and Dick Dewy first, and Vicar Maybold and Dick Dewy next. While Dick and Fancy were riding, Shiner passed them in his brand-new gig. Fancy's demeanour changed quite suddenly. Dick complained: "Whilst those men were staring, you dismissed me from your thoughts altogether [...]" (UG 136). Fancy consoled him with confessing her weakness for flattery, and declared that she did not love Shiner at all (UG 137).

Dick was unable to induce Fancy to give up Maybold so easily. He complained to his father about Fancy
dismissing him and allowing Maybold to hang up her birdcage (UG 125). Fancy's temptation by Maybold continued until she married Dick (UG 193).

Hardy has portrayed Fancy as a girl of superficial feelings. She, on one occasion, preferred Maybold to Dick just because he carried an umbrella while it was raining (UG 190). She was disgusted with Dick's appearance without an umbrella and wet through (UG 193). She was "a girl whose feelings, though warm, were not deep" (UG 156).

However fickle Fancy was, rejection of suitors and selection of Dick as her lover occurred at the conscious level of her mind. She evinced some sincerity, since, at his coming a little late to their wedding, "'There he is, he is!' cried Fancy, tittering spasmodically and breathing as it were for the first time that morning" (UG 208).

The process of rejection of suitors and selection of the lover is more pronounced in *A Pair of Blue Eyes* than in the other selected novels. Farmer Jethway was not up to the refined Elfride's expectation (PB 77). She did not consider Stephen cleverer than herself (PB 292). He was "but a youth in appearance, and not yet a man in years" (PB 15). She was surprised that he was not able to ride (PB 55). She showed off her expertise in horse-riding, and said:
"See how I can gallop. Now, Pansy off!" And Elfride started; and Stephen beheld her light figure contracting to the dimensions of a bird as she sank into the distance—her hair flowing.

(PB 57)

In their love, "the boisterousness of boy and girl was far more prominent than the dignity of man and woman" (PB 58-59). Hence her father Swancourt rightly judged her emotion when he said that she would get over her "tomfoolery" in time (PB 85).

When Elfride met Knight and talked to him, she admired his cleverness (PB 158). So very different was her game of chess with Knight from that she had played with Stephen that the exclamation in the voice of the third person narrative was, "O, the difference between Elfride's condition of mind now and when she purposely made blunders that Stephen Smith might win!" (PB 165). It was the first time that she went to bed without thinking of Stephen at all (PB 158). She thought that it was infinitely more to be even the slave of the greater man than the queen of the lesser one (PB 216). Therefore Elfride went to the extreme extent of rejecting Stephen in spite of her having got herself physically tainted by kissing him and making an unsuccessful attempt to elope with him, and, in short, of her blighted faith in him.
Thus Elfride’s rejection of Stephen and selection of Knight occurred quite involuntarily.

Eustacia in The Return of the Native did not find Wildeve worthy of her (RN 60). She loved Clym Yeobright because he might have the power to deliver her from the lonely heath (RN 108). She desired “unreasonably much in wanting what is called life—music, poetry, passion, war, and all the beating and pulsing that is going on in the great arteries of the world” (RN 285). Whenever Clym tried to propose to her, she talked of the life that she would lead with him in Paris (RN 177). She was frank in telling him that she had loved another man once and that her love for Clym might be as transitory (RN 197). Thus Eustacia loved Paris more than Clym. He had the doubt whether he was doing the right thing in marrying “one whose tastes touched his own at rare and infrequent points” (RN 200). It is no wonder that, immediately after their marriage, she asked him to take her to Paris. She did not mind how humbly they lived at first, if it could only be Paris, and not Egdon Heath (RN 249). When he was not likely to change his mind, she declared, “Two wasted lives,” and got rid of him (RN 259).

Eustacia knew that many a woman would have been only too thankful for such a husband (RN 285). But she had an inordinate desire for adventures. Her impassioned dance
with Wildeve on the heath was one such act. By long
acquaintance, Wildeve had known that beneath Eustacia’s
outward coolness lay the real depth of passion. He had
not got over his love for her. No sooner did he marry
Thomasin than he began to long for Eustacia. The problems
that had arisen in Eustacia’s married life became an added
attraction for him. As for Eustacia, “Wildeve by himself
would have been merely an agitation; Wildeve added to the
dance, and the moonlight, and the secrecy, began to be a
delight” (RN 264). Her adulterous tendency alone was
responsible for her drift towards Wildeve. When he
suddenly came by a lot of money, she was tempted more.
She asked him whether he would exchange with Clym his
fortune for her. He replied in the affirmative (RN 303).
He tempted her further saying that he would

permanently invest nine thousand pounds, keep
one thousand as ready money, and with the
remaining thousand travel for a year or so."

“Travel. What a bright idea. Where will you
go?”

“From here to Paris [...]” (RN 304)

Of course, she would have rejoined her husband if he had
taken the initiative. But her tendency would not have
allowed her to live in peace with him. When she requested
Wildeve to drive her to Budmouth, his eagerness to help
her was his only motivation to agree. But as time passed, he became aware of promiscuous thoughts overpowering him (RN 373).

Quite suddenly, the superficial frigidity of her person gained the upper hand on the fateful night. Wildeve's "assistance in driving her to Budmouth" seemed to be "of the nature of humiliation" (RN 358).

Thus the conflict in Eustacia was between her superficial "timidity" and "her stronger and more rebellious spirit," says Ellis, and adds:

It is easy to see how hard it was for a woman thus morally featured to be sincere. And it is the cowardice of insincerity more than anything else, which is the immediate cause of her failure in life. (249)

In other words, if Hardy had brought Eustacia and Wildeve face to face in that night, her rebellious spirit would have transcended the pale of marriage morality. It is for this reason that Page accuses Hardy of not having brought the novel to its natural ending: he holds that Eustacia should have eloped with Wildeve (40).

Hence Clym was the suitor rejected by Eustacia. Her ultimate lover was Wildeve as they seemed cut out for each other.
When Giles Winterborne in *The Woodlanders* reminded Grace Melbury of her childhood affection for him, she simply said, "It was child’s tattle" (TW 33). She selected Fitzpiers to be her husband since a doctor was the right man for the educated woman that she was (TW 131). She later on congratulated herself on her selection: sitting as Fitzpiers’s wife at one of the windows of the posh hotel, the Earl of Wessex, and looking down on Giles, who was toiling at the "apple-mill and press," she recollected her childhood preference for him: "She had felt superior to him then, and she felt superior to him now" (TW 133). After Fitzpiers had run away with Mrs. Charmond, Giles took Grace to an old tavern (TW 213). She could not help comparing it with the dignified Earl of Wessex hotel her husband had taken her to (TW 214). Giles had all along been aware of the fact that she was accomplished while he was unrefined (TW 215).

Meanwhile, her advances to Giles had induced him to give her a "long embrace and passionate kiss" (TW 219). Thus she got herself tainted.

After Giles had died for her comfort, Fitzpiers waited on her like a slave for her forgiveness, and finally won her. The incident of the gin reunited them. She allowed herself to be induced by her husband to accompany him to the posh hotel. Her father Melbury and
his men traced her overnight, and saw her “descending round the bend of the staircase, looking as if she lived there” (TW 272).

Thus Grace rejected Giles as a suitor unfit for her temperament and tastes, and consciously selected Fitzpiers to be her lover and husband.

The comely heroine of *Tess of the d’Urbervilles* had so many suitors that “The struggles and wrangles of the lads for her hand in a jig were an amusement to her no more; and when they became fierce she rebuked them” (TU 26). Selection of the right lover took place in her early teens. Angel, who had appeared by chance on the village lea, danced with another girl. At the end of the dance, he happened to look at Tess. He noted in her eyes her displeasure at not having been chosen by him (TU 25). The incident did not leave her mind all through her sad wanderings. She recognized him as soon as she came face to face with him a second time, years later.

Joan sent her daughter Tess to the Stoke-d’Urbervilles because of her poverty. There, her eyes were “dazed” by Alec d’Urberville (TU 94), and so Alec gave her “the kiss of mastery” (TU 67), and deflowered her. When she decided to leave the Stoke-d’Urbervilles, Alec met her and tried to induce her to stay. She
understood his intention and said that she was unable to do so because she did not love him, and left (TU 96).

When she met Angel Clare at Talbothays, she fell in love with him. Her love for him was very deep (TU 232). Her only desire was to be his wife, and then die, if necessary (TU 242). Angel, too, knew the depth of her honest love (TU 243). The Daily Chronicle, 28 Dec. 1891, said: "Tess loved Clare with every fibre of her being [...]" (Lerner and Holmstrom 62). Even after being rejected by her husband Angel Clare for her fall, she had the conviction that their mutual love would bring him back to her. She believed that he was magnanimous enough to do so (TU 324).

Hardy's readers did not relish Tess's second fall. The Daily Chronicle, 28 Dec. 1891, said that Tess's second fall, especially when she did not love her seducer, was unbelievable (Lerner and Holmstrom 63). The Saturday Review, 16 Jan. 1892, opined:

The impression of most readers will be that Tess, never having cared for D'Urberville even in her early days, hating him as the cause of her ruin, and more so, as the cause of her separation from Clare, whom she madly loved, would have died by the roadside sooner than go
back and live with him and be decked out with fine clothes. (Lerner and Holmstrom 68)

Any amount of such critical opinions cannot cancel what the author has written about her in the novel. Taking the text as the guide-book, and accepting her second fall as part of her life as well as her first one, one invariably finds Tess killing her seducer for the restitution of Clare’s faith in her love for him. She said to Angel: “He has come between us and ruined us; and he can never do it any more. [...] It came to me as a shining light that I should get you back that way” (TU 431).

Thus Tess’s selection of Angel as her lover and husband was complete.

Hardy’s heroines were in love either deeply (Elfride and Tess) or superficially (Fancy and Grace). When they were in deep love, they were capable of it on the one hand, and their lovers evinced maturity on the other. Shallow love made them look for things other than love from their men. When women’s love was very deep, separation from their lovers either killed them (Elfride) or made them spiritually dead (Tess). Women whose love was not deep lived on as usual (Grace) or died for reasons other than love (Eustacia). A fickle woman caused her lover endless worry (Fancy). The process by which Hardy’s women fell in love was by rejection of immature suitors
never loved any one [...]. They alone loved me.

(PP 210)

Lalitha influenced the middle-aged bachelor Mahalingam with a subconscious plan (PP 137), so that he made her life meaningful by marrying her. However, he did not give importance to anything other than law and things connected with it (PP 58). When she met the Paris-return Sarangan, she fell in love with him for the width of his heart and the sharpness of his intellect (PP 107). Thus she was awkwardly placed between her godlike husband Mahalingam and her lover Sarangan. When Sarangan asked her whether Mahalingam was not a deity, she retorted, “Should not she who worships a god love a man?” (PP 208). She slept with him in secret.

Lalitha preferred Sarangan for his congenial qualities to her husband, who was unable to appreciate the artist in her. Her husband himself was a suitor rejected. In this respect she resembled Eustacia in The Return of the Native.

Ganga in Sila Nerangalil Sila Manitharhal lost her chastity “willingly, though under a kind of compulsion” (SN 54). Her rapist Prabu said to her:

That was not a rape. What happened in the car was by your consent. The very next minute I knew that you did not like it. But the fact was
shoulder, she jumped in horror (SN 174). At once, he understood her calibre and kept his distance. Ganga hated all men since her fall. She thought: "I cannot love any man hereafter. I cannot think highly of any man. I feel like retching when I think of the nearness and touch of a male" (SN 85). About Prabu, she thought, "I cannot love him" (SN 98). But when she had met him a few times, she began to like him. Soon, it became evident that they "needed" each other (SN 165). She said:

I respect him since he is my man [...]. He respects me as one who lives in prestige though seduced by him. Is it mere respect? No. He has something more for me than this. (SN 192)

As she was falling in love with Prabu, she began to estrange herself from her uncle Vengu and to overcome her inferiority complex. Vengu approached her as usual to stroke her body. She said, "Uncle, speak without touching me" (SN 271). When he did not listen to her, she added, "Thank you for all your help. Now you can get out!" (SN 272).

After her rejection of Vengu, she rejected the groom whom the writer R.K.V. proposed for her.

Meanwhile, she had fallen headlong in love with Prabu. She thought that if she sat near him, looked at
him, and talked to him, her life’s purpose would be fulfilled (SN 379).

Both Tess and Ganga were raped. Tess hated her rapist though she cohabited with him a second time. On the other hand, Ganga fell in love with her rapist though she had never once shared her bed with him after her rape.

Thus though Ganga had lost her chastity, she rejected suitors and selected her rapist himself as her ultimate lover. The reason for her choice was that she thought that, after her loss of chastity had been made public, “it would be prostitution to sleep with any man other than Prabu” (Krishnasamy 55).

Kalyani in *Oru Nadihai Nadaham Parkiral* was not a virgin. Until thirty, she did not think about a private life for herself. When she was unable to bear her loneliness any longer, she decided to choose an honourable man and cohabit with him (ON 82).

Annasamy was devoted to drama. When he proposed to her, she said to him, “If I had known your mind earlier, I would not have written a letter to [Ranga]” (ON 84). Therefore she did not think of him as a lover at all. He was a suitor rejected.

Kalyani was attracted to Ranga because he was in the same field as she. If she was an actress, he was a critic. She admired his intelligence and talent. She
wondered how he was able to see mistakes which none else saw, defects which nobody perceived (ON 30). When he came to watch one of her dramas in order to write a review for a journal, she "gazed at him with shining eyes," which he noticed as he was smoking in the make-up room (ON 98). She wrote a letter inviting him without mentioning her name. Since he also felt attracted to her, he at once divined that the letter had come from her, and visited her.

Kalyani rejected Annasamy since he had been unable to appeal to her sexually. She selected Ranga both for his being in the same field as she (ON 28) and for her having fallen in love with him at first sight (ON 83).

Malathi in Ovoru Kooraikum Keele was a poor girl. She was not particularly interested in marriage. Her father's poverty and her economic dependence did not allow her to live unmarried (OK 36). She wanted, at least, to have the support of a lover after her father. It was in this frame of mind that she responded to the advances made by the unhappily married Raju (OK 36). She thought:

He is a strong, earning man [...] How much love and respect has he for me! He will not betray me. He will not abandon me in trying situations. I can believe him. What else can I believe? (OK 40)
He promised that, if her affair came to light, he would marry her at some temple (OK 38). Hence she "gave herself with full consent" (OK 39).

Her father unexpectedly proposed Shivagurunathan as a groom, whom she at once accepted. When Raju heard her say that she was going to get married, he could neither eat nor work (OK 44). She wanted to get rid of her love for him since she would not be able to live with him in honour (OK 48).

She wanted to know whether she was right to marry one man after sleeping with another. Raju told her to forget whatever had happened between them and decided to forget their affair though it would not be easy for the mind to change (OK 50). Her former teacher Packiam gave her the same advice. Finally, she confessed her guilt to her would-be husband himself. He said, "The fact that you came forward to tell me your past is evidence of your high character" (OK 82).

Malathi is a different heroine from those of Hardy. Bathsheba in Far From the Madding Crowd remarried only after her husband had been killed. Hardy's heroes were not eager to marry fallen women, either. Even the morally unsound Fitzpiers backed away when Grace lied that she had slept with Giles. He approached her only when "he wondered if her affirmation were true" (TW 250).
Shivagurunathan, on the other hand, accepted Malathi even though she had had premarital sex.

Malathi rejected Raju and selected Shivagurunathan not for love but to avoid the shame of remaining Raju’s keep.

Sita in Sundara Gandam was untainted even by her husband Suhumaran (SG 96). Even before their marriage, he had bought her (SG 214). She rejected him as Ravana [the villain of the Sanskrit epic the Ramayana, who abducted Sita, whom her husband Rama rescued after destroying him] though he was her husband. She said, “How could he who grabbed Sita in the name of marriage be Rama?” (SG 214). She did not walk out of his house outright. She called him just a friend (SG 255). Sita’s sexual innocence confounded Suhumaran. Reclining on Meena’s shoulders, he said to her, “Goodnight” (SG 325). Even then, her innocent mind did not suspect anything clandestine between them (SG 325). However, Sita was not unaware of the sexual relationship between man and woman. But sex pleasure for the sake of it did not appeal to her. When Suhumaran’s keep Meena referred to the sexual joy that a man other than one’s husband can give, Sita said that it was no joy but a woman “wallowing in mud” (SG 331).

When Sita and Dr Giridharan met at her birthday party, they fell in love with each other at first sight.
Dr. Giridharan's ideas on literature, society, social relations, medicine, public welfare and politics were "outstanding and acceptable to her" (SG 319). Thus she found out that Giridharan was in every way a suitable lover for her. When Suhumaran refused to marry Meena, with whom he spent his nights, Sita left his house saying, "Unless you marry Meena, I am ashamed to enter your house" (SG 351). But she left as Mrs Suhumaran since he refused to divorce her (SG 352).

Sita did not go to her father's house either. She took shelter under the roof of Ramadas.

Sita rejected her husband Suhumaran and selected Giridharan as her lover for his good qualities.

Two heroines of Jayakanthan (Lalitha and Sita) fell in love with men other than their husbands. One (Malathi) gave up premarital sex in favour of marriage. This shows that love makes some women bold enough to transgress marriage while there are those who forget premarital affairs to get happily married. One heroine (Kalyani) resolved the estrangement caused by her husband's inability to accept her individuality. Women in Jayakanthan selected lovers for maturity (Sita), for tendencies similar to theirs (Kalyani and Sita), and for both (Lalitha and Sita).
A detailed study of the process in which the heroines of the selected novels fell in love brings out the following aspects of women's love. Women prefer mature men. They are attracted to men who are similar to them. The characters in the selected novels do not exemplify the adage, "Opposite poles attract each other". They are helped in their selection by the knowledge resulting from their sexual experiences with one or more previous suitors. In this process, they reject accepted social mores. Hardy's men (Knight, Clym and Fitzpiers) deserted their heroines when they learnt their sexual adventures with other men. The heroes in the selected novels of Jayakanthan, however, did not consider the previous sexual experiences of the heroines to be serious. This shows the change of man's attitude towards woman's sexuality in Jayakanthan's days.

This chapter has dealt with the nature of woman's love as it is expressed in the selected novels of Hardy and Jayakanthan. Woman's love has been analysed on the basis of the individual differences of the heroines and the attitudes of the writers. From a detailed discussion of the patterns and process of love, the following similarities and dissimilarities have been noted.

The selected novels of Hardy and Jayakanthan are heroine-oriented. The heroines reject one or more suitors
and select a lover each. They mostly suffer because of the cruelty of the selected lovers. Both triangular and rectangular relationships exist in the selected novels. Both writers reveal the individual differences of the women in love. Some women (Elfride, Tess, Ganga and Kalyani) are capable of deep love while some others (Fancy, Grace and Malathi) are not. Love is both impractical (Eustacia and Sita) and practical (Grace and Malathi). Eustacia loved neither Clym nor Wildeve but the personification of the perfect lover. Hence her love failed. Malathi accepted Shivagurunathan with all his faults. Therefore her love succeeded. Problems are created for the heroines by their fickleness in love (Elfride and Lalitha). But even those fickle are sincere in their search for suitable lovers. The theory of the process of love in both the writers is always in terms of rejection of wrong suitors, selection of the lovers and failure or success of their love. The important social factors influencing women in their choice of lovers are education (Grace and Kalyani), status (Elfride and Kalyani) and money (Eustacia and Malathi). However, money is considered the most powerful social factor capable of solving most problems faced by women in love (Fancy, Eustacia, Grace, Tess, Ganga, Malathi and Sita). "Love makes passion, but money makes marriage," is a French proverb (Marriage, Quotable Quotes 34).
Hardy and Jayakanthan are dissimilar in the way in which they handle the love patterns in the selected novels. Three out of the five heroines of Hardy die at the end because of problems arising in their sex relationships. Hardy makes use of fate and the double moral standard of the Victorian society to create tragic situations for his heroines. None of the five heroines of Jayakanthan dies owing to failure in love. They, too, suffer because of their struggle to free themselves from traditional morality.

This chapter proves that patterns and process of love are universal. Woman tends to attract more than one man. She selects one among the suitors to be her lover. Her love may be deep or superficial. When social mores are inadequate to facilitate the social acceptance of the scope of her love, they oppress her for a time. But woman wins in the long run. This has been proved by Jayakanthan’s society accommodating itself to woman’s sexuality while Hardy’s conservative Victorian society did not help woman express her love to the fullest extent owing to traditional morality.

The next chapter discusses the problems that individual nature and society generated for the heroines in their attempt to consummate their love in marriage and the solutions the writers suggest.