CHAPTER - V
MARRIAGE

In the Indian social system, marriage is considered as one of the oldest institutions. The father of the girl entrusts his daughter into the hands of a noble and a healthy groom. Dr. U.P.D. Kesari says:

Marriage is one of the oldest institutions of Hindus. It occupies a very important place in their social life. It is regarded as one of the most important ten Sanskaras for them. In marriage the father entrusts his daughter into the hands of a noble and physically sound groom who thereby becomes her husband.¹

Thus marriage is one of the oldest institutions of Hindus. About the sacredness of marriage, many sociologists have laid down that the bond of marriage is a sacred institution and it is looked upon as a serious duty. One of the Scholars, Hans Nagpaul says:

In the Indian culture, marriage is still treated as a sacrament and is looked upon as a serious duty; its stability and permanence are highly valued, and its dissolution is prevented at all costs².

Thus after going through the views expressed by many sociologists and scholars and keeping in view the cultural traditions, customs and conventions, marriage is a sacrament in the Hindu mythology and when the marriage is solemnized, it becomes a serious duty on both the husband and wife to repose faith and confidence in each other as per the set traditions of
the Hindu mythology. When the marriage is solemnized the ‘Kanyadan’ ceremony is performed, the overall responsibility of the girl transfers from that of the father of the girl to the bridegroom and the in-laws of the girl. Moreover, the stability in the sacred bond of marriage is expected by all and the people pay much regard to the permanence and the stability of these sacred relationships. All efforts are made to prevent the dissolution of the marriage contract, as per the set traditions, conventions and customs of the Hindu mythology. Hence the marriage occupies a very important place in the Indian social life. It is sacred and its stability and permanence is maintained at all costs by the both sides.

In the Indian context marriage is the most important and most engrossing event of life. It is a subject of endless conversation and of the most prolonged preparations. An unmarried man is looked upon as having no social status and as being an almost useless member of society. He is not consulted on any important subject, and no work of any consequence may be given to him. A Hindu who becomes a widower finds himself in almost the same position as a bachelor, and he speedily remarries. Though marriage is considered the natural state for the generality of men, those who from pious motives remain unmarried are looked up to and treated with the utmost respect. But it is only those persons who have renounced the world
and have chosen to lead a life of contemplation, who can take vows of celibacy. In any other case marriage is the rule, and everyone is under the obligation of discharging the great debt to his ancestors, namely that of begetting a son. In the ancient times the marriages were arranged by matching the horoscopes. The horoscopes played a very vital role in arranging the marriages. If the horoscopes of the male and the female did not tally, the marriage was never solemnized. Since in the Hindu mythology the matching of horoscopes was necessary. Nirad C. Chaudhuri says:

Even if both the parties in a match were otherwise highly eligible from worldly considerations, a marriage proposal could be rejected if the horoscope indicated any incompatibility of nature between the bridegroom and the bride.

In the Indian context, it may be said that when there was a proposal for the marriage, there were certain customary rites and traditions which were to be adhered to. Without performing such rites and traditions there couldn’t be arranged a marriage. Hence for solemnizing the marriage, certain rules and customs were required to be followed. The institution of marriage is deemed a sacred institution and about the social consciousness of this vital aspect of life, Hans Nagpaul says;

In the Indian culture, marriage is still treated as a sacrament,... Its objective is to perpetuate a patrimony, a faith and not mere individual pleasure.
As per the views expressed by various scholars and the sociologists, marriage is not only a sacred institution, but also it perpetuates a patrimony, a faith and it is not merely a ritual which provides pleasure. It is a serious duty. Both of the husband and wife have to obey certain rules and regulations so that the sacredness of the marriage is maintained and a confidence is created in both husband and wife.

In the novels of R.K. Narayan one comes across fictional representation of the institution of marriage in keeping with the sociological and the mythological beliefs, the novelist presents an authentic portrayal of Indian society. In *The Bachelor of Arts*, the parents of Chandran demonstrate their faith in the traditions. The novel projects the complex social structure, with all concerned religious customs and traditions. Through all this, we come across the caste divisions, sex taboos, blind restrictions and religious customs and traditions of the Indian milieu during the early years of the Twentieth Century. At that time, horoscopes played a decisive role in the settlement of a marriage. The parents tally the horoscopes of their son and the girl, with whom the marriage of their son is being contemplated (p. 78). The old age convention of society is not defied by Chandran’s parents. As earlier discussed, tallying the horoscopes of the
would-be spouses was deemed very essential and the family of Chandran had no courage to defy the same and hence the marriage of Chandran and Malathi could not be arranged (p.86) R.K.Narayan’s novel truly depicts the adherence to the norms, manners and conventions of marriage in a South Indian middle class family. The main theme of the novel is the traditional view of marriage, how it is sought to be attached by a son who refuses to accept its pristine logic and the manner wherein this tussle is resolved ultimately. Chandran tells his parents that he would only marry Malathi which gives a shock to the mother of Chandran and who says;

“Extra ordinary! Do you think marriage is a child’s game? We don’t know anything about them, who they are, what they are, what they are worth. if the stars and the other things about the girl are alright."

Thus when Chandran insisted that he would marry Malathi only, there was strong protest by his parents especially by his mother and she exclaimed that to arrange a marriage, isn’t a child’s game and for arranging a marriage certain religious traditions are believed and adhered to. Hence the marriage of Chandran with Malathi could not be solemnized. Chandran’s parents did not waver from their faith which they had reposed in the old customs and traditions. They further clarified that as per the social norms for solemnizing the marriage, the proposal should come from
the parents of the girl. Thus another aspect of social consciousness of this stage of life is projected by R.K. Narayan. Finally the parents of Chandran do not forego adherence of the set traditions and they do not accept the views of Chandran and the tussle is finally resolved. This social consciousness is projected through the manner wherein Chandran’s parents insist that the marriage proposal should invariably come from the girl’s side:

Marriage has to be within the caste, and the move has to come from the girl’s parents. Somehow (thanks to the initiative of a third party) things start moving, and the girl’s and the boy’s horoscopes are exchanged and compared.

As per the set traditions, conventions and customs, the marriage proposal is put forward by the bride’s side first. This should be from the same caste and the horoscopes are exchanged by both the sides so that they can be compared by each party.

Narayan here projects the consciousness of the unequal relationship between man and woman. Man was considered superior to woman in general perception and hence the marriage proposals usually come from the girl’s side and not from the side of the boy. This is all indicative of the unequal relationship between man and woman in our society during the pre-independence period.
Through Chandran R.K. Narayan has presented that the young generation does not have faith in the old customs and traditions and Chandran denounces customs of the Indian social set up and depicts young generation’s impatience and irreverence. On the matter of proposal for marriage, when Chandran’s parents do not compromise with the customs of the society;

Chandran raved: “To the dust pot with your silly customs”

The consciousness of the young generation has been projected by R.K. Narayan through the presentation of Chandran in The Bachelor of Arts. Through the mother of Chandran, Narayan has presented the consciousness of a woman who has complete hold on the young son and she does not wish to bow down to the wishes of her son. She does not feel inclined to the feelings of her son and she adheres to the old customs of the Indian social milieu. This all shows the dominance of the parents over the young sons. This may be due to the fact that the sons totally depend on their parents. This may be due to the reasons that there was lack of economic independence at the back of it. Similarly, we also find that Raju in The Guide pays no attention to his mother’s remonstrations. Thus through the consciousness of the parents of Chandran, we get a clear picture of the
people's faith in the set traditions and religious beliefs while arranging the marriage of their wards. Resultantly love marriages were just unthinkable and Chandran's love for Malathi met the same fate and while adhering to the customs, the marriage of Chandran with Malathi could not be solemnized;

With rigid caste prohibitions to be respected and difficult astrological hurdles to be crossed, how can there be 'love marriages' in India?

Hence keeping in view the social customs, the love marriages weren't approved and the marriage was only solemnized keeping in view the prevalent customs and the horoscopes. In the case of Chandran's marriage with Malathi, horoscopes were the hurdles between the two and hence the marriage of Chandran with Malathi could not find favour and if the parents do anything contrary to this would make them laughing stock of the community. The Bachelor of Arts depicts Indian society's orthodox belief in astrology. It depicts how free choice of emotional relation is made limited by fate and astrology and the choice of life partner is determined by the mercy of astrologers. Narayan depicts that free communication between a boy and a girl before marriage or without marriage is impossible in the society and they also reposed faith in the fate and time, which also play a vital role in matching a match;
“It is all a matter of fate”, said Mother.
“You can marry only the person whom you are destined to marry and at the appointed time.”

The impression is authentically created that there were rigid caste restrictions which were to be respected by the society, the astrological hurdles were difficult to be surpassed by anybody. It was obviously difficult for Chandran to get married to Malathi by ignoring the set traditions and customs. But finally when Chandran’s marriage is arranged by his parents with Susila, Chandran feels;

Her name, music, figure, face and everything about her was divine. Susila, Susiia - Malathi, not a spot beside Susila; it was a tongue twister.

After marrying Susila, Chandran feels that Susila is in no way less charming than Malathi. She is also quite a charming girl, who has been chosen by Chandran’s parents as per the set traditions of the social set up and not by Chandran. Thus the marriage of Chandran was solemnized with Susila after keeping in view the old customs and traditions. Chandran’s marriage with Malathi like Krishna in The English Teacher suffered a serious set back on account of the horoscopes which do not match. Chandran has now accepted the life as per the conventions and the bonds of the social codes. This may suggest Narayan’s affirmation of the old way of arranging marriages by the parents and consulting horoscopes. Chandran’s
attachment with Susila projects the Malathi episode as the result of his immaturity.

The marital life of Chandran’s parents depict the social consciousness that an arranged marriage is happy, content and representative of all the positive values in such relationships. This further depicts that the arranged marriages further reinforce the idea of the ultimate success of an arranged marriage with adherence to all the tested beliefs and conventions.

The Bachelor of Arts conveys consciousness of the Indian belief that marriages are made in heaven. In arranging the marriage, the parents don’t consult the individual and there is no role of individual fancy while selecting the bride by the parents. The horoscopes also play a vital role in arranging the marriages. If the horoscopes of the two match in a perfect order, then as per the social beliefs, it is considered as a match arranged in heaven and they are considered as heavenly ordained spouses. The elders play a nucleus while arranging a match of their ward and they screen all the pros and cons of the bride’s side and the individual whims are denied altogether. Chandran’s parents too played a nucleus role in arranging the marriage of Chandran with Susila after considering all the customs and beliefs of the Indian society and Chandran easily forgets his infatuation of
Malathi and he reconciles himself to a blissful life with a bride of his parent’s choice (p.162).

As discussed in *The Bachelor of Arts* in detail, marriage is considered as a sacred institution, and both the husband and wife are equally inclined to repose faith in each other, during the early years of the Twentieth Century. It was not considered as a child’s game and the marriage was finalized by the elders in the house after considering all the pros and cons. The views and individual fancy was totally ignored and they were not required to unnecessarily poke their nose while the marriage was being arranged by the parents. The marriage was a sacred institution and every effort was made for its permanence and stability of these sacred relationships. All possible efforts are made to prevent the dissolution of the marriage contract, as per the set traditions of the social milieu. The extra marital relationships were not approved by the society and on the part of a wife, she was required to be dutiful and repose full faith in her husband and she should be like a traditional Indian woman, who treats her husband as God. While on the other hand, the husband should also be equally responsible for maintaining the sacred bond of marriage. He should also repose full faith in his wife and he should be loyal to her. Any violation of social codes was not considered appropriate and if any violation was done.
it was looked down upon as ignoring the set customs and conventions of the society. In *The Dark Room* (1938) the novelist projects the consciousness of a traditional Indian woman, who has reposed full faith in her husband as was required under the set traditions and the customs. While on the other hand, the husband Ramani is having extra marital relations with Shanta Bai, an office Assistant and breaks the bonds of the sacredness of the marriage, which is against the social customs and conventions.

We see that in *The Dark Room*, R.K.Narayan projects the slice of life which he has keenly observed. In this novel, R.K.Narayan deals with the misdeeds of Ramani, the husband and his way of treating of his wife. The true sense of the Indian womanhood, through Savitri has been projected. She is totally an innocent and devoted character and has clear-cut affiliations with the traditional Indian womanhood. The actual position of a woman in society has been projected through the sharp reality in practice in *The Dark Room*. Under the pretext of respecting tradition, the husband was treated as God and it was deemed a sin to disobey him as per the traditions and conventions of the Indian society. The ideology of 'Pati-Parmeshwar' was employed to keep women in perpetual bondage.
Being a symbol of traditional Hindu woman, Savitri never took her food before her husband (p.207). Even Ramani had called her a dutiful wife (p.207). He had even called her a lady who has been mentioned in the ancient books. The name of Savitri is even mythical. She tries to correct her husband but it proved a futile exercise. But all efforts of Savitri prove futile and when she finds that there is no way to make her husband mend his ways, she decides to revolt against her husband and says;

"Don’t touch me!" she cried, moving away from him. "You are dirty, you are impure. Even if I burn my skin, I can’t cleanse myself of the impurity of your touch."11

We notice that she is representing the consciousness of a traditional Indian womanhood and she works for the welfare of her husband and children and when she notices that he would not mend his ways, she finds no other way out but to revolt against him. She deserted her house. But since she was a symbol of true ‘Pativarta’ woman, she felt that the happiness of the children and her husband is her happiness. And the concern for her children compelled her to return to her house. Although Savitri was harassed by her husband, yet she decided not to break away the marital bonds, since the marriage was treated as a sacrament and the marital bond was not desired to be broken at any cost. Hence to keep affinity with
the set traditions and customs of society, Savitri had to return to her husband's place.

R.K. Narayan has projected Savitri in mythical terms. On the one hand Savitri, who staked her life for saving her own husband, in *The Mahabharat* was bold and brave and keeping in view the affinity with the traditional Indian womanhood she even decided to sacrifice her own life. She had great courage to face any consequences, whatsoever, may come while serving her husband, who was considered as a God by her. Due to the courage shown by her, she was able not only in saving the life of her husband but she also received promises as per wishes of Savitri. But on the other hand, Narayan has presented Savitri in *The Dark Room* is quite opposite to Savitri of *The Mahabharat*. She is timid and she has no courage of any sort. When Shanta Bai seduces her husband, she had no inclination to fight against the misdeeds of Ramani and Shanta Bai. She decided only to leave the house of her husband as a mark of protest. Had she been so brave as Savitri of *The Mahabharat*, she might not have left the house but restored courage to fight against the misdeeds of Ramani. This Savitri is far from the Savitri of *The Mahabharat* who saved her husband from the clutches of Yama and is unable to even take her husband away from a mistress. Moreover, her
timidness also comes to surface when she could not bear home sickness and decides to return back. Thus R.K.Narayan in *The Dark Room* has presented Savitri in mythical terms as well and in an ironical way and projects subtle way of communicating on the changes in Indian society.

Savitri has been presented as adhering to the set traditions of the Indian traditional woman on the one hand while Ramani has been always ignoring the set traditions of society. He was always domineering in his attitude towards his life and Savitri, was just treated as a servant and nothing else.

In this novel, we get a clear picture of the clash between the traditional role of a woman and the modern and the professional role in the background of Indian society.

Shanta Bai is a professional. She is a modern version of woman. She has deserted her husband and she reciprocates the love of a married person, Ramani. Narayan has presented to us the violation of bond of marriage in this novel and the code of conduct is violated in it by Ramani and Shanta Bai. Savitri’s fortitude and resistance inspite of her being beleaguered in the hell of the ‘dark room’ represents an attempt of high order. Savitri is not conscious of the significance of woman’s role in the creative evolution
nor domineering enough to get out of the situation. While having a strong protest against her husband, she says:

"Things? I don't possess anything in this world. What possession can a woman call her own except her body? Everything else that she has is her father's, her husband's, or her son's."

She is conscious of her position and status in the social set up and hence she has to reconcile herself to a subordinate position allotted to a woman during the early years of the Twentieth Century. Savitri feels that even her children are her husband's absolutely. She feels that a woman owns nothing. She is a mid wife and a nurse.

From the speech of Savitri, Narayan has projected the consciousness of an Indian traditional womanhood and the speech is indicative of the economically dependent situation of woman folk. She is not independent and she has to depend upon a male counterpart - her father - her husband - her son. She cannot stand independently. Due to this economic dependence, she has been placed at the secondary status in the Indian social set up. But in the womenfolk especially in *The Guide* (1958), due to passage of time, there is an upward mobility in them. Like Rosie, who is a post-graduate in Economics has got married to a person, who has a big bungalow, car and a huge wealth for the status symbol. She belongs to the family of devdasi's,
but for her upward mobility she has ignored the caste system and married to a person, who does not belong to their own caste. Here through Rosie, we notice that the womenfolk is aspiring for improvement in their fate and they are trying to be self-dependent - especially from the economic point of view and they want to become ‘free’ woman. Narayan in *The Dark Room* has also projected that a man is free to indulge in extra-marital relationships as in the case of Ramani in *The Bachelor of Arts* and Raju in *The Guide* while the woman is being tied down to the marital bond irrevocably.

We also come across the character of Savitri and Satyawan in *The Mahabharat*. Savitri is different type of woman, though she was also a traditional Hindu wife. She was bold and even confronts death to save her husband Satyawan and she is victorious at the end but in *The Dark Room* Savitri is timid, weak and whimpering type of a character. She has no courage whatsoever to face the consequences and fight against the ill-treatment meted to her by her husband and Shanta Bai. Thus in *The Dark Room*, R.K. Narayan has projected the consciousness of a woman and the marriage sanctity as provided in the religious beliefs, conventions and the traditions during the early years of the Twentieth Century.
Through the projection of Raju in *The Guide*, Narayan presents the violation of the sacred institution of marriage. Raju seduces the wife of Marco Rosie (p.77) and violates the social codes. Since this had no affinity with the set traditions and customs, hence it was not only criticized by Gaffur, the taxi driver but also not approved by the mother and his uncle too.

On the illicit relationship of Raju and Rosie, Gaffur the taxi driver says:

> If a man has to have peace of mind it is best that he forget the fair sex'.... 'I am sorry to be wasting morning with such time-killers as you two.'

Thus the relationship which is against the set traditions of the society does not find favour in the society and the taxi driver warns Raju on his illegal relationships with Rosie, who is another man’s wife. The mother of Raju, who is a traditional Indian woman has her deep faith in the set traditions and customs and at the relationship of her son with Rosie she says;

> ‘Have some sense, Raju. She is another man’s wife. She must go back to him.’

Thus the traditional morality and the stark existential being prove equally powerful. The mother can not bear the pollution of the ancestral home and so she lives with her brother, who is equally aggressive and intolerant on the violation of the traditional morality by Raju. He is not
happy with the doings of Raju. Not only the uncle of Raju disapproves this ill-legal relationship of Raju and Rosie, but it is also not approved by the neighbours as well. Raju’s uncle says;

‘She has reached the stage of addressing you as Mother. Next she will be calling me Uncle-in-law, I suppose.’.... ‘We are not the sort to let down our sisters, remember. That house in the village is always hers to return to; so that she has not got to be at anybody’s mercy’.15

The force of Raju’s existential project is borne out by the fact of his remaining indifferent to mother’s leaving. The filial ties prove ineffective in changing him. (Sexual and material lust seduce him and consume him irrevocably. Having broken off with the traditional morality, he changes purely sexual name of Rosie to half sexual and half commercial. Nalini being fed up with excessive sex, begins to lay more success on commercial glory. Rosie had transcended chastity to satisfy her starved sex and had found its possibility in an equally recalcitrant Raju.

Thus Narayan through the projection of ill-legal relationships of Raju and Rosie has projected unholy alliance based merely on individual conveniences ignoring all the set traditions of the society and hence it does not find favour of the public and hence it is doomed to failure.}

The consciousness of modern woman has been projected by R.K.Narayan for she aspires for upward mobility and for this she contracts
marriage through matrimonial advertisement, with Marco who has high social standing in the society:

But all the women in my family were impressed, excited that a man like him was coming to marry one of our class, and it was decided if it was necessary to give up our traditional art, it was worth the sacrifice. He had a big house, a motor car, he was a man of high social standing.¹⁶

In Rosie, Narayan projects the consciousness of a woman, who for gaining wealth and status ignores the social customs and marriages to a person who was from a different caste. This was only for the sake of upward mobility in the status and fortune. Even the parents were ready to sacrifice their traditional profession for the sake of upward mobility of their daughter through her marriage with Marco. But we find that this marriage was a disaster for Rosie since it depicts the uninvolvment of the whole being of the spouses in the marital relationship. She was educated and she did her M.A. in Economics. She was married to a person who had not the least interest in the art of dancing. On the basis of her qualifications, she got married to Marco but she was totally dissatisfied;

Her marriage, entered into for sake of respectability and in response to an advertisement, leaves her deeply dissatisfied, her nature unfulfilled, her nerves jangling.¹⁷

The nature of Raju and Rosie is of similar kind. Resultantly they fell in love. The relationship, both at the beginning and later when she breaks
off with Marco and lives with Raju appears to be much more than one of feeling than sensuality, a temperamental rather than a passionate union. The passage of time makes a change on the traditional way of life. Earlier, we notice that a woman is bound to be within the frame work of the social and family codes. Atma Ram in his book *Perspectives on R.K.Narayan* observes:

... the East West theme in The Guide is treated on the more significant level of the unconscious and unobtrusive, but deep and comprehensive, influence of the western mode of life and values upon the traditional Indian society.  

The change in the thinking of Rosie is result of the East-West culture. Everyone seeks liberty and tries to be self dependent. Rosie too made an attempt to stand on her own legs. We notice that Rosie's behaviour in the early stage is of a traditional Hindu wife, who is devoted to her husband. There is subsequent change in her life due to the boastful appreciation by Raju. But after feeling the vagaries of life, Rosie feels that Raju is a fraud and he has played a havoc with her life and made her to depart from her husband. She feels that she has violated the sacred bond of marriage and while living with Raju she has committed a blunder mistake. After having felt all these aspects of her previous life, she comes back to the reality of life;
Rosie’s traditional devotion returns to her when she finds a mention of Marco’s achievements in books and magazines. All sources of information on Marco are secretly and cunningly removed to a safer distance. The greed obsesses Raju so much that he does not hesitate to affix false signatures on a legal document.  

Now Rosie has asserted to the misdeeds of Raju and true picture comes to her mind. The attachment to Marco returns in Rosie and she keeps a portrait of her husband on the dressing table. Now she is attracted towards the achievements of her husband and she feels proud of him. Narayan here projects that marriage for a woman like Rosie is a demanding institution and she wants to marry with such a person who can give her a status of high order and enormous wealth. But this type of marriage is bound to fail on account of non-fulfillment of her expectations. Narayan further projects the fact that mere passionate alliance like Rosie and Raju and selfish living together is also doomed to failure. In the same way, Marco had only passionate alliance or selfish living with Rosie because Marco wanted a wife who could care for the practical needs and who can care for him but the temperament of Marco and Rosie were quite different, hence the marriage was doomed to failure. Thus Narayan here depicts that mere passionate alliance or selfish living together are doomed to failure.
Thus in the Indian social system marriage is not simply a contract but it is a sacred and old institution in the Hindu society and it is looked upon as a serious duty and for the permanence and stability both husband and wife are equally responsible and every effort is to be made for maintaining its stability and permanence. The horoscopes play a vital role in arranging the marriages. Without arranging the horoscopes, no marriage is solemnized and the elders in the house screen all the pros and cons of the bride’s side. While matching the spouses, the individual whims and fancy play no role. The bride and the groom are not even consulted by the parents while matching their ward. Any selfish motive in marriage renders the sacredness of marriage unsuccessful. Marriage is an end in itself and it is not a means to some end. Sanctity of marriage can only be maintained by involving and dedicating the wholeness of the personality. It cannot be maintained merely by the passions. We also notice that the superior role is assigned to the groom’s family and resultantly as we have noticed the marriage proposal is always put forward by the bride’s side. Traditionally, we find that the woman has been assigned the role of looking after her husband and children. But we also notice that there is ironic rendering of the gradual distribution of sacred institution. In the modern man and woman, we find that marriage is more likely to fail because the modern man as well as
woman do not find themselves confined to the limits of the bond of marriage. Men like Ramani are affected by the modernism and hence they defy the conventions and customs of the traditional Indian social set up. While we find that women are deeper in adherence to the reality of the conventions. In The Dark Room Savitri adheres to the social codes and hence inspite of her ill-treatment, she does not dare to speak a word against the misbehaviour of her husband and in Rosie, we also notice that when she comes to the surface of the reality of the fraud committed by Raju, she reposes faith in her husband and feels that she has committed a mistake while ignoring the set traditions and thus returns back to the reality and adheres the reality of the conventions.

The bond of marriage is defied due to the modernism and the working women with no attachments to their husband and children. This sacredness of bond of marriage is further endangered by self-willed men in our society. R.K.Narayan succeeds admirably in projecting the diverse facets of the social consciousness relating to the institution of marriage in his novels. The positive sacredness of the bond, the inherent inequality of the two sexes, the onerous burden of wifehood, the privileges of being a husband, the social forces weakening the relationship, the dawn of modernism and how the spouses' intra-marriage conduct is affected thereby - all these
aspects have been presented artistically rendering truthfully the consciousness of society itself along these lines.
References


10. Ibid., p.162.


12. Ibid., p.113.


15. Ibid., pp.173-74.

16. Ibid., p.85.
