CHAPTER III

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*Man for the field, and woman for the hearth*

*Man for the sword and for needle she*

*Man with the head and woman with the heart*

*Man to command and woman to obey*

- Tennyson

Exploitation of women has been an age-old social evil. It may be said that even from the creation of man and woman, the former has been dominating his partner, without allowing her even the basic freedom, like going wherever she likes or doing what she is interested in. Though our constitution provides equal rights to both men and women, woman, even today as in times of yore, is a prey to social evils such as female infanticide, child marriage, forced marriage, dowry system and denial of education. These evils have been only partially eradicated and woman continues to be treated as an inferior creature, a pleasure-giving commodity or a child-bearing machine.

The male or female protagonists of Hemingway and Jayakanthan become victims of external forces and in their struggle they either die or develop an attitude of resignation, being unable to overcome a series of hardships and suffering. The women characters in the novels of Hemingway and Jayakanthan reflect the
social aspects of the writers. Most of them is shown as violating conventions and practices of marriages, sex and family relationship, or struggling against them.

Hemingway and Jayakanthan depict their women characters as being unable to function independently in the existing social set-up. They find it difficult to lead a normal life because they have always to depend on men for food, clothes and shelter. Shyness, inferiority complex, illiteracy and lack of clarity of thinking are the main causes of their problem. Even educated women who think and act independently have to face challenges in their struggle against the society, exploiting husbands and other members of the family.

In *A Farewell to Arms*, a woman of singular charm, Catherine Barkley is exquisitely simple, extremely gentle, deeply sincere, intensely emotional, and admirably brave. Towards the end, she attains an almost heroic stature. She is completely free from any ill-will, malice, spite, and even jealousy though she probes her lover Henry regarding his past love-affairs. She is not aggressive or even self-assertive. Her conception of love is complete surrender of herself to the man who has captured her heart. She merges herself with her lover, places herself completely at his disposal, allows him to do what he likes with her, and seems to have no will of her own after she has fallen under his spell. It may be said that she has no individuality and that she leads a shadowy existence. And yet she is an unforgettable character. She is a unique specimen
of womanhood. Her portrait is a superb example of realistic and convincing portrayal, no matter what some of the critics might say. The Italian doctor, Rinaldi introduces Catherine Barkley to Frederic Henry. Rinaldi had intended to take this English girl as a mistress for himself, but he gave up the idea on finding that she likes Henry. The exploitation transfers from one hand to another.

Catherine is a tall blonde girl with grey eyes and beautiful hair. She is very much depressed because she has recently lost her fiancé in one of the actions of the war. She has already been exploited by the society. She tells Henry of the long friendship she had with her dead fiancé and how she had wanted to have all her hair cut off as a token of her grief on hearing of his death. When Henry meets her first he gets the impression that she is somewhat 'crazy'. It was an easy one to exploit her will. Later she herself admits that she was somewhat crazy in the beginning, because of her grief over her fiance's death.

Finding Catherine as easy prey, Henry takes hold of her hand at the very second meeting and she does not object. But when he bends forward to kiss her, she slaps him. Her inner-feelings had not allowed her to admit him. However, her anger quickly subsides when he apologizes. She even says that he is a 'dear' and that she would not mind his kissing her. She next addresses him as a 'darling' and asks him if he would be good to her. He strokes her hair and pats her shoulder. She begins to cry, and looks at him
fondly. It shows that there is an emotional void in Catherine's life, and she wants to fill it by Henry, who would make a good lover for her. When Henry meets Catherine again after an interval of two days, she says that he seems to have been away for a long time. She asks him if he loves her, and he replies in the affirmative. She tells him that she loves him very much. She tells him that in her opinion he is a 'nice boy', but she also points out that their love-making is a kind of 'rotten game'.

Her woman's instinct tells her that Henry is not intensely or passionately in love with her. Therefore, she bluntly tells him that he is playing a game and that he need not tell her any lies about love. However, her own sentiment is much deeper than this. When Henry comes again to meet her on his way to the war-front, she gives him an image of Saint Anthony. Though not a Roman Catholic, she believes that Saint Anthony will protect her lover against danger.

The next meeting between Catherine and Henry takes place at the hospital in Milan after Henry has been severely wounded by a trench-mortar shell. Both are very glad to see each other. She asks him several times if he loves her, and he tells her again and again that he does. She allows him to make love to her, even though he lies wounded in a sick bed, because by now she is deeply in love with him. In the hospital she lavishes all her attention upon him, saying that she would not allow any other nurse to touch him. She
now talks about nothing except her love for him. Out of natural womanly curiosity she probes him about his past involvements with women, but he denies having had any love affair before.

One finds the climax of Catherine’s growing love for Henry at the hospital in Milan. She now makes a complete surrender of herself to him. She promises to do just what he wants her to do. The completeness of her surrender is clear from the following sentences that she speaks to him in the course of their conversation:

“I’ll say just what you wish, and I’ll do what you wish and then you will never want any other girls, will you?

“I’ll do what you want and say what you want and then I’ll be a great success, won’t I?”

“You see, I do anything you want”.

“I want what you want. There isn’t any me any more. Just what you want”.

“You see? I’m good. I do what you want.”

Every time he asks her to come to bed with him she complies though she tells him that she is not yet very good in providing to him the sexual pleasure that is expected from a woman. He assures her that she is sweet and lovely in bed. She herself allowed him to exploit her.
At the hospital Henry offers to marry Catherine. Any other woman would have availed the opportunity, but Catherine declines the offer on the ground that if she gets married the authorities would send her away from the hospital and that she would be separated from him. When Henry says that he wants to marry her mainly for her sake, her reply is: "There isn't any me. I'm you. Don't make up a separate me." She goes to the extent-of saying: "You're my religion, You're all I've got." Thus, Catherine is all worship, all adoration, for her lover. She has completely obliterated herself. She has no existence apart from him. She is one with him. Here is a rare sole concern in her life. She is no longer interested even in her duties as a nurse. All her efforts are directed to make her lover happy. However, she needs constant assurances from him that he too loves her. On her part, she assures him that she would never forsake him. She says, "I won't ever leave you for someone else. I suppose all sorts of dreadful things will happen. But you don't have to worry about that." She is so madly in love with Henry that she finds no peace away from him, she prefers to be alone with him. Once when they go to horse-races she tells him that she cannot tolerate a crowd. She feels easy only when she is alone with Henry. Henry also becomes quite fond of her. Though his love is still of a sensual quality. He, thus, comments on her sex-appeal.

She had wonderfully beautiful hair and I would lie sometimes and watch her twisting it up in the light that came in the open door and it shone even in the night as
water shines sometimes just before it is really daylight. She had a lovely face and body and lovely smooth skin too...\(^5\)

She does not judge Henry by any worldly standards such as his official rank. Her following observations to Henry throw much light on her temperament:

You have a splendid rank. I don't want you to have any more rank. It might go to your head. Oh, darling, I'm awfully glad you're not conceited. I'd have married you even if you were conceited, but it's very restful to have a husband who's not conceited.\(^6\)

Catherine tells Henry about her pregnancy. Telling him not to worry about it, she says that everyone has babies. It is a natural thing. She asks him if he feels 'trapped'. However, by saying that he is feeling only 'biologically trapped' he makes her feel easy on this score. Exploitation of woman is found there.

A decent woman that she is when Henry takes Catherine to a hotel to have a sexual bout with her before parting, she says that in the hotel room she feels like a prostitute. However, she quickly gets over her feeling of embarrassment and shame. When Henry asks her about the baby she is going to have she tells him not to worry about it, she wished to have several babies before the war is over. She has absolutely no feeling of sin over her relationship with Henry. She says that whatever she and he had been doing was so
'innocent and simple' that she wishes she could do something sinful. Henry describes her as a fine simple girl, and she admits that she is simple.

Catherine is one of the most likely of Hemingway's women to make a man happy and give him the maximum amount of freedom. Throughout the novel, she is amendable to Henry's suggestion and eager to please him. She is too simple perhaps because she is a war nurse and has herself seen much death and brutality. In the hotel in Milan where for a few minutes she feels like a whore,

"You're a fine simple girl", says Henry.

"I am a simple girl", she replies "No one ever understood it except you. I'm a very simple girl".

"I didn't think so at first", says Henry. "I thought you were a crazy girl".

"I was a little crazy. But I wasn't crazy in any complicated manner." 7

Realizing the psychological constriction or strain it puts upon Henry, Catherine regrets the coming birth of the child. More than once she apologizes for making trouble for him.

Exploitation is criticized by Miss Helen Ferguson in this novel. She is a Scottish nurse working at the same hospital as Catherine. After finding that Catherine is feeling attracted towards Henry, Rinaldi transfers his attentions to Ferguson thinking her to
be a more promising proposition. However, when Henry asks Rinaldi whether he likes Ferguson, his reply is 'no'. Henry tells that Ferguson was a fine girl and that he has never learned anything about her except that she had a brother in the Fifty-second Division and another brother in Mesopotamia.

Ferguson is deeply attached to Catherine. They are great friends, and generally keep together. Ferguson is genuinely interested in Catherine's welfare. When she finds that Catherine is pregnant without Henry's having married her, she becomes furious, and takes Henry to task.

At the hospital in Milan, Ferguson scolds Henry in harsh terms. She tells him that she is not cheered by seeing him. She says that he is not a cheerful sight for her. She cannot stand Henry. She says to Catherine in his presence that he has done nothing but ruin her with his sneaking Italian tricks. Americans are worse than Italians. Catherine points out that the Scotch are 'such a moral people'.

When Henry asks Ferguson whether she really thinks him sneaky, she says that she is worse than sneaky. He is like a snake with an Italian uniform. When Henry points out that he is not now wearing an Italian uniform. She says that it is just another example of his sneakiness. He had a love-affair all summer and got that girl with child and then Ferguson supposed that he would sneak off. Coming to Henry's rescue Catherine says Ferguson, that
they will both sneak off. Thereupon Ferguson gets somewhat heated and feels annoyed with Catherine also. She now rebukes Catherine too. Ferguson feels ashamed of them.

Quite a moralist, Ferguson is a conservative woman who cannot tolerate Catherine's pregnancy without her having got married. When Catherine tries to pacify her, her face becomes red with anger, and she says to Catherine. God knows how many months have gone with child. She requests Catherine that not to take it as a joke, because her seducer has come back. After saying those words, she begins to cry because of her distress, and Catherine had to console her, while Henry has to speak some soothing words to her. 'Not appeased', she says to Henry. She has hated him - the dirty sneaking American Italian. She then asks Henry if he has got another wife and if that is the reason why he does not marry Catherine. Although Ferguson wants Catherine to get married to Henry and go away with him, yet she knows that, without Catherine's company, his own life will be unhappy.

Ferguson's sole anxiety is that Catherine should settle into a respectable life after getting married to Henry. Seeming to be somewhat ill-tempered, actually she is a very sweet woman. Her ill-temper seems merely her irritation and annoyance at Henry's failure to marry Catherine after having carried on a love-affair with Catherine and made her pregnant without the ritual of marriage.
What Ferguson must have felt after the sudden departure of Catherine from the hotel in Stresa, is left to our imagination.

Catherine is sexually exploited by man and though she is aware of her being exploited by male-domination, she succumbs to it without being able to do anything else in this male-dominated world.

Exploitation of women is obvious in *A Farewell to Arms*. Many trucks and carts were then moving on the main road, apart from the troops who were in retreat. Bonello had allowed two engineer-sergeants, who had got separated from their unit, to get into his car. Aymo had allowed two girls to get into his car:

‘Barto, Barto,’ I said. He laughed.

‘Talk to them, Tenente,’ he said. I can’t understand them. Hey!’ he put his hand on the girl’s thigh and squeezed it in a friendly way. The girl drew her shawl tight around her and pushed his hand away. ‘Hey!’ he said. ‘Tell the Tenente your name and what you’re doing here.’

The girl looked at me fiercely. The other girl kept her eyes down. The girl who looked at me said something in a dialect I could not understand a word of. She was plump and dark and looked about sixteen.

‘Sorella?’ I asked and pointed at the other girl.

She nodded her head and smiled.
'All right,' I said and patted her knee. I felt her stiffen away when I touched her. The sister never looked up. She looked perhaps a year younger. Aymo put his hand on the elder girl's thigh and she pushed it away. He laughed at her.8

One of the girls was crying, but Aymo tried to console her. The girls said that they were virgins, and so it became necessary for Aymo to restrain himself from taking liberties with them. A retreat was no place for two virgins.

This is another instance of exploitation of women by men. Such things happen because women feel helpless when men dare to give them sexual tortures.

In *For Whom the Bell Tolls*, a girl, Maria brings some rabbit stew. She is beautiful and Robert Jordan stares. Her head was shaved in prison in Valladolid. She was on the train that Pablo blew up, and they carried her on their backs. He asks her if she is Pablo's or the gypsy's woman, and she laughs. The gypsy says, in a manner that is neither serious nor joking, that she is no one's woman, and not his (Robert Jordan's). Anselmo tells him that there are seven men and two women, including Pablo's brave and ugly woman, Pilar. He says that Pablo has killed but now is afraid to die and wants to retire as a bullfighter. He says that they have a machine gun, and much ammunition.

The girl stooped as she came out of the cave mouth carrying the big iron cooking platter and Robert Jordan saw her face turned
at an angle and at the same time saw the strange thing about her. Robert Jordan drank wine and spoke to the girl:

‘How art thou called?’ He asked. Pablo looked at him quickly when he heard the tone of his voice. Then he got up and walked away.

‘Maria. And thee?’

‘Roberto. Have you been long in the mountains?’

‘Three months.’

‘Three months?’ he looked at her hair, that was as thick and short and rippling when she passed her hand over it, now in embarrassment, as a grain field in the wind on a hillside. ‘It was shaved,’ she said. ‘They shaved it regularly in the prison at Valladolid. It has taken three months to grow to this. I was on the train. They were taking me to the south. Many of the prisoners were caught after the train was blown up but I was not. I came with these.’

They go to the woman to have their palms read. She takes care of Maria, who could not talk when they found her. Anselmo describes the explosion at the train. The woman enters with obscenities. She is a large and heavy peasant with nice hands and a big smile, and she knows that she and Robert Jordan will understand each other. She warns him to be careful with Maria. She will not tell him what she sees in his palm, saying that she sees nothing. She tells him she does not trust Pablo. She tells him that
El Sordo is coming with his band. She gives him a carbine, which he says he will not use. She will guard his equipment.

Maria tells Robert Jordan to drink wine so that she will seem beautiful, and he says she is already. He objects to them calling him Don (colloquial, Mr.), and says that in the seriousness of war, they should all call each other Camarada, or comrade. The woman remarks on how serious he is and how she can joke about anything. They are Republicans (this means, in the context of the Spanish Civil War, they are against fascists). Maria's father was a Republican all his life, and was shot.

Robert Jordan says that his father and grandfather were Republicans, and Maria replies that in the U.S. they do not shoot him for it. Robert Jordan tells her that his grandfather shot himself to avoid being tortured.

Robert Jordan welcomes trembling Maria into his sleeping bag, calling her 'little rabbit'.

He was asleep in the robe and he had been asleep, he thought, for a long time. The robe was spread on the forest floor in the lee of the rocks beyond the cave mouth and as he slept, he turned, and turning rolled on his pistol which was fastened by a lanyard to one wrist and had been by his side under the cover when he went to sleep, shoulder and back weary, leg-tired, his muscles pulled with tiredness so that the ground was
soft, and simply stretching in the robe against the flannel lignin was voluptuous with fatigue...\textsuperscript{10}

Then he felt her hand on his shoulder and turned quickly, his right hand holding the pistol under the robe.

‘Get in,’ he said softly. ‘It is cold out there.’

‘No. I must not.’

Get in,’ he said. ‘And we can talk about it later’.

She was trembling and he held her wrist now with one hand and held her lightly with the other arm. She had turned her head away.\textsuperscript{11}

They confess their love. She tells him she does not know how to kiss, and insists that she must learn. He holds her with a tight-chested loneliness.

Pilar tells Finito that many speak against the train, but none against Valencia. Many are on their way to El Sordo, a leader of a band of guerrillas. Robert Jordan is in a hurry. Maria likes the smell and feel of the pine trees, and Pilar says she is ugly. Maria and Robert disagree. She asks Maria how she would like to be ugly. She says that she is not ugly, only born ugly; inside she is beautiful, and would have made a good man, but she is all woman and all ugly. Yet she has had many loves:

Look at the ugliness. Yet one has a feeling within one that blinds a man while he loves you. You, with that feeling, blind him, and blind yourself. Then, one day,
for no reason, he sees you as ugly as you really are and he is not blind anymore and then you see yourself as ugly as I am, as ugly as women can be, then, as I say after a while the feeling, the idiotic feeling that you are beautiful, grows slowly in once again. It grows like a cabbage. And then, when the feeling is grown, another man sees you and drinks you are beautiful and it is all to do over.12

Maria insists that she is not ugly, but that she (Maria) is. Robert Jordan asks the woman to tell him about Pablo before the movement. The woman replies that even his glorious acts were ugly, and she does not want Maria to hear. Maria says that she will not have bad dreams after all that has happened to her. The woman says that if one did not see the start of the movement in a small town, one has seen nothing.

Robert Jordan tells of a time when he saw a black man lynched in Oklahoma. Maria says that she has never seen a Negro, except in the circus, unless the Moors count as Negroes. Pilar says that she can talk of Moors, and Maria tells her not to, making reference to her rape, and Pilar tells her not to bring that up – it is unhealthy.

Pilar continues her story. They teased Don Guillermo, who was not a rich man, and who accepted fascism due to the religiousness of his wife. She cried out to him, and he was beaten.
Pilar felt intense shame, and began to walk away. She told two men that had left the lines that she had a belly-full. They spoke of how such killing will bring bad luck. She went to speak with Pablo. Maria begs Pilar to stop. Robert Jordan wants to hear, but Pilar says it will be bad for Maria. She will tell him everything that happened to Maria sometime, and Maria wants to be there when she tells, but Pilar says that she will never hear it.

They meet a guard, Joaquin, who agrees that the planes are a bad sign. He tells Maria that she is pretty and tells her how he carried her from the train on his shoulders. Teasing, he offers to carry her, and says that he is glad because she was hanging down his back when the shots were coming from behind. She calls him a swine. Pilar reminds her that he could have dropped her to dodge bullets, and he says that Pilar would have shot him, or scared him to death with her mouth. He says that he shined shoes before the war, but Pilar can tell from his pigtail and his quickness that he was training to be a bullfighter. In his town, Valladolid, his parents were shot, and Robert Jordan is saddened to hear of another time this occurred.

You only heard the statement of the loss. You did not see the father fall as Pilar made him see the fascists die in that story she had told by the stream. You knew the father died in some courtyard, or against some wall, or in some field or orchard, or at night, in the lights of a
truck, beside some road. You had seen the lights of the
car from down the hills and heard the shooting and
afterwards you had come down to the road and found
the bodies. You did not see the mother shot, nor the
sister, nor the brother. You heard about it; you heard
the shots; and you saw the bodies. 13

He wants to take down Pilar's story, for she cannot write,
even though she is an incredible storyteller. He then thinks that
Maria seems sound and normal enough. He idolizes her like a movie
star and wishes she could wake and find out that the bad things
were just a dream.

Pilar is breathing heavily, and yet they rest. She tells Maria to
lay her head in her lap. She tells Robert Jordan that he can have
her soon, and that she has never wanted her, but is jealous. Maria
tells her not to talk like that. Pilar says that she wants Maria to be
happy, but is not a totillera (colloquial Spanish for lesbian). Maria
says that she loves her and Pilar says to lift her head because the
silliness is over.

Maria does not accept her making it all into a joke. Pilar
embarrasses Robert Jordan, saying that his nickname, 'little rabbit'
is good, and that when she was young, she could have taken Maria.
She apologizes again and tells them she does not feel like herself;
perhaps the bridge has given her a headache. Robert Jordan jokes
that he will drop the bridge like a banana out of its peel. Pilar tells
them that she will leave them so they can do what they want to do, and Maria tells her not to speak grossly. Pilar explains that she was jealous because she feels ugly and old, but that Maria will not be nineteen forever. Robert Jordan wants to go back with her, but Maria says to let her go. Robert Jordan and Maria walk hand in hand. Her beauty and the intensity of their touch awe him. She trembles when he kisses her. They make love

for her everything was red, orange, gold-red from the sun on the closed eyes, and it all was that colour, all of it, the filling, the possessing, the having, all of that colour, all in a blindness of that colour.¹⁴

Later, walking by the stream, she tells him that she dies each time they make love, as the earth moves. He tells her that he has loved many others, but the earth had never moved. She hopes that her hair grows back soon, so that she will not be ugly, and that her body is too young and thin. He says her body is lovely, and she tells him her body is for him.

Robert Jordan’s mind wanders. He does not want to be a hero or a martyr, and just wants to spend a long time with Maria. The marriage fantasy he sets up becomes cynical as his guilt takes over, for he knows that he can take her with him, but he cannot change what happened to her. His students will come smoking pipes with him in the evening, and “Maria can tell them about how some of the blue-shirted crusades for the true faith sat on her head while others
twisted her arms and pulled her skirts up and stuffed them in her mouth." Robert Jordan invites Maria to eat with them, as women do in the U.S. Pablo is very drunk and asks him if the men wear skirts like the women. Robert Jordan says that is Scottish, and Pablo ignores him and insistently continues, asking him what he wears under his skirt. Robert Jordan makes everyone laugh when he replies that he wears cojones (balls).

Agustin says that Pilar guarded Maria like a nun, and does not understand why she saved her for Robert Jordan, when any of them could have sexually serviced her. Robert Jordan tells him to stop, that he cares for her seriously, and Agustin says he has too, and that Robert Jordan must take care, since she has suffered. Robert Jordan reassures him that he will marry her. Agustin tells him that the matter of Maria is separate and will follow him in battle, and reassures him about the others. He mumbles how he still has the whores.

Maria is ashamed that she has pain and cannot make love. Robert Jordan understands. She says that she is so afraid for him and she does not think of herself. She wants to learn about his work but he will not tell her about it. He knows it is only a dream, but talks to her about how they will go to Madrid and he will get her papers and buy her clothes. She says she will serve him well, and is ashamed of her soreness and her cropped hair. He reassures her that she is beautiful, and that he will marry her.
They talk about how in Madrid she can get a new hairdo like the movie star Greta Garbo, and he tells her of a beautiful apartment they will get. He says that before they met, all he thought of was winning the war. She tells him Pilar has started teaching her to be a good wife, and that she can tell him what happened to her and he will understand. She tells him, that she never submitted to any of them. Before the guardia civil shot her father, he said long live the Republic, and before her mother was shot, she said long live her husband the Mayor. Maria hoped that they would shoot him. So she could say long live the Republic and my parents, but instead they tied all the women up and led them to the square. She was identified as the Mayor's daughter; and two men made her sit in a barbar's chair and shaved her head and wrote on her forehead. Her heart was frozen with grief for her parents and knew what was happening to her was nothing. One man said 'next', and they dragged her outside, where she saw her best friend being taken in. They took her to her father's office and raped her many times.

Robert Jordan holds her close and is filled with hate, and tells her that he cannot bear to hear more. She says that she would like to kill many Falangists. She fears he will not marry her, but she must tell him that it is possible that she will not be able to carry children. Robert Jordan says that he does not wish to bring a son or daughter into the world, the way it is now. She wants to have children so they can fight fascists. He calls her 'little rabbit' and tells her that he loves her and she is his wife. He cannot fall asleep.
He knows that they have done dreadful things to the fascists because they did not know better, but what those men did to Maria they did deliberately. They come from a long line of Spanish chivalry, sons of bitches, and he cites the conquistadors and others, up through Pablo. Forgiveness is a Christian idea, he thinks, and Spain never was a Christian country. The Church is in the government, which was always rotten, so people grew away from the Church. If they blow the bridge tomorrow, it does not matter if they die. If he has truly lived life in three days, he would have spent this last night differently, but last moves are never good. He thinks, though, of the last words of Maria's mother, and thinks that they were good. He kisses her and says that he will marry her, and that he is proud of her family.

The attack was not a success, but he was lucky that he was able to make Maria leave him. He wishes he could tell his Grandfather about it, and wonders if he did fifty attacks like it. He knows they were screwed as soon as Golz gave the orders, and this is probably what Pilar sensed. Next time they must plan better, with short wave transmitters. He grins and thinks that next time he ought to have a spare leg too. He was waiting to shoot until the officer reaches the sunlit place, where the forest meets the meadow. He feels his heart beating against the pine needle-covered ground.

Most satisfactory relationship of Hemingway's male characters seems to be with the type of woman who least
complicates his life. It is a type of woman who makes no demands whatsoever. There is a type of woman who would be enjoyable in bed and would make no demands whatsoever. It is a life of the flesh and of the moment that Hemingway seems to have admired in Indian girls. Hemingway's acquaintance with Indian girls sent him on a life-long search for an ideal type of white woman having the qualities of an Indian girl.

This type of character has been first introduced in the form of Catherine Barkley (A Farewell to Arms), then developed in Maria (For Whom the Bell Tolls). Catherine Barkley is a British nurse in the American hospital at Milan. She attends to the hero's physical as well as emotional needs. She is desperately in love with the wounded soldier who needs not only a nurse to look after him but also a female companion to sleep with him at night. For her, Henry becomes her religion. When she becomes pregnant she does not insist on marriage. In fact, she does not tell Henry that she is pregnant because that will disturb his peace of mind. Henry expects this devotion as a matter or right and goes to the front leaving her to her own resources. She bends for herself in Henry's absence. In fact, the male character in Hemingway wants to avoid responsibility and his casual contacts shrink from any responsibility.

Those young girls are symbols of romantic day-dreams of the Hemingway hero. They are extremely beautiful, most obliging, ready to serve, knowing the code, making love as frequently as the hero
wants and making no demands whatsoever. They are useful devices to extract the human seed. They are seldom shown as wives because a wife means a permanent relationship who wants reciprocity. As mistress or beloveds, these girls are there to while away the tedium of boredom for the hero.

In *For Whom the Bell Tolls*, Maria is the daughter of a Republican Mayor in a small town. She is raped by the Fascist troops. Though physically impaired she retains her sanity so that the American young man Robert Jordan may come and make love to her. She goes to his sleeping bag, an act of daring which is extremely unusual in a Spanish girl. For Robert Jordan she becomes a symbol of Spain. This concrete symbol is far better than the abstractions that had confused Robert Jordan before. When Robert Jordan is highly confused in his loyalties he returns to Maria for giving sustenance to his befogged political loyalty. It is for her that he decides to die and it is in her that he hopes to live after death.

The female character appears in Hemingway’s fiction is the benevolent mother-figure of Pilar in *For Whom the Bell Tolls*. She knows, understands, helps the hero as much as the circumstances permit. Pilar sends Maria to Robert Jordan’s sleeping bag because she has read Robert Jordan’s death in his palm. She has looked after Maria before she meets the American dynamiter. She promises
to look after Maria after Robert Jordan is left to die on the pine covered slope at the end of *For Whom the Bell Tolls*.

Unlike the predatory Anglo-Saxon women the mother-figure is a gypsy. Hemingway seems to suggest that these women have been cheated of their rightful feminine image. The price they had to pay for their short hair, cigarettes, and intellectual freedom is the loss of their femininity. Marriage or an affair with such a woman ends unhappily.

Catherine's relationship with Henry is exemplary. She is extremely feminine in her attitudes. She is extremely dependent on Henry and in her love she almost mothers him. Her home is where her love is, so much so that by her very presence she converts a hotel-room into a home.

Hemingway romanticizes the role of these soft heroines, who even in a crisis set up an ideal of service, love and devotion to their lovers. As the crisis deepens, their virtues shine all the more. Hemingway has depicted these soft heroines in a premarital stage when they are adrift into wars and revolutions, the inevitable enemies of marriage and domesticity, their lives are destroyed.

In *A Farewell to Arms*, the hero makes 'a separate peace' when his interests and those of his sweetheart, Catherine Barkley, demand it. The affair between Catherine Barkley and Lieutenant Fredric Henry begins casually and sensually enough, but it develops into an overwhelming romantic ardour unblessed by
conventional social sanctions because of war conditions. It ends in
a situation of over-whelming pathos when Catherine dies in
child-birth. Both here and in *For Whom the Bell Tolls*,
Hemingway ponders the special character of the relationship in
anything but a libertarian spirit; Old Pilar warns Robert Jordan not
to think lightly of Maria because she has come to him, in the midst
of revolution, without the ceremony of marriage. The young man
himself ponders the cruel destiny of lovers for whom a whole life
must be compressed within a few weeks of time. In Maria's case
there is one more complication. It is her urgent need to be
reconciled to life and the fundamental life-experiences after the
outrages she has suffered at the hands of the fascists in the
Spanish war.

The submissive characters of both Catherine and Maria have
their appeal but here many readers have accused the author of
infantilism in his treatment of love. His women represent a boy's
erotic fantasies. In the end, with the death of Catherine, Frederic
discovers, that the attempt to find a substitute for universal
meaning in the limited meaning of the personal relationship is
doomed to failure. During Catherine's difficult delivery Henry thinks
of love as a biological trap. Nature is giving Catherine hell, not some
deity who is punishing them for illicit love, he thinks. Yet he prays
and he has a sense of guilt, thinking of the child as a 'by-product of
the good nights in Milan'.
Hemingway's handling of women characters is totally different. Besides, he has picturised the exploitation of women in his above said novels.

It is this unconquerable mind of man, probed and presented by the premier writer of Nobel fame from the West, and the prestigious author of innumerable award-winning Tamil books of the East, that has inspired the researcher to take up the present study. Women struggled hard and they were exploited in different forms.

Exploitation of women is found in Jayakanthan's novels too. In *Sundara Kantam* Jayakanthan portrays the problems caused by forced marriage and the consequent lack of understanding in the life of Sita. He gives a psychological dimension to the problems of compulsory marriage and Sita's inability to adjust herself in the new situation. *Sundara Kantam* deals with the story of Sita, a college student, who engages herself in a research on Indian Women and Marriage. The article, *Hehl Sita* written by Ramadass in the magazine *Sundari* induces in her some reflections on women. The history of Indian society reveals that marriage, in principle, is a sacred relationship, and the Hindu religion regards woman as a goddess. Sita wonders how then women are exploited as slaves in the society, and why women are beaten and treated as flies, if marriage is sacred and a woman is a goddess.
The article describes men as Ravanas. Sita's own experience as a researcher confirms the truth - marriage has been reduced to a state of bonded slavery. As a student of literature, her emotional response to the article, *Hey! Sita* reveals her basic qualities as a woman.

Sundara Sharma, the proprietor of the journal *Sundari*, forces his daughter Sita to marry a thirty-six year old widower called Sukumar, who lives with his mother Pankajavalli. Sukumar is a rich businessman, who lends a helping hand to Sundara Sharma in a moment of financial crisis.

Sukumar purchases the ownership of *Sundari* to save Sundara Sharma from financial problem. For Sundara Sharma it is a marriage of convenience for making up the loss incurred and for promoting his business interests, and for Sita it is the outcome of a peculiar circumstantial compulsion. Sita, in fact, is not interested in this marriage. She tells Mariam that they are bent upon arranging this marriage irrespective of her feelings. It is money, which is everything for them.

Sukumar himself knows that Sita is not interested in it. But he asserts that he will marry her, even if she opposes it: “I have already purchased you. Be mature enough to be happy by giving your consent for the marriage.” Sita’s consent does not seem to be a matter of concern for Sundara Sharma. Sita always speculates about the state of women, and ironically her own marriage has
become a contradiction to her hopes of the future. Her marriage is arranged after confirming the agreement in the horoscopes of Sita and Sukumar. Sita asks in anger whether it is enough if the horoscopes perfectly match without the minds matching with each other. Sita's question is relevant because the horoscope is something external to the mind and as such its significance has no relevance. Her marriage without her consent is comparable to her abduction by Sukumar. Her personal happiness is at stake, and there is no way out for her.

Sita seeks an interview with Sukumar to find out his attitude towards life. He says that he is happy to have her as his life's companion. His mother's treasure, house of jewellery is meant for Sita. Sita asks him whether money, jewels and silks are that much essential for life. When Sukumar assures Sita that he will give up his bad habits, she looks at him face to face and says that she does not want him to sacrifice anything for her sake. Sukumar claims his right through the legality of marriage and the virtue of matrimonial rituals. But Sita thinks that her marriage is a mechanical ritual without the required element of mental concurrence.

Sita and Sukumar live with Sukumar's mother and Meena, a widow nurse who takes care of the sick mother. There is no note of concord in their life of discord. Yet, Sukumar allows Sita as his wife without imposing any of his compulsions on her. Sukumar has
already, even before the marriage, developed an intimate relationship with Meena. Sukumar makes his wife Sita the editor of Sundari, as he decides to start another journal Sudhandhari meant for women. Sita makes her friend Mariam her assistant editor and tries through Mariam to bring back Ramadass also to the journal.

Sita meets Dr. Giridharan, a friend of Ramadass, in her birthday party hosted by her husband. When Sukumar notices the jubilant mood of Sita when she is in the company of Dr. Giridharan, he suspects that she might be in love with the doctor. He asks her whether Giridharan is the Lord Rama in her mind, to which Sita replies that she wishes him to be so.

Sukumar realizes that his hopes of a happy married life have become vain because Sita resists the physical union with him. He continues his sexual relationship with Meena. He has no regrets if Sita loves Giridharan. He tells Meena: “Love is blind; it has no sense, no equations, no age, no matching of age, no honesty, no morality. It is above everything else. Love has no limits and regulations.”

Sukumar is an eccentric in the sense that he does not mind Sita loving another man. He knows that his sexual relationship is known to Sita. He cannot marry Meena, and at the same time he does not want Sita to interfere in his affairs. What is strange is
when he tells Sita that he will not even mind if she gives him a child through another man:

Sita... I had realized that I should not have married you. There is no use for me except that I have become a man of no happiness, peace of mind and comfort... I don't like Meena becoming a mother through me. But at the same time, if you become pregnant through your lover, I will claim the baby to be my own.¹⁸

Finding fault with Sita, her friend Mariam tells her that marrying a man of wealth for the sake of her parents without love is an immoral act, and shattering her marriage after achieving the aim is itself a crime. Sita wants to be emancipated, and reflects along the line of separation from Sukumar. But Sukumar cannot think of divorcing Sita. He tells her:

I cannot bear the idea of divorce. You should not think of divorce at any cost. Then I will lose my prestige and honour. Then I will commit suicide... Sita... give a promise that you will never ask for divorce. Please, Sita please.¹⁹

It is surprising to know that Sukumar has been responsible for three abortions to Meena, and the irony of it is that he cannot think of divorcing Sita. Sita decides to stay in a working women's hostel and spend the rest of her life there. In her case the life cycle again begins with her getting ready for office. Her story is the story
of many Sitas. "The cry of the waves of the sea that lies in between such Ramas and Sitas can be heard everywhere."²⁰

In *Sundara Kantam* a husband seeks fulfillment of sex through a widow and a wife hides her love for a man other than her husband. Meena’s relationship with Sukumar reveals the plight of the young widows at the hands of the rich, who exploit them for fulfillment of their sexual needs. Jayakanthan does not recommend free sex, but he probes deep into the factors of life that encourage liberal attitude in love and sex. Sukumar’s weakness lies in his inability to give up his relationship with Meena without divorcing his wife. He is not able to win Sita’s heart and save her from domestic disorder.

Exploitation of women in this novel occurs on account of some compulsion. Exploitation takes the form of threatening at least in three cases. Sita accepts the marriage proposal only when her father threatens to commit suicide if she does not oblige him. Sita threatens to commit suicide if Sukumar compels her to have sex with him. Sukumar threatens to commit suicide if Sita divorces him. The forced marriage, the compulsion to keep the husband away and the compulsion not to divorce the husband-these are the three compulsions that atrophy the affected characters physically and mentally. Jayakanthan seems to suggest that these setbacks can be solved if the husband and wife willingly co-habit and live with mutual understanding and adjustment, or else the situation will only intensify the magnitude of the domestic tragedy.
Ramadass tells Sita that men, who are the agents of social evils, are Ravanas. A woman like the epic Sita, wanting to have the golden deer which is the impersonation of Mareesan, is called ‘Maya Sita’ by Ramadass. He believes that there are Ramas who can save Sitas, and only such Ramas are going to destroy the social injustice to women and only after such destruction, there will blossom real justice, affection and love. Jayakanthan thus looks forward to a real cultural revolution in the minds of the youngsters. Sita’s decision to leave her husband and stay in the women’s hostel is only a measure by which she seeks compensation for her wrong marriage with Sukumar. She tries to avoid exploitation. The independence of women depends on their power of resistance, possession of knowledge and learning and gaining of economic freedom, which alone can give them dignity and status in society.

Exploitation of women is treated in Jayakanthan’s Valkkai Alaikkirathu (Life Invites) also. Raja is the son of a widow, Lakshmi. Lakshmi, though hailing from an economically backward family, rejects the help even of her brother and earns her livelihood as a servant maid and later by running a small rice-cake shop. “Is that destiny, only the literates can survive! ...No! Its according to their talent, people can earn.”21 One day the unemployed Raja enters a choultry, where he learns that its manager is Rasak, who is living there with Kamatchi and Thangam, both of whom have been deserted by their husbands. Rasiya Begum, a prostitute, is also living there as Rasak’s concubine.
Raja sees Thangam being beaten by Sarangan, a hooligan, for not yielding to the physical pleasures of Chidambaram Pillai, the Municipal Chairman. Sarangan asks Raja to persuade Thangam to yield to the Chairman. Raja, in order to save Thangam, elopes with Thangam. They are caught, but Raja manages to escape. When Sarangan learns of the plight of Thangam, he pities her and helps her to earn her livelihood by running a mess.

Raja meets Geetha, his uncle's daughter. They fall in love with each other, but her father, Vedachalam Pillai, refuses to accept Raja as the bridegroom for her daughter, because Raja is not economically well off. Raja's mother falls sick due to overwork and soon dies. Geetha's marriage with a rich man Somu is fixed by her father. Geetha writes to Raja that she is willing to share his life with him, but he rejects the idea because he thinks that he is not the right match for her. He lives like an orphan. When he comes to Chittanallur on the day of Geetha's marriage, Geetha is shocked to see him in such a pitiable condition, and dies of massive heart attack. Raja tries to commit suicide by jumping into a river, but is rescued by Thangam. Raja realizes that Thangam is his right life-partner and decides to marry her. Thangam thwarts, with the help of Sarangan, the attempts made by Chidambaram pillai in creating trouble. At the end of the novel Raja and Thangam are seen walking towards Thilliampatty to start their new life. As Jayakanthan says, life invites them and they have started their march towards life.
In *Vakkai Alaikkirathu (Life Invites)*, the female protagonist, Thangam, undergoes a series of troubles in her life in the hands of selfish men. After a long struggle, she marries Raja, without yielding to the pressures of becoming a prostitute in the Chittanallur Choultry. Her beautiful physical appearance and youth tempt Chidambaram Pillai and his group to force her into prostitution, but she escapes from them because of her determination not to fall a prey to the pressures of the rich.

In *Vakkai Alaikkirathu (Life Invites)*, Jayakanthan shows how women, especially women of lower economic status, are ill-treated and exploited by men and how women with a firm determination, like Thangam, alone manage to extricate themselves from such tangles because of their right existential choice.

*Unnai Pol Oruvan (One Like You)* depicts the internal conflict of Thangam as a mother and as a lover, and unable to strike a balance between these two relationships, falls sick and dies. Thangam is a reduced and deserted woman, living with her twelve year old son, Chitti. She is a casual labourer in building construction work. When she was seduced and deserted, she tried in vain to abort the child. After the birth of Chitti, she decided to educate him and make him a good citizen.

A bird astrologer called Manickam interrupts in her life, and through him she becomes pregnant for the second time. Chitti does not approve of his mother living with another man. He is very
stubborn in not getting convinced by any of her excuses in this matter. His high opinion about his mother shatters into pieces and he starts hating her and stops coming to the house.

Chitti begins to live a wayward life selling cinema tickets in the black market with his friend Kanniappan. Manickam ignores Chitti whenever he quarrels with him, but he is pricked by guilty conscience. Thangam also starts quarrelling with Manickam even on trifle matters, thinking that he is responsible for separating the mother and the son. Manickam now realizes that Thangam is first an affectionate mother and then only his lover. This realization makes him think that it is his duty to unite Thangam with Chitti.

Manickam goes to Chitti and tells him that he would leave Thangam and go back to his native village. He pleads with Chitti to go and live with his mother. Chitti feels happy at this idea of Manickam and returns to his mother and tells her that Manickam has deserted her, which is, of course a distortion of the news.

Discipline of life is taught to Chitti by a social worker called Duraikannu. Duraikannu is the proprietor of Sornam Ice Factory - and he runs night school for the slum children. By explaining the unique quality of human beings, he tries to change Chitti's way of life: "It is your duty to take care of your mother in future. Man is neither a bird nor an animal to forget the story of his life when he is grown up."22 It is this good soul that tells Chitti the
importance of mother and asks him to live with his mother and stop quarrelling with her and punishing her in any manner.

You can quarrel with anyone, but certainly not with your mother. Even if you quarrel with your mother one should not quarrel with oneself... It is a blunder. Hating of oneself will lead one's mind to hating others. Whatever be the reason you shouldn't behave like this to your mother. No son has got any right to punish his mother. However soul she may be the only soul that loves you on this earth is your mother. Even if you are a cruel son, the mother won't hate you. 23

Thangam falls into a critical condition and gets hospitalized for delivery. On Duraikannu's advice Chitti goes to see his mother. Thangam delivers a female child, but her health has become so weak that she is dying. The last wish of the dying mother of the child is that Chitti should bring up the baby properly well. After requesting him to take care of his sister, she dies. After her death only Chitti feels the loss of the mother. To forget loss of the mother as well as to fulfill her wishes, he showers his love on the baby.

There should be some hold for everyman to be ambitious and determined in life. Chitti has no one for whom he would achieve something is in life after the death of his mother... But now he has got a baby sister. Hereafter he will do everything... Hereafter he will have nothing to grudge. 24
In *Unnai Pol Oruvan* Thangam is the exploited woman. She had already been deceived by a rogue who made her pregnant. When her attempt to abort the child comes to be known much later to her son, he grows wild and tells her that she should not call him her son. Poor Thangam cannot live with Manickam, the caretaker husband, who, of course, really loves her, because Chitti does not like it. Her mental agony and sufferings are thus caused by three men in her life—her first abductor, Manickam and her son Chitti. Thangam does not want to desert Chitti and live with Manickam. She only tries to persuade her son to accept Manickam as his step father.

While on her death bed, after delivering the baby, Thangam confesses to Chitti that she had neither a strict father nor a caring elder brother. She makes a plea that he should be a strict guardian to her sister and should not allow her to suffer, as his mother has suffered, by giving her the protection required for a girl. She wishes that her son’s anger should be changed into a meaningful anger of a guardian to breed his sister well. What is left out in Thangam’s life is only disappointment and suffering. She undergoes the misery of having been twice deserted, once by a casual labourer and then by a bird astrologer. Three males in her life fail to make her living joyful or meaningful. She is very clear about her intentions to be a true mother and a true lover, and that is why she does not want to leave her son and at the same time does not abort her pregnancy through Manickam.
Characters like Thangam are real characters often found in the lower strata of Indian society. Domestic misunderstanding that causes misery in a family can be avoided through proper understanding of men and matters. The suffering caused to Thangam is due to Chitti who is too young to understand Manickam and also his mother. Manickam's leaving the family cannot be taken to be a desertion of Thangam because he does so only with a good intention of not being an intruder in the life of the mother and the son. He even regrets for having made her his mistress, when he realizes that a mother's love is unique. Patting Thangam, Manickam comforts her by saying: "Chitti will definitely come today. Don't worry. Don't shed tears and spoil your health. Have peace of mind... You should be happy and I'll do anything for your happiness." 25

Poor Thangam, who loses peace of mind and joy of life, when her son does not allow Manickam to stay with her in the family, is particular that her second baby, that is to be born should be able to identify the father. She leads a life of struggle in a society in which children, who do not know the identity of their fathers, become laughing stocks. That is why at the moment of her death, she begs her own son to be a strict guardian to his baby sister. Thus, Thangam has been exploited by men.

In the next chosen novel *Sila Nerangalil Sila Manithargal* *(Some Times Some People)* exploitation of women has been
exposed. The novel is a sequel to *Agnipravesam*, a short story written by Jayakanthan and published in the Tamil weekly *Ananda Vikatan*, in 1966. As Jayakanthan himself says in the preface to his *Athma Dharshan, Agnipravesam* is one of the stories he likes best. The protagonist of *Agnipravesam* is a college girl who is referred to in the story as ‘She’. The theme of this short story is exploitation of women built upon an unexpected event that occurred in the life of ‘She’.

It is raining throughout the afternoon of the day. When college girls are returning home in the evening, it is still drizzling which grows into heavy rain now and then. A girl is left behind and she is waiting alone for the bus in the bus stop under a tree. When it begins to rain heavily, she decides to return to the college. Suddenly a car comes and stops near her. A young man opens the door of the car and asks her to get in. The girl gets puzzled and stands still without knowing what to do, but when the man presses his offer for the second time, she gets into the car.

The car moves far way, and she does not have the courage to ask him where they are going. The man stops the car in a lonely place where there is no sign of human presence all around. The man gets down from the driver’s seat, closes the front door, enters into the back door and sits close to the girl. The darkness of the evening and the loneliness make her feel strange and uneasy. Holding her hands, he begins to make advances. Though she resists
initially, the momentary emotional heights make her yield to his wishes. But after the act is over, she understands that something strange has happened to her, and she begins to weep, requesting him to drop her in her house.

The mother is shocked to see the girl entering the house with her dress wet and hair untidy. The girl then narrates to her what has happened. Knowing that her daughter has poured fire on her head, the mother beats her daughter and then advises her not to talk of that matter to anybody.

She pours buckets of water on the girl's head and over the body, saying that she is purifying her. She tells the girl that she has become purified. What he has poured on her is not water, but fire that has purified her completely. She has now become a crystal.

The mother fears for the society and that is why she asks the girl to forget what has happened to her and speak any more about that to none. The girl recovers from the shock of the act as well as the guilty conscience, and, developing in her some sort of caution to be careful to strangers thereafter, continues her studies.

The female protagonist of *Agnipravesam* is a physically matured woman, for she is a college girl, but she is blessed with the innocence of sexual experience. She may not be an embodiment of chastity, but she remains representing the ignorance and weakness of the 'weaker' sex. Unable to resist the act of the man and also unable to accept him, she becomes a victim to the gentle physical
advances of the man. She does not go in search of any pleasure, and as such it may be said that she falls a prey to victimization. The innocence of the girl is exploited. The proof of her innocence is also revealed when she wants, immediately after the act is over, to go to her mother at once to confess everything to her. The mother considers the whole matter in a broader perspective. If the waters of the sea or Ganges can purify the human body, the water poured over the body of the girl should also purify and make her unclean body crystal-like. The pouring of water, according to the mother, is like the spraying of fire that will burn all unclean elements. She explains to her daughter that she should not reveal the matter to anyone. One becomes unclean only if one is not pure mentally. She knows that her daughter is pure of heart, though unclean physically. But the world, which does not know this fact about her daughter, will only speak ill of her.

These words of the mother reveal that purity of mind is more important than anything in life. The mother's attitude towards the daughter and her opinion on chastity reflect human consideration. As Thi.Rasu in Characterization in Novels remarks, Jayakanthan's humanism is revealed in the treatment of the theme of seduction and the fundamental issues concerning the problem of the chastity of a woman. Jayakanthan himself says in the Introduction to the novel Sila Nerangalil Sila Manithargal (Some Times Some People) that “this novel was preplanned with a basic philosophy of humanity.”26
Jayakanthan himself says that the novel *Sila Nerangalil Sila Manithargal (Some Times Some People)* is based on his short story *Agnipravesam*. The ending of *Agnipravesam* was highly condemned by many readers and even the public who said that it shattered Tamil culture to pieces and spread the message of immorality. There were mixed reactions from various sections in society, and Jayakanthan says in the Preface to *Sila Nerangalil Sila Manithargal (Some Times Some People)*, “There is no scope for democracy in literature. Contradiction and agreeing to contradictions are qualities of literature.”\(^{27}\)

He says that he only portrays the exploitation which is the existing reality. Events in life cannot be predicted, because all situations in life are not under the control of individuals. The unpredictability of human emotions and actions is a certainty and it is the cause for changes in individuals.

What happens to ‘She’ in *Agnipravesam* happens also to Ganga, the protagonist of *Sila Nerangalil Sila Manithargal (Some Times Some People)*, but Ganga’s reaction is totally different from that of the protagonist of *Agnipravesam*.

Ganga is a fatherless middle-class Brahmin girl. Her mother, Kanakam, struggles hard to bring up her two children, Ganga and her elder brother, Ganesan. On a rainy day Ganga is seduced by an unknown young man in his car. She goes to her mother and narrates to her what has happened to her. Ganga’s mother acts
differently from the mother of 'She' in *Agnipravesam*, making a hue and cry, which makes Ganga's loss of virginity known to the neighbouring people. Ganga is made a laughing stock. Ganga's uncle, Venkatarama Iyer, takes her to his place.

Twelve years pass by. Now, with the help of her uncle, Ganga has become a graduate and employed decently. Once, while travelling by bus, she happens to read *Agnipravesam*, a short story written by one R.K.V. She finds the story resembling her own experience in the car on that fatal rainy day, though the mother in the short story has acted differently. Ganga meets the writer of the story, collects the address of the person whose life has provided R.K.V. with the background for the story, and finds the same man who has seduced her some twelve years ago. The man, Prabhu by name, expresses his sincere regret for the unfortunate incident. He tells her: “You are the only woman seduced by me in my life. Other women with whom I had contacts had already been seduced.”

Ganga learns that Prabhu is living with his wife and three children. Since gambling, drinking and going after women are his hobbies, no one in the home except his daughter, Manju, has any respect or love for him.

Mr. Venkatarama Iyer, brother of Kanakam, is a well-known criminal lawyer in Tanjore. He is a respectable person in the society, but the ins and outs of his personal life are known only to his wife, Ambujam. He holds a secret desire of possessing Ganga in return for having educated and supported her. Believing that Ganga
cannot find out the stranger who raped her, he tells his sister that Ganga can marry the man, if she can find him. Ganga learns about his secret intention. She thinks that he is a tiger and is, therefore, very careful not to become a prey to that tiger, "This tiger smiles at me, loves me, supports me... yet this is a tiger. I respond to his smile, express my gratitude but I should protect myself." 29

Ganga befriends Prabhu, least bothering about the comments of other people about their friendship. The writer R.K.V. suggests a marriage proposal for Ganga. They will choose a man who will not bother about her past life. Everyone, including Prabhu, persuades Ganga to accept the marriage proposal. Ganesan, Ganga's brother, meets Prabhu in his office and requests him that he should not meet Ganga, if she accepts the marriage proposal. Prabhu readily agrees to it. But, Ganga thinks that her marriage with any person other than Prabhu will make her a mean woman. To her, marriage means living with Prabhu and only with Prabhu, "I won't marry... but society does not respect an unmarried woman... How can I marry another man and be seduced by him again. Please, tell me." 30

Prabhu becomes angry with Ganga for her refusal to accept the marriage proposal. He stops meeting her and talking to her. Ganga is forced to live a life of loneliness and isolation: "I am alone. Don't I have relatives? Emptiness is everywhere. No meaning for anything." 31 Unable to bear such a lonely and empty life, she begins to drink. Once she feared society, but now everyone is frightened to see the change in Ganga's life.
Thus, we see Ganga struggling hard against the odds in life, after she has been seduced by an unknown man, who is identified later as a well-to-do man called Prabhu. Despair caused by loneliness and isolation drives her towards addiction to intoxicating drinks.

Jayakanthan says in his Preface to *Sila Nerangatil Sila Manithargal (Some Times Some People)* that time will change people, and change is inevitable in life. Ganga is such a type of character, in which the inevitable change has occurred for a worse time in her life.

It is the story of a soul struggling hard to swim against the whirlpools in life and in due course moved here and there by the waves of life and floats and sinks in the direction of the strong waves of life.  

Ganga represents the victimized women. She is accused of becoming unchaste on her being seduced at the age of seventeen. Characters who criticize or blame her do not understand the predicament. Ganga loses faith in all people, when she is mocked at by those who should love her. She seems to have lost faith in humanity itself. The conflict in her mind as whether she can reveal her identity to R.K.V. is the proof of it: “My mind speaks to me, ‘Don’t trust anybody. Keep the secret to yourself as far as possible. Otherwise the whole world will mock at you, as do your mother, brother and uncle.”
Ganga remains unmarried throughout her life after the seduction. Even after meeting Prabhu, she does not want to marry him, but wishes to be called his concubine, because a woman requires some sort of security in this society: “After the incident I searched for you, but not to be your wife, nor to be even your concubine; but would like to be called your concubine and that will help a lot.”34

Ganga’s individuality is reflected throughout the novel. When her mother accuses her, she asserts herself saying that she acts according to her own conscience without minding the comments of others.

Lack of care, love and affection leads Ganga to addiction of drinks. Through the expressions of her mother, brother and uncle the idea that she is not suitable to be a wife of someone gets deep-rooted in her mind, and hence she remains single. She knows that a single woman receives scant respect in this society, and people can remain unmarried and without a man to support her.

The relationship between Ganga and Prabhu is an ideal one, a kind of Platonic love, where man and woman commune with each other through minds. Ganga does not have any sex motive in her relationship with Prabhu, and Prabhu knows this fact. Prabhu also does not move with her for sex, even though he is not a man of morality. Ganga feels that she can never have such desires in her life, and Prabhu is also directed in a different line of friendship.
What Ganga expects from Prabhu is not a physical relationship but a different thing, which is so mysterious that it cannot be explained. But her family conditions and external circumstances do not permit even such a relationship and solace. Their life may appear to be a failure by any set of worldly standards. But the satisfaction they derive from each other's company takes them to a realm of joy, and this is the test for measuring the merit of their relationship. Prabhu confesses that he sees a new dimension of reality only after he has come into contact with Ganga. This shows the fact that Ganga is certainly a unique woman, inciting no physical urge in any person but inspiring liveliness and intellectual charm. Yet, the ending of *Sila Nerangalil Sila Manithargal (Some Times Some People)* is pathetic, and Jayakanthan gives such an ending to the novel, because he says that he portrays only the reality of life, and all is part of the game of life. He says in the Preface to the novel that "It seems to be that I portray the existing reality as it should be."\(^{35}\)

Jayakanthan did not want to leave Ganga as an addict to drinks and so he wrote *Gangai Enke Pokiral? (Where is Ganga Going?)*, which is the continuation of the story of *Some Times Some People*. After Prabhu has left Ganga, she lives alone, and in her loneliness she thinks of the concept of marriage: "Man and Woman need a mutual servant and they justify their marriage. The question of who is a servant to whom raises the fundamental problem in married life."\(^{36}\)
She is almost always found drinking in the company of an Anglo-Indian lady called Mrs. Manual. She receives a letter from her uncle Venkataraman, in which he has expressed regret for his past attitude towards her. He has also stated in the letter that he has transferred all his properties to Ganga. Ganga is not happy about that because she considers the property only as a burden on her.

Ganga's brother, Ganesan, falls ill and gets hospitalized for treatment. Ganga learns that he is suffering from a paralytic stroke. She feels sorry for her brother and, forgetting all the ill-treatment meted out to her in the past, offers to take care of his family. Jayakanthan speaks about this tendency of Ganga thus: "Though at times we dissociate ourselves from our relatives, only such testing moments make us realize that relations and relationships are real."37

Ganga wants to meet Prabhu, but all her efforts prove futile because Prabhu has gone away from the house. Prabhu is fond of betting on horse races. One day he takes away a huge sum of money from the house without the knowledge of his wife, Padma, and loses it in a horse race. When he returns home at midnight, he is turned away from the house by his wife. He begins to live in another house, but loss of wealth leads him to insolvency, which makes him frustrated. In an attempt to commit suicide, he drives his car in a mad rush at midnight. He would have dashed the car against a tree but for an old woman who stops his car to get his
help for taking a woman suffering from labour pain to the hospital. Prabhu helps the woman, who delivers a male child in the hospital. This unexpected incident changes his outlook on life, and he drops the idea of committing suicide. He begins a new life as a taxi-driver, and he is happy in his life in the company of the people of the lower strata of society.

It is only through Manju that Ganga learns of Prabhu's desertion of his family. She begins to search for him. Since the short story *Lakshadipathi* resembles the life of Prabhu, she meets R.K.V. from whom she comes to know the whereabouts of Prabhu. Ganga and Manju meet Prabhu. Manju has come to request her father to attend her marriage. Prabhu promises to attend the marriage, but refuses to live any more with Padma.

Ganga retires from service. When her brother's daughter, Vasantha, becomes a fully qualified doctor, Ganga, reposing confidence in Vasantha's capacity to take care of the family, sheds all her family bonds and goes to live with Prabhu. Both of them decide to go to Benares to spend the rest of their lives there almost as sanyasis. When Ganga tells her brother, Ganesan, about her pilgrimage with Prabhu, he tells her:

Age is no bar for becoming a sanyasi. It is only a state of mind. It is an inborn quality for some people. State of mind differs from person to person... the crystal clear mind of being a sanyasi is perhaps the dharma of life.38
After visiting several holy temples, Ganga and Prabhu reach Benares. They decide to spend the rest of their lives on the banks of the Ganges. They turn a new leaf in their life, enjoying the new life of their own choice, but it is only for a short period. Ganga goes to have a bath in the Ganges one early morning. While doing so, she begins to go down the waters of the Ganges:

All alone I start my journey... keeping my feet on the waters of the Ganges. Mother Ganges... What is this? Someone pulls me down into the water... the holy mother Ganges who purifies the body and the mind takes me into her bosom with a gentle embrace... No more burden. No more blames. No suffering, no separation, no speech, no scandals, but only the sea is there. The holy waters meeting point is there. Om Shanti! Let me merge with the pregnant holy mother Ganges.39

As Thi.Rasu says in Jayakanthan's *Gangai Enke Pokiral?* as *Characterization in Novels*, Ganga's life that once tasted the intoxicating drinks now taste the waters of the holy Ganges and rest in peace. Prabhu keeps mourning for the loss of Ganga, waiting for her on the banks of the Ganges. Jayakanthan's *Gangai Enke Pokiral? (Where is Ganga Going?)* is thus, a story of a soul that rests in peace after struggling very hard in the whirlwind of life. Ganga's physical and mental struggles finally stop to find spiritual peace. Jayakanthan thus shows that sufferings, struggles, miseries
and misfortunes are not permanent features in life: "Despair and sorrow are not permanent features of life. They form only a phase of life which is cyclic." \(^{40}\)

Ganga's life starts from the point where she became a sinner as a seduced girl, and her life ends up in merging with the holy waters of the sea, after so many experiences in her life – the seduction by a stranger, her meeting with Prabhu, the suggestion of her marriage proposal, her state of loneliness, her mood of dejection, addiction to drinking, her final companionship with Prabhu and her intention to lead the life of a sanyasi. The life of Ganga is only a search for a new form of awareness. It is learnt from her life that human life is a search for the meaning of life, and that human life is a dignified affair and the search for worthwhile human relationship is what gives meaning to life.

According to Hemingway and Jayakanthan, women simply becoming rebels is not enough, because such a militant act only liberates them from the tyranny of their husbands. Leaving the husbands, seeking divorce or remarriage are not solutions. They are only same forms of protest against injustice. The real solution should come from men who should experience changes in their outlook. They should give up their act of oppression and achieve an inward awareness to the hardships and sufferings of women. If such a change does not occur in the minds of men, women's rebellion is of no avail. Therefore, the idea of liberation is to be associated with the mental changes in men and women. Women
cannot achieve emancipation just by claiming independence, and they cannot run away from men and live in the forest. Running away from the oppressor is no solution. Women should become alert and oppose oppression till they succeed, without running away from it. Men should realize their own cruelties to women and try to give up their evil ways of treating women.

Thus, Hemingway and Jayakanthan reveal in their novels their keen insight into the diverse aspects of feminine psychology. Apart from their realistic presentation of women characters, they make an appeal to the society to free women from the shackles in which they are bound. They indicate the predicament and exploitation of women, and also show problems of women are not irreparable, however bad they may be. They also point out that women should take more initiative and plunge into action, fighting their way out of their present plight without succumbing to it or resigning themselves to what they call fate.

The theme of exploitation is not treated in the same intensity by both Jayakanthan and Hemingway, for in the former it is one of the most prevalent and dominant themes whereas in the latter it is found only here and there because the interest of Hemingway is something else. The researcher has dealt with this theme of exploitation in one chapter, knowing fully well that the treatment of it is not equally balanced in both the writers for the simple reason that exploitation is one facet of existential reality and Hemingway too has not left this theme untouched.
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7 Ibid, 121-122.

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10 Ibid, 81.

11 Ibid.

12 Ibid, 98.

13 Ibid, 134.

14 Ibid, 159.

15 Ibid, 165.


17 Ibid, 140.
18 Ibid, 162.

19 Ibid, 80.

20 Ibid, 182.


23 Ibid, 176.

24 Ibid, 193.

25 Ibid, 139.


29 Ibid, 52.

30 Ibid, 140.

31 Ibid, 266.

32 Ibid, 16.

33 Ibid, 107.

34 Ibid, 145.

35 Jayakanthan, Preface to *Sila Nerangalil Sila Manithargal*, 5.

37 Ibid, 54.

38 Ibid, 211.

39 Ibid, 231.

40 Ibid, 5.