

CHAPTER-2

Psychological Analysis of Relationship

Hardy's novels are social novels. Naturally, they deal with such social problems as marriage, sex, motherhood, love, chastity, etc. According to Hardy, all miseries in life issue from certain maladjustment in social life. In which maladjustments in marriage plays a vital role? His last two great novels, '*Tess of the D'Urbervilles*' and '*Jude the Obscure*', deal in detail with the problem of marriage.

Hardy regards marriage not as a means of sexual satisfaction, but a step towards a higher kind of life. Therefore, lastly marriages are not desirable. Marriage should take place after taking in to account all things. Marriage based on 'Love at first sight' is seldom successful.

Hardy pondered deep on the question of marriage and sex relations and came to the conclusion that much human misery can be avoided only if there is a reform of marriage laws. His view on marriage and sex relations have been expressed in a number of novels, but his position had been most forcefully stated in his two last masterpieces - '*Jude the obscure*' and '*Tess of the D'Urbervilles*'.

Hardy believed that a marriage should not be the result of a momentary impulse or a passing fancy. He was thus against a marriage based on love at first sight. A marriage to be successful, to be most conducive to the happiness of the married couple, should be based on a harmony of tastes and temperaments. Jude and Arbella failed to live happily together because their marriage was impulsive, and there

was no similarity in their natures. In their temperaments the two were poles apart.

Angel Clare, on the other hand, wants to marry a dairy maid because she is likely to be a true helpmate to him in his vocation of farming. He feels, and he reflects the views of Hardy, that a fashionable woman of high society would not be a good wife for him, for she would not be of help to him in any way in the vocation that he has chosen for himself. He, therefore, prefers Tess to Mercy Chant.

Hardy felt that early imprudent marriage lead to the frustration of many promising youth's high aims and hopes and to ruin of his career. Henchard, in *The Mayor of Casterbridge*, feels that he had ruined himself by an early and foolish marriage and says, "For my part I do not see why men who have got rid of them as these gypsy fellows do of their horses". In his preface to *Jude the Obscure*, Hardy states: "A marriage should be dissolved as soon as it becomes a cruelty to either of the parties- being then essentially no marriage". (83)

The aim of a marriage is not only sexual gratification or the increase of population, but also the happiness of the individual. If the husband and wife do not find pleasure in each other's company, or if the marriage makes them unhappy, then it should be dissolved and the couple should find, "Quick relief in parting". Hardy calls such marriage social nooses and gives to hold back the unwilling.

Hardy's views on marriage and sex- relations are essentially humane. He abhors the Christian double standards of morality, one standard of judgment for women and another

for men. He has no sympathy for hard-hearted and self-centered people like Angel Clare who are not ready to pardon another exactly for the same sin for which they themselves have been forgiven a moment before.

He advocated a closer interaction of the social machinery. "A reform of the marriage laws, more just to the weaker sex, so that essentially, 'pure', women like Tess may get a fair deal at the hands of society". Modern divorce laws clearly prove the correctness of Hardy's position.

"Love is one of the great facts that mould human life. But it is a catastrophe." Says Virginia Woolf regarding the novels of Hardy. Love, marriage, and sex are the three issues that run as an undercurrent in the novels of Hardy.

What we remember most about the people of the Wessex novels is their passion. Marriage is the natural outcome of love as far as the convention goes and sex naturally figures in these issues in his novels, though not as freely as he would have liked to, but much more than the Victorian people could digest. This can be corroborated by the reviews of his later novels, especially *Tess of the D'Urbervilles* and *Jude Obscure*.

Hardy believed that man-woman relationship had to be redefined in the changing world situation. What had previously been said about it was not final for it did not explain the issue completely. Hardy's novels are an attempt to redefine the man-woman relationship in the social context.

The question raised by Tess to be of great importance to Hardy- "was once lost always lost true of chastity?" and "was

the recuperative power of nature denied to woman alone?" In nature man-woman union was something quite natural and not abnormal; it is society and its conventions that have made this relationship complex and objectionable.

In his letter to Edmund Gosse, Hardy had remarked on the criticism of *Jude*, that he had feared the book to "Seem High Churchy." He had also felt the sub- title of *Tess* to be the impression left on a 'candid' mind. Thus he did not hold the conventional outlook and so did not find them in any way innovative or outrageous.(102).

Hardy's novels have been greatly concerned with the man-woman relationship and its implications for him, aptly expressed in the following words, "I feel very strongly that the position of man and woman in nature may be taken up and treated frankly". In *Tess of the D'Urbervilles* and *Jude the Obscure* Hardy had after many years of evasively writing about sexual tension and conflicts, written openly. They reveal his final and definitive statement and stand on these issues. Woman is marital and sexual relationship is presented with extreme frankness.

Tess brings together of the first time the 'types' of woman that have frequently been counterpoised in the earlier work – the woman compromise and doom by her own sexuality. Either as victim or as femme fatal (Fenny Robin, Lucetta), and the young woman poised at the moment of marriage ability (Paula Power, Elizabeth –Jane Newson).

Ian Gregor says the temptations of Su (ke) e, the endurance of Marty, the troubled consciousness of Grace Come together and a fresh definition in *Tess*. The novel is

structured on the sexual and marital history of Tess. Her schooling and her analytic and questioning mind has segregated Tess from her surroundings. Her first trouble, feels Hardy would only have been a 'liberal education; 'If she would have been like Izz, Retty or Marian; and perhaps to any other Wessex inhabitant in place of Angel, for in Nature's scheme of happenings it was only an incident and not a catastrophe.

It is the conventional outlook that made it a tragedy. In fact with Tess Hardy had become the novelist depicting the new woman, and also the writer who took up the sex issue frankly and openly. The sub-title "A Pure Woman" involved the moral concerns; for purity in its conventional mode exist side by side with morality. Hardy's defense of his heroine's conduct by pronouncing her as 'Pure' created a great controversy. Hardy not only uses the word 'pure' for Tess, he also calls her 'an almost standard woman, 'now standard involves values, moral ethical and social.

In *Jude the Obscure* the sexual issue surfaces more prominently although Hardy called it primarily the tragedy of a young student who could not make it to the university. The grossness of Arabella's behavior, the strangeness of Sue's marital relationship with Philloltson and her sexual relationship with Jude along with their bleak and dismal lines, created a great uproar in the later 19th century when the book was published.

About the character of Tess, C. Duffin remarks, "among Hardy's women Tess Durbeyfield claims attention first, not only by reason of her popularity, but more especially in that

her creator distinguished her by the appellation of a 'Pure Woman'. (109).

Later on Hardy has called her an "*Almost Standard Woman*," Both the epithets are perfectly justified, for even as the 'logical' Clare admits, she is more sinned against than sinning. Purity is of the mind and the spirit and in a spiritual sense the epithet "pure" may be freely applied to her. The whole tendency of her life, of her words, thoughts and deeds, is moral. Her conduct throughout is unimpeachable even one consider from the point of view of the highest morality. Even the last phase of her life with Alec is not the consequence of any decay in her morals, but results from a noble self-sacrifice. Mentally and morally she is stainless. Only she regards her body too insignificant to permit it to stand in the way of the happiness of the dear children and so allows it to drift like a corpse on a current.

On the publication of *Tess of the D'Urbervilles*, Hardy was accused of immorality and Tess was denounced as an adulterous and a murderess. But Hardy called her a 'Pure' woman and even his Angel Clare that creature of the cold, unemotional habits of mind, admits that, "she was more sinned against than sinning".

It was not only the execution of Tess that came in for criticism, nor the seduction, not the 'extremely disagreeable' nature of the story: even his last minute after- thought on the title page was debated and denounced. 'A Pure Woman'?

What did Hardy mean by that? Was Tess 'Pure'? Hardy's own statement (written in his March 1912 preface to the novel) was that the words 'a pure woman' represented 'the

estimate left in a candid mind of the heroine's Character- and estimate that nobody would be likely to dispute. 'Alas,' he added, 'it was disputed more than anything else in the book. 'The chorus of dissent and disagreement was truly amazing. 'It might have been more tactful to have called her, In Massinger's term "a very woman" (A St. John Adeock). Better if Hardy had written "A beautiful woman" (Percy Hutchison). 'To me that glaring subtitle meant nothing, and I could not see what it should mean to Mr. Hardy' (Hardy's old admirer Havelock Ellis).

'Hardy did not call Tess" a pure woman" in order.....to placate nice readers of nice novels. He meant the subtitle as the key to the whole story' (john Marcy).

The debate has continued long after Hardy's death. In 1959 F.B. Pinion wrote: "the subtitle, a pure Woman, was gauntlet deliberately thrown in the face of public opinion. By "pure" Hardy meant "pure of heart Tess is endowed with the highest Christian virtues listed by Saint Paul.'

The epithet 'Pure' has also an aesthetic meaning. Then it means, unbroken, unspoiled, unadulterated, unflawed, and perfect. And Tess is really, 'Pure'. Her soul is perfect, unsoiled, unflawed and unbroken. She is a 'standard woman', one who should serve as a model for others.

Purity of her spirit her mind and heart is above question. The sin which she was made to commit fails to demoralize her and she preserve up to the last that 'purity' of soul' which has been loaded by the "finest side of Christianity," and which can very well excuse any physical impurity of a person

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The word 'pure' may be either in a narrow sense meaning 'sexual purity' or 'Chastity,' or it may be used in an aesthetic sense. Both stressed upon the relationship. As far as the first meaning of the word is concerned, Tess is perfectly pure. Purity is of the mind and spirit, and as far as mind, her spirit, her heart, is concerned Tess, is as 'Pure' or 'Chaste' as many a saint or goddess. There can be no two opinions about her moral and spiritual purity. As even Angel Clare realized, though too late;

“The beauty or ugliness of a character lay, not only in its achievements, but in its aims and impulses; its true history lay, not among things done, but among things willed.”

Thus a character is to be Judged not by his or her achievement, but by tendencies, but his or attitude towards life. Considered from this point of view, we cannot but say that the whole tendency of her life is moral. Her behavior, her thought her desires are unimpeachable, ‘Pure’ from first to last.

Hardy had deliberately appended the sub-title to the novel, with the comment that it was “.....the estimate left in the candid mind; of the heroine’s character- and estimate that nobody would be likely to dispute”. Was Hardy thinking of woman as an essence while emphasizing on the purity of Tess or was he simply speaking from a naturalistic point of view? For what is ‘Pure’? Is it ethereal or sexual?

Hardy’s term as applied to Tess was clearly a deliberate assault on the moral attitudes of the Victorian reader. Their concept of purity could not include an adulteress and a murderer in its compass Hardy was conscious of this attitude of his readers goes without doubt.

The novel is full of such references which emphasizes the conventional view. As also we find references catering to his view point scattered throughout the novel. This is, perhaps, intentional: Hardy wanted such ambiguity to exist, and the purity of Tess, thus has become an enigma for the reader and critics alike. In order to work out this ambiguity of Tess we must try to analyze Hardy’s concept of Tess, how she

originates and how she finally figures out through the pages of this extremely fascinating novel.

The phrase “ more sinned against than sinning’ from Shakespeare’s *‘Kind Lear’* reflect upon the calamities befalling Lear due to one little error of judgment something similar comes to our mind when we see the whole tragic consequences of Tess’s little mistake.

Is Tess the sinner or is she more sinned against? No matter what our answer may be, what is important is that the author doesn’t hold Tess guilty of any crime whatsoever. To him the blame may lie in Tess’s ancestry or her inheritance or the slight aberration in her physical growth or even in the scheme of the things in this world, but certainly is does not lie in the character of the heroine.

Above every relationship Hardy said, love is the only source of happiness in this miserable world. But the first cause has deprived human beings of getting love this world. Love, conceived by Hardy is “The Lord of Terrible Aspect”- a blind, irresistible power, seizing on human beings whether they will or not; intoxicating in its inception, but, more often than not, bringing ruin in its train.

Love especially premarital love in Hardy and hence love becomes guilt after marriage. Love- affairs are kept hidden but in Hardy’s fiction, past love- affairs are revealed regularly and due to that protagonist suffer. In *‘The Return of the Native’*, Eustacia suffers for her pre- marital love to Wildeve, in *‘The Mayor of Casterbridge,’* love-affair with Henchard is exposed and she dies thereof; in *‘Jude the Obscure,’* almost everybody has an affair with somebody or the other; in *‘Tess*

of the *D'Urbervilles*, the seduction when confessed causes her misery.

The problem is more complex in *Tess of the D'Urbervilles*; the seduction when confessed causes her misery. The problem is more complex in '*Tess of the d'Urbervilles*'; here Alac terrible loves Tess and Tess loves Angel. This cross connection of love passion is responsible for their doom.

Overall Tess is fascinating, Tess is enchanting, she keeps our interest and faith alive for she is a human being, with weakness as well as strength and she is woman; the question of 'purity' and 'morality' should be laid aside for this is not a didactic novel. We love her for her beauty, for her strength and also for her weakness for that is what makes her a 'liveable' as well as a 'loveable' character.

The sub-title then is a deliberate overwriting of the traditional "fallen woman atones" story. The sub-title destabilizes the notion of 'purity' and builds a thesis that goes contrary to its established 'norms'.

About Narayan is no original thinker, he has no independent philosophy to propagate to propagate in his novels, he largely subscribes to the Hindu ideals enshrined in the ancient Hindu scriptures. What makes him original is his down to earth interpretation of Indian ideal:

'Varnashram Dharma' or a man's role and duties according to his place in a scheme of castes and also according to his stage of life; Karma or the principle of deeds and their consequences which are worked out both in this life and in successive birth until the ultimate release, moksha; a hierarchy of values generally classified as 'Dharma' or right

action, Artha or worldly interest, and 'Karma' or human love, and a cyclically adored time and universe encompassing these values.

Not all Hindus would hold these beliefs in their scriptural form to the same extent, nor would they apply them to all situations, yet they are constantly referred to and they are taken granted in many Hindu institution and rituals. A product of the Hindu high caste family, Narayan shares the beliefs, superstitions, traditions, customs and rituals in Indian life. He admitted to Ved Mehta-

His inability to write novels without Krishna, Ganesh, Hamuman Astrologers, Pundits and Devdasi or temple prostitutes, and explained his point of view by adding in his characteristic humble way that in any case that has turned out to be his India.

It is therefore, little surprising that Hindu myths and ideals have gripped Narayan's mind so much that he naturally take s them up for themes in most of his novels. Ours has been a traditional society, admitting and absorbing all change.

The huge mass of myths and legends that we have accumulated through centuries has become the common repository of the people of the land. These myths and legends and our religious and cultural heritage have shaped our mind and imagination, behavior pattern and general attitude to life.

This influence is so deeply engraved that it finds unconscious expression in the very aspects of his novels. William Walsh is worth quoting when he says:

The religious sense of Indian myth is part of Narayan's grip of reality, of his particular view of human life and his individual way of placing and ordering human feeling and experience.(78)

Malgudi is deeply traditional and caste ridden. Here arranged marriage is a common phenomenon and horoscopes are often composed. This happened in Narayan's own life. Narayan married Rajam in spite of the fact that their horoscope did not agree.

The astrologer of the girl side had predicted that Narayan would prove a widower, but he was defeated by Narayan's own Pundit who at the sight of rupees was all praise for Narayan's. Narayan lost his wife after five years and this confirmed Narayan's believe in horoscopes all the more.

Chandran in *'The Bachelor of Arts'* does not marry the girl he loves because the horoscope does not tally. This problem crops up in *'The Financial Expert'* as well. The astrologer who thinks that the horoscopes of Balu and Brinda do not match, is dismissed with a fee of rupee one, where as the one who testifies that the horoscopes match perfectly, is rewarded with a fee of Rs. 75.

Verna-vyavastha that has come down to us from generations together has not freed Hindu mind, and that is realistically portrayed by Narayan in many of his novels. Raju's mother in *'The Guide'* is first sympathetic towards Rosie, but she changed her attitude completely when she learns that Rosie belongs to the dancing girl's class. Shrinivas's wife in *'Mr. Sampath'* does not take food cooked by a non Brahmin. So

is the case with Savitri in *'The Dark Room'* who refuses to eat in the house of Marry and Ponni the low caste couple.

It is difficult for Jagan (*The Vendor of Sweets*) to accept a non Hindu girl as his daughter-in-law. Raman's aunt in 'The Painter of Signs' decides to go on a pilgrimage when she learns that Raman is going to marry a Christian girl. It is also equally true that Chandran (*The Bachelor of Arts*), Mali (*The Vendor of Sweets*), Raman (*The Painter of Signs*) and Raju (*The Guide*) give a jolt of the established customs of the Hindu society.

Growing frustration sometimes makes his character rebel against the social customs and tradition. The traditional religious value and the modern approach cannot go hand in hand. Hindus are deeply traditional, and the onslaught of science and scientific advancement has confused them considerably. They are reluctant to forgo their age-old beliefs and established social values however harmful they are for the proper growth of their individuality. It so happens because their minds are trained to accept Puranic stories right from childhood.

In such a social set up new values and new approaches cropping all around, many of them find themselves in a dilemma. Unable to get along with the old values, they develop rebellious attitudes and try to assert their individuality. For example, Chandran "*The Bachelor of Arts*" renounces the earthly world out of sheer reluctance to its irrational and ridiculous nature of social customs, but finally returns to his family, marries in the same old traditional way and settles down in life. Savitri's high caste (*The Dark*

Room) creates a deeply psychological barrier between herself and Marry and Ponni of the lower caste, who rescue her from drowning. She too in her attempt to assert her individuality leaves her husband, though in the end she has no other alternative left but to accept defeat in life. She returns home to her unrepentant husband.

Though the character makes certain attempts to go against the prevailing social customs and traditions, they simply cannot shake them off. They cannot stand the collective force of the society as a whole.

The result is, they accept defeat, remorse comes, and they find happiness in submission. Naryan does not seem to approve of their attitude or any kind of rebellion on their part. There is a marked attack on sentimentality in almost all his novels.

Chandran is able to lead his life properly and seriously when he over comes sentimentality that causes frustration in his life, Savitri returns to her husband and children when she comprehends the actual situation and realizes the futility after her escape from home.

Ravi and Raju are not able to cope with and rise above cheap sentimentalism and hence one of them goes mad and the other is led to end his life, abruptly. Margayya services the shocks of life possibly because he has sufficient fund of common sense and practical wisdom in him.

Through the series of his novels Narayan faithfully presents the social values norms and mores which have been in existence and still continue to play a major role in shaping the lives of Hindu people. Now that, the Indian society has

undergone a considerable change under the impact of Western Civilization; the changes have been vividly noticed amongst the people. O. Mathur rightly observes; “Narayan does assert the validity of traditional Indian values but the wind from the West has changed much of the panorama,”

Malgudi is seen steeped in tradition and its inhabitants are men and women with their roots in family and religion. Even today cherish a heritage of Faith and values, customs and rituals and even dogmas and superstitions.

The traditional Hindu family as the nucleus of social structure has zealously guarded its old norms, morals and values. Its sanctity is inviolable and its violation is nothing short of a sacrilege. Its causes disruption and unhappiness, marital fidelity, the most precious of the Indian values is the theme of *The Dark Room*.

Savitri, the traditional Hindu wife can put up with insult and maltreatment, but her husband's infidelity is the last straw. She bursts out, “Don't touch me,....you are dirty, you are impure. Even if I burn my skin I can't cleanse myself of the impurity of your touch”.

Similarly Sampath gets the hardest kick from life when he gets emotionally involved with Shanti, the film actress. When he tries to pursue her, she leaves him a note of warning:

If I find you pursuing me, I will shave off my head and fling away my jewelry and wear a white sari. You and people like you will run away at the sight of me. I am, after all, a widow

Margayya (*The Financial Expert*) cannot bear the sight of his graceful daughter-in-law Brinda in tears on account of his son's debauchery. Even Marco, who is callous and cold blooded, disowns his wife, Rosie when he comes to know of her infidelity. "But you are not my wife; you are a woman who will go to bed with anyone that flatters your antics".

Raju's mother, being steeped in traditional social values, could not accommodate the idea of living with a 'Tainted woman' and she left her home to go with her brother. The husband and wife relationship in a Hindu family is more or less one-sided. For it is the man who dominates the family scene.

As a matter of fact, the woman has a pivotal role to play in the Indian house hold. She is instrumental in keeping the family harmonious and united. And yet she is subjugated to inhuman cruelties and miseries. Her status and position in the orthodox Hindu family has been reduced to nothingness for example, Savitri (*The Dark Room*) feels impotent in her own house she has to greet the guests Ramani brings at odd hours, no matter if there is no food left for her.

But then, there is a social custom that the guest should be received and properly fed. However, Ponni, a low caste woman we meet in *The Dark Room*, does not seem to suffer at the hands of her husband, note does she have any pessimistic outlook, in her life. She is full of life with an independent mind of her own to face the challenges of life.

The futility, the frustration and an inescapable moral weakness that has made Savitri cry and Sob, does not touch Ponni who deals her husband with a firm hand. Savitri has

nothing but defeat in her life. "How impotent she was, she thought; she had not the slightest power to do anything at home and that after fifteen years of married life". This is the pathetic cry of a majority of orthodox.

Hindu woman even in today's Society. Rosie's predicament is all the more pathetic and miserable. Her husband Marco is callous and cruel. He does not give the slightest attention to Rosie's wishes. Raju is right when he comments: "dead and decaying things seemed to unloosen his tongue and fire his imagination, rather than things that lived and moved and swung their limbs, "Even Sita who is adored as ideal woman character in *The Ramayana*, met similar cruelties and injustice at the hands of her husband.

For Rama, life of Sita simply did not count, what counted was his personal, name and fame, and the opinion of his subject. How cruel he was towards Sita, was evidently seen when during her pregnancy. She was abandoned to her fate in the jungle in consequences of public disapprobation, for the simple reason that his honour was at stake, with a malicious gossip in the town that Sita must have conceived from Ravana while she was in Lanka. In the end she had no other alternative but to appeal to mother earth to open and bury her.

Sex, even in so polite a form as arranging marriage, is the subject of much embarrassment for the young that Chandran's younger brother. Seenu cannot even bring himself to voice the matter to his brother. As far Chandran, it is impossible to address the girl he has fallen in love with, directly. His plight has become all the more intolerable for

him when he comes to know of his mother's determined opposition to any change in social convention that initiative for marriage proposed should come only from the bride's parents.

Narayan has given interesting glimpses of Indian social life impaired by the demoralizing effect of the materialistic civilization. People have sold out their souls, and do not hesitate to make many for the disposal of an unclaimed dead body. Narayan writes:

They even haggled with grave digger and were left with so much money at the end of it all that they drank and made merry for three or four days and gave up temporarily their normal jobs.(84)

Balu in *'the financial Expert'* and Mali in *"The Vendor of Sweet"* get completely spoiled. While Balu becomes the cause of his leave the home and go out in wilderness.

The traditional Hindu family has fixed norms, morals and values which all the members have a strict understanding to follow. Marital fidelity, the most precious of the Indian values is repeated in most of his novels. Narayan's views on marriage are in tune with the tradition and conservative atmosphere. Tallying of horoscopes still has an important role to play in Hindu marriages.

They believe that marriages are made in Heaven and bride and groom meet, not by accident or design, but the decree of fate. Boys and girls meet and love after marriage rather than before Dr. K.C. Bhatnagar's comment: "you can only marry the girl you are destined to marry.....," seems to be cyclic view of the universe adumbrated by Narayan in his

novels. That Narayan himself followed all orthodox rituals is evidently seen on the eve of his daughter's marriage. Narayan noted: "In February 1956 my daughter married her cousin Chandru. In spite of house building, I had put my enough to celebrate the wedding with music, feasting, lights, nor did I overlook the orthodox rites and rituals enjoyed in our scriptures."

As regards sex Narayan is very clear in his view. Actually there is no place for sex permissiveness in India ethos - as is evidently seen in most of his novels particularly in '*The Vendor of Sweets*' and '*The Painter of Signs*'. Narayan writes: "there is too much sex already. Perhaps there is room for one who gives sex its proper place.....you see, it has its time.....and also place".

Above all his personal view about relationship, Narayan state in an interview:

I value human relationship very much, very intensely. It makes one's existence worthwhile human relationship in any and every form, whether at home or outside. I think I have expressed this philosophy in my work successfully. (Narayan. 83).

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