CHAPTER IV

MARRIAGE

Birth, marriage and death are the greatest events in the life of any individual. They mark the beginning, the middle and the end of each human existence. All societies have viewed them as most important, not only for the individual, but also for the survival and well being of the community. Thus, every society has most carefully defined and regulated the customs concerning these events. And of them marriage has been considered important and has been as carefully regulated, as have the mores relating to birth and death.

The reasons for this high evaluation of marriage are obvious. Marriage is a social expression of the physical, mental, emotional, spiritual and civic maturity of the individual. It involves the momentous transformation of a boy into a husband - father, and of a girl into a wife - mother, with corresponding changes in their social position, privileges and responsibilities. For a large majority of men and women, marriage is the most vital, the most intimate and the most complete unification of body, mind and spirit into one socially approved, indivisible "we". "In a good marriage", says Pritim A. Sorokin, "the individual egos of the parties merge." The joys and sorrows of one become the joys and sorrows of the other. All their values, aspirations and life experiences become fully shared. Their mutual loyalty is unconditionally pledged until death parts them. The bond of marriage is truly sacred and indissoluble. Specially in the Indian society the institution of marriage has always been given a high place and has been revered as a sacred union of the souls.
The present state of marriage in the society is not very secure. We find that the values of marriage are degrading day by day. Both of the sensitive women novelists Anita Desai and Shashi Deshpande, being themselves modern members of the Indian society have not only tried to explore the various reasons behind the failure of marriage but also have tried to find a way to save the institution of marriage.

The post -Second World War scenario witnessed a great decay in the moral values of human beings. While on the one hand frustrations, tensions, self-centredness, loss of identity, alienation peculiar to this period proved fatal to the socio-cultural relations of the human beings, on the other hand the same qualities caused a great havoc in the personal life of human beings. Every relationship including the most intimate man-woman relationship in the form of marriage is being viewed on the verge of individuality which was specially made in the past with the union of two bodies, two souls.

Anita Desai tries to represent this theme and its consequences upon society through various struggles, unusual facts, dreams, fantasies and disappointments of her characters. She explores the psychic depth of her characters and analyses in detail their motives. In almost all of her novels, she deals with the theme of decline of marriage in modern times. Though physical atmosphere, including social environment accounts very much for the degrading values of marriage, yet she also concentrates upon the psyche of her characters. She tries to explore the reasons embedded within the educated, cultured, well established people, instead of finding it in their physical surroundings. Since her characters are not drawn from the lower or middle class society of life, we do not find causes of declining values of marriage in dowry system.
up or social interaction. But the people of high and upper middle class society break their marriages due to various other reasons. Anita Desai’s novels highlight these reasons specially from the women’s point of view, through her female protagonists.

In the modern age when everybody is bewildered and lacks in faith, the search for individual’s identity, perhaps, has been the main theme of most of the novelists. But emancipation of women has opened up another door for these novelists. Women, once she came out of the four walls of her house, has been trying to know and assert her individual self. This creates a lot of tension in the age old male-dominated society and results in the breaking up of the institution of marriage. Commenting upon Desai’s concentration upon this problem of women Usha Pathania writes, “The plot or the story of the novel is not so important as the depiction of fragile and tenuous matrimonial ties that bind her hypersensitive women and their practical overbusy husbands.”

The women protagonists of Anita Desai do not accept life as it comes in routine as an average person does but they are peculiar, eccentric and have defiant qualities. They fight against the commonplace conformity and adhere to their own vision of life. Consequently the desire to live and love and the desire to withdraw are in serious conflict in Desai’s novels. Living for her protagonists means keeping their identities intact, whereas love demands surrender, a fusion not on the sexual level alone but deeper than that - an emotional interaction which is unifying and mutually gratifying.

However in her novels this fusion and harmony is difficult to achieve. She represents the individual and individuality. In her novels the protagonists desire and strive for a more authentic way of life than the one offered to them. They need love but detest surrender and involvement. “Perhaps this is the reason that they fail in terms"
indivisible "we" with their husbands and remain "I" upto the end hence suffer the failing marriages.

There are various reasons, as suggested by Anita Desai in her novels, which count directly or indirectly for the decline of marriage in the modern Indian society. We are going to analyse them one by one in this chapter.

The very first reason of failing marriages may be found in the hypersensitive women characters of Anita Desai, who miserably fail to modify their attitudes and temperaments according to the needs of their life as married women in a male dominated society. *Cry, the Peacock*, the very first novel of Anita Desai is largely concerned with disharmony in man-woman relationship. Maya, is the wife of Gautama a promising, prosperous, over busy lawyer. Gautama is a practical man who loves his wife in his own way and tries to give her every luxury of life. But Maya, on the contrary thinks that Gautama does not understand her emotional needs. She is not happy with him and feels frustrated, alienated and isolated, killed somewhere within herself, not in the physical sense but in the emotional sense. That she is a neurotic woman, has been related through the death of her pet dog Toto. This unexpected event so terribly upsets her that she is completely thrown off her mental balance. Gautama makes arrangements for its burial, and when the task is over he consoles Maya in his own prosaic, matter-of-fact manner. His indifference hurts Maya. She feels tormented that he does not understand her or her idea of love between the spouses : 'you need a cup of tea', he said showing how little he knew of misery or how to comfort me. But then, he knew nothing that concerned me. Giving me an opal ring to wear on my finger he did not notice the translucent skin beneath, the blue flashing veins that ran under and out of the...
Monisha, another hyper-sensitive woman in *Voices in the City* is unable to adjust herself in her in-laws house. She is largely miserable there, because she does not have any privacy. Maya’s unhappiness (in *Cry, the Peacock*) results from Gautama’s pre-occupation with his work while she all alone waits for him to come to her. Monisha on the other hand, loves privacy and loves to be left alone. In Jiban’s crowded household she feels tormented as she is surrounded by those whose company she does not like. No woman in Jiban’s family has any link in common with Monisha. They are preoccupied with the house hold chores like cutting vegetables, serving food, brushing small childrens’ hair. These tasks are assigned to Monisha also. She does not mind doing all this but longs for something which can be done alone, in privacy:

> Alone I could work better and I should feel more whole. But less and less there is privacy. Even my own room, which they regarded at first still bridal, now no longer is so ... But ... I wish they would leave me alone, sometime, to read. (PP 115-116)

Sita, the central character in *Where Shall We Go This Summer?* is a nervous, very sensitive, middle aged woman. She is alienated from her husband because of her emotional melodramatic reactions to small incidents or things. She is so subjective in her preoccupations that she fails to understand the responsible and realistic nature of her husband Raman. She is appalled by the pervasive phenomenon of violence that she observes around her - the ruthless chase of a helpless eagle by the blood thirsty and greedy crows; in family - the sarcastic comments of Raman; in society - the noising and irritating behaviour of ayahas; in domestic life - the couple who reminds her nothing but appetite and sex. Gifted with different temperament Raman does not understand the cause and nature of Sita’s agony. The unexpected shows how...
and revolt by Sita disappoints him. 'All this has driven her to an unbelievable despair and a total lack of control.' (P. 32) Usha Pathania comments rightly in this connection:

Sita, is a subjective personality whose peculiar trail lies in her inwardness, introversion and the consequent psychic odyssey. Like Maya, she has an inherent inability to accept the values and attitudes of society. Both Maya and Sita want a tailor-made world to make them happy, they fail to realise that world can not be remoulded according to their whims or fancies, rather they have to modify and adjust their personality if they want to enjoy living and interacting with people.'

Sita is unduly critical of people around her and finds a vast majority of the people leading lives full of wisdom. 'They are animals - nothing but appetite and sex. Only food, sex, money matters. Animals.' (P.32) Her life with Raman does not offer her any sense of enjoyment or fulfilment. She anxiously waits for the emergence of some new aspect of human life.

As Ura Marcus analyses the cause of divorce in modern couple - the lack of communication in *Femina*, we also find the same reason portrayed by Anita Desai in majority of her novels. Spouses, since sometimes they come from different strata of society having different interests and hobbies of life, do not share their thoughts. They, if understand each other's problem, never try to solve them because of their outsized ego and hence suffer the failure of marriage.

Communication, which goes a long way in the establishment and maintenance of a harmonious relationship is lacking between Maya and Gautama in *Cry, the Peacock*. Gautama has access only to outward manifestations of her thoughts and th...
visible aspects are so fragmentary that they cannot help him place together the total picture of her psychic disturbance. Indeed, she has withheld from him the most vital piece of the puzzle, concerning the foretold death of one of them. This leaves her lonely to brood over the morbid thoughts of the albino astrologer's prophecy. Usha Pathania observes, "Had Gautama shown any understanding of her mental make up and been attentive and encouraging in his attitude, he would have saved her from the haunting fears of "Shadows and drums, drums and shadows." She realises that to speak is to live but fails whenever she makes an attempt 'to involve him in my matters, my wants and cases, which to him were childish, tiresome and even distasteful.' (P.113) He recoils from tuch or physical nearness. Even other members of Gautama's family, too, have no communication with her. Whenever they visit them she can hardly communicate with them the way she wants. She has nobody to speak to and share her fears and anxieties with. This unsharing of emotions with each other makes Maya and Gautama's relationship unequitable and hence dissatisfying for both of them. Gautama evaluates her negatively so far as her intellectual capacities are concerned. It hurts Maya to know that Gautama does not share with her many aspects of his life. He does not treat her as a friend, a companion, and discourages any attempt on her part to share his life completely with him. This accounts for the failure of their marriage.

"The thread of communication between Monisha and Jiban does not break, it actually never exists in the Voices in the City." It is not that in the overpopulated and suffocating household in Bow Bazar she does not get time to be near Jiban, or pines for an opportunity to share her joys and sorrows with him. She feels nostalgic about Jiban's last posting out in a district away from the city and the family, not because there she enjoyed the affable company of her husband, but because of the solitude there which
she like her psychic brother Nirdoe, regards her sole natural condition:

The solitude of the jungle there, the aqueous shadows of the bamboo groves and the earth laid with great fallen leaves... Jiban away on tour, alone with myself, no visitors at all. Our house which had to ourselves, its room almost bare of furniture its square of empty space and silence - friends to me, and I've had to leave them behind? (p 118)

Though Monisha is in sharp contrast with Maya, but their results are same. Maya craves for contact, relatedness, communication which when remain unfulfilled, leads her to psychic imbalance. Monisha, on the other hand being secretive by nature, considers any contact or communication dangerous and loses her self will to live in this world.

Desai’s Rye Rye Blackbird, is a novel on the East - West theme. But it also deals with the lack of communication between husband and wife, i.e. Adit and Sarah. Some critics think that it is due to the distance of culture that they do not share some of their thoughts. Sometimes it becomes obvious that lack of communication makes them alien and thus, indifferent to each other. Adit is a self-centred man who does not understand his wife’s feelings. The image of woman as a wife can be seen in the eyes of Adit when he goes out with his friends leaving his wife alone just to 'pick up empty cups and glasses and full ash trays and yawn her way to bed.' (p 27) Adit's disrespect for his wife which widens the mental gap, is apparent in this sentence said to Dev. She is used to being woken up. These English wives are quite manageable really, you know. Not as fierce as they look - very quiet and hard working as long as you treat them right and rear at them regularly once or twice a week. (p 29)
Sarah on her part too, lacks communication. She does not share with her husband her views about her friends because like other English people sometimes she also believes Indians to be inferior. Both of them do not bother for each other’s feelings because their marriage does not depend upon love but it’s like a wrong decision of their life, which they bear some how. When Adit receives a letter from his parents he does not take pains to translate it to Sarah. Once when she insists on going to India, he rebukes her badly remarking ‘Have we the money?... or the time? Do you know how much an air ticket costs?’ (P34) This shows growing imbalance between the mutual understanding of husband and wife.

The difference of temperament of the spouses is another reason for growing chasm between husband and wife, according to Anita Desai. Previously the age of marriage was quite low which gave full chance to develop the personality of a woman in her in-laws house. Now a days girls are married after 20 to 25 year, by which time they have already developed their personalities, likings and dislikings and a pattern of life, in which some time is given to their own hobbies. This is hard to remould after maturity, so the girls find it somewhat difficult to adjust according to their husbands. Husbands, the peculiar members of male dominated society expect them to behave according to their own wishes and when they do not find it working, clashes start between them. This happens because they lack adjustment and do not bother for others’ feelings. This cause, the temperamental difference between the spouses, has been very effectively portrayed by Anita Desai in many of her novels.

Maya and Gautama remain strangers to each other because of their temperamental differences. Maya is a hypersensitive woman, and introvert, a creature...
instinct. The death of Toto, the pet dog of Maya, is sufficient to create an emotional upheaval in her life. The event drains her of all physical and mental strength to the extent that she is incapable of performing the simple act of pouring her evening cup of tea. For Gautama, the practical man of the world, the death of the dog is an ordinary happening: "Maya", he said, patiently, "Do sit down. you look so hot and worn out you need a cup of tea". "Yes she said, sadly, and came back to pour out the tea. But it split into the sugar pot, the tea stainer stoppled into a cup, the lemons slipped to the floor and there was chaos." (P.7)

There exists no homogeneity of interests and attitudes, between Gautama and Maya. Maya has a romantic love for the beautiful, the colourful and the sensuous. Gautama is not romantic and has 'no use for flowers'. (P.21) Maya, led by instinct and impulses is a wayward and highly strung child. (P.53) As symbolised by her name she stands for the world of sensations a world that knew no pain. Gautama's name, on the other hand, represents asceticism, detachment from life. He follows the detachment advocated in the Geeta: 'To exist like a lily upon water, rooted in water yet with its petal dry, untouched by it..." (P.119)

The difference in temperament inhibit their understanding of each other. Maya lies in a world of idealism and fantasy, whereas Gautama is a pragmatic to the core. He wants Maya to understand that the wisdom lies not in distinguishing between idealism and reality but in accepting them as one. He tells her 'Life is not a matter of distinguishing between the two but of reconciling them.' (P.21) This, instead of reconciling worsens the matter. Both are aware of their temperamental and attitudinal differences and the resultant frustration. However, for Gautama all that is of little concern...
achieves the sense of fulfilment out of his work. Maya seeks it in her relationship with Gautama. Soon, she realises the futility of her attempts and reflects on her unhappy and meaningless marriage. ‘It was discouraging to reflect on how much in our marriage was based upon a nobility forced upon us from outside, and therefore neither true nor lasting. It was broken repeatedly the pieces were picked up and put together again, as of a sacred icon with which, out of the pettiest superstition, we could not bear to part.’

(P.40)

The temperamental incompatibility is easily discerned in *Voices in the City* between Monisha and Jiban. Monisha’s peculiar temperament and her morbid inclinations are no secret to her parents. Her father feels that she ‘ought not be encouraged in her morbid inclinations.’ He gets her married in a respectable middle class family thinking that it would be good thing for her to be settled into such a solid, unimaginative family as that just sufficiently educated to accept her with tolerance.

Monisha, therefore, finds nothing in common between herself and Jiban and is unable to establish any life giving rapport with him. Monisha’s husband as Amla discovers, is a tiresome non entity, a petty bureaucrate who complacently quotes from Brucke and Wordsworth, Gandhi and Tagore, but fails to relate himself to Monisha.

The diametrically opposed cultural background of the couple also come in the way of mutual understanding and mental affinity. Jiban is the product of a conventional culture in which a woman spends her life doing household works like cooking, keeping home and serving its members under the authority of a stern mother-in-law. She has no separate identity of her own and is always ready to merge herself in the wishes of her husband. Jiban has seen women spending their lives like birds in the cage.
without any trace of aggressiveness or sense of identity. He thinks about the futility of being woman, 'lives spent in waiting for nothing, waiting on men self centred and indifferent and hungry and demanding and critical, waiting for death and dying misunderstood, always behind bars, those terrifying black bars that shut us in the old houses, in the old city'. (P.120) Usha Pathania comments upon the condition of Monisha, "The Bleeding Heart Dove like existence is not something for which Monisha has bargained for in her marriage with Jiban. She feels like a trapped bird and wonders how they can live eat, work, sing, bleeding through life."

As is the case with Maya, the temperamental incompatibility aggravates the psychological malady of Monisha also. She feels alienated from her husband and ponders over the problems of attachment and detachment. And the Gita inspires her to be detached because 'from attachment arises longing... if only love existed that is not binding, that is free of rules, obligations, comlicity and all stirrings of mind or conscience then - but there is no such love.' (P.135)

The theme of marital discord emanating from the conflict between the irreconciliable temperaments and two opposed viewpoints is, again, taken up in Where Shall We Go This Summer?. Like Maya and Gautama the relationship between Sita and Raman in Where Shall... is disrupted because of their inability to understand each other. Like Maya, Sita also feels lonely and alienated, oppressed by the feeling that Raman does not understand her or her needs. The lack of understanding between them originates from their inherent temperamental differences. Sita is a dreamer and romantic visionary, whereas Raman is a down-to-earth realist. She decides to go back to the island of Manori - that piece of land in which memory and desire, romance and reality.
the beautiful and the sinister are inextricably mixed together. Raman, on the other hand favours sanity, rationality and an acceptance of the norms and the values of society. He is an average, busy and practical man of the world who avoids extremes, 'Not an introvert, nor an extrovert - middling kind of man, who was dedicated unconsciously to the middle way.' (P47)

Raman has considerable capacity for accommodation and compromise. But Sita's melodramatic manners disappoint him and children. She shows scant regard to orderliness, neatness and tidiness. Raman is a man with a high sense of responsibility hence he compromises and continues his relationship for the fear of insecurity and scandal. Sita fails to appreciate this. She being subjective in her pre-occupations, rejects his ideas and goes to Manori to have her fifth delivery. There she gets enough of time to analyse her relationship with Raman. This makes it clear that though love is there between them but lack of understanding makes the matter worse. When Raman reaches there, on the island Sita loves him and longs for his intimate company. The children, however, distract him and grab his attention. Sita feels disappointed and shrieks unknowingly, 'Then why did you come?' Raman 'sensible but not sensitive' tells the truth that Menaka has called him. This is beyond her to tolerate. She feels hurt, deceived and disillusioned. She fears that Raman perhaps does not need her. The rejection comes as a bomb-blast, she feels betrayed.

'He had not come to see her, to fetch, as she had supposed, he had come because of Menaka had called him. He had betrayed her too. They had all betrayed her why?'' (PP132-133) It is inevitable that like Maya and Monisha, Sita also suffers from the breakdown of her mental equilibrium. Adaptability or adjustment is alien to her.
This makes her suffer a lot in her life.

Deven and Sarla in Anita Desai's *In Custody* also represent the temperamental difference and resultant mal-adjustment between the spouses. Deven’s temperament is poetic, he is a lover of Urdu poetry and professor of Hindi while his wife Sarla is prosaic by nature. She does not like poetry. Due to this difference in temperament they do not share their experiences with each other and lack communication. Sarla remains mute whenever she is angry with him, while Deven

... bawl uncontrollably if meals were not ready when he wanted them or the laundry not done or a button missing or their small son noisy and unwashed it was to lay the blame upon her, ... Tearing up a shirt she had not washed or turning the boy out of the room because he was crying, he was really protesting against her disappointments he was out to wreck it, take his revenge upon her for harbouring it. (P.68)

Sarla is an ordinary middle class girl whose materialistic aspirations led her to think of phone, car and refrigerator in her husband’s house and to live luxurious life after her marriage. But Deven cannot fulfil her aspirations because he is only a temporary lecturer. This has shattered her dreams and embittered her. Both are disappointed in their unhappy married life, but they don’t share their disappointments. He finds himself estranged in his wife’s company. ‘Although each understands the secret truth about the other, it did not bring any closeness of spirit, any comradeship.’ (P.31)

He feels alienated from his wife and lives in his dream world of fantasy.

Besides this, there are two very different and effectively depicted...
sons which count in breaking up of marital bonds. These are related to the psyche of human beings and work very secretly and prove fatal to the human bonds of marriage. It also shows keen perception of human behaviour and sensitivity of Anita Desai as novelist. In the manner of socio-psychologists she has tried to find out the reason of abnormal adulthood, through the childhood surroundings and environment of her characters Maya, Monisha, Nirode, Sita and Baumgartner.

Out of the two reasons one may be found in the atmosphere of family in childhood. Since the development of personality is closely related to the atmosphere of family and it also works for a better or worse relationship in their marriage, its acquaintance becomes necessary. As social-psychologists believe that “the central elements of personality are acquired in the bosom of the family, and men continue to need the warmth, security and intimacy they experience as children. The primary group especially although not exclusively, the family provides for these psychological needs.”

If the development of personality has not been normal a psychic character comes before us. Because of his or her abnormal childhood the behaviour of that person becomes different from others and that person does not find himself normal in social interaction. He cannot see the situation in an easy way. This makes his personality complex and his union with any normal person in the form of marriage creates difficulty of temperament, understanding, adjustment hence he suffers marital break. Psychologists emphasise the parents' role in determining the character structure of the child and maintains that “parental defaults of one kind or another, neglect, indifference, display of favouratism to another child, over solitude, spoiling - can produce basic anxiety, the feeling a child has of being isolated and helpless in a potentially -
Thus the role of childhood in the development of personality and ultimately its function in marriage is one of the causes of its decline and this finds prominent role in the novels of Anita Desai.

In *Cry, the Peacock*, Maya the central character is a psychic personality whose childhood feelings are so intense that she does not grow mature and can not see the world through an adult-eye, therefore her marriage fails. Usha Bande evaluates *Cry the Peacock* "as a tragedy of a father’s child."  

Maya is a motherless child so his father gives his total attention, care and love to his daughter. His attention does not allow her to grow as an individual instead offers her a life of protection and consequently of submission. Maya being brought up into the orderly world of her father becomes habituated to his special affection for her. This makes her totally dependent upon her father and gradually she loses the ability to master her life and constantly needs a psychological prop. This is perhaps the reason why she agrees to marry a man much older than her.

But her decision to marry Gautama as a mental substitute of his father does not suit her and the problem arises when he does not pay the same attention as her father has been paying her before marriage. In her married life whenever she is upset she wishes to return to her father for assurance and hear those ‘mesmerising words’ in his deep tones. In her childhood he used to take her into his arms, wipe her tears and pacify her irrespective of the gravity or triviality of her fears. Maya grows up physically but he does not give her a chance to get out of this childhood stage. She can never arrive at a correct self evaluation. Gautama, a practical, responsible and matter-of-fact man cannot respond in his father’s manner instead he feels mutilated and his wife...
have a very obvious father obsession' is neither incorrect nor misplaced in the sense that for Maya, father is the most important and the strongest motivating force in life.

All through her life Maya has seen herself from her father's eyes. His "treasure" to be protected. Now as a grown up woman she cannot relate herself to her realities of married life. Inner demands and outer liabilities create a conflicting situation. In Gautama's family the atmosphere is heavily charged with intellectual, social and political discussions. Here 'one did not speak of love far less of affection'. Maya cannot participate in their careless and heated debates. She feels inferior. She is left out of it: 'with a naturalness I had to accept for they knew I would not understand a matter so involved, and I knew it myself.' With her they discuss shopping, babies, meals and marriages for 'I was their toy, their indulgence not to be taken seriously, and the world I came from was less than that - it was a luxury they considered it a crime to suffer, and so damned it with dismal.' Maya, therefore tries to find some solution to recover her dwindling sense of significance.

Her search for any kind of solution in her relationship with Gautama proves futile. He feels irritated at her temper tantrums, 'Neurotic... Neurotic, that is what you are. A spoilt baby, so spoilt she can't bear one adverse word. Every one must bring a present for little Maya - that is what her father has taught her.' The devitalising love received in childhood separates her consciousness from physical reality around and within her, which finally destabilises her real self. Considering her timidity, child like dependence and her inability to master her life, Maya would be lost without the protection of love around her. So far it was father's protective embrace, she was secure in it. The flow of love, admiration and sympathy is suddenly over.
Gautama shows an aversion to too much physical contact. She feels neglected, rejected and unwanted.

As long as Gautama attends to her she feels grateful and flooded with tenderness and gratitude. She thinks of him as her protector and guardian. When he does not respond in the right manner, her neurotic pride is hurt, she feels the insult of rejection:

Giving me an opal ring to wear on my finger, he did not notice the translucent skin beneath.... he did not give another thought to me, to either the soft willing body or the lonely wanting mind that waited near his bed. (P.9)

"This is not a commonplace household situation showing a wife grumbling against an over busy husband " Says Usha Bande, " It is the cry of an agonised woman feeling lonely and unwanted ." Maya suffers acutely. Gautama on the other hand blames Maya's father for spoiling her, from shutting away from the realities of life. He tells her, 'He is the one responsible for this - for making you believe that all that is important in the world is to possess. Life is a fairy tale to you still.' (P.115) Maya's unique temperament the result of the way she has been brought up by her father pushes her into an unfulfilling matrimonial tie which results slowly to a state of mental disorder, hence the tragedy of her life.

In *Voices in the City*, all the three main characters are victims of an abnormal childhood. Monisha, the only married sister of the four siblings, develops into a neurotic character after her marriage and if we minutely see the reason we find it...
the negative atmosphere of her home in her childhood.

The parents of Monisha had a non-balanced marital relationship which not only lacked understanding and adjustment but the very pillar of this institution—love, too. They followed different lives devoid of love and understanding for each other under the same roof. They also never cared for their children and remained partial to them. This behaviour of theirs sowed the seeds of destruction and degeneration in the personalities of their children, particularly Nirode and Monisha. Even after marriage Monisha cannot overcome the influence of her parents’ negative qualities and tragically fails to relate herself to her husband and his parents. The peculiar nature of her parental relationship dries all tender feelings of love and trust and instils in its place the negative feelings of fear and suspicion. R.J. Rees observes that:

insecurity, frustration, wraping of early development are the most important factors in later mental break down. The child develops a wrong idea of itself and and its relation to society, which makes for difficulty in adjustment as it grows up. Its idea of itself will be in conflict with the hard facts of reality."

Their inability to communicate with anyone renders Monisha incapable of emotional warmth, understanding, consideration and confidence, the essential elements of a successful human relationship.

In her parents' household the principle of give and take, reciprocation and adjustment, mutual admiration and regard have never been followed. Monisha considers it her right to evaluate herself as superior to everybody in Shum's house.
despise them as well as their way of life. She, in a way, tries to imitate her mother who could very successfully maintain her individuality in relation to her father. Monisha, however, forgets that her mother could bear her life of subdued emotions and thwarted expectations because of her creative involvement in her many folded activities and interests. In the absence of love and creative activity in her life, Monisha commits the blunders of seeking the meaning of her existence in human relationships only. The irony is that she expects fulfilment and genuine joy in the relationship she does not hold sacred.

The atmosphere in which Sita grows as a child in *Where Shall We Go This Summer?* is that of neglect and hypocrisy. Like Maya, Sita has a motherless childhood and to make matter worse her father also neglects her completely. He has special affection for Rekha, his eldest daughter which makes Sita feel low.

The disclosure that Rekha is not her real sister scalds Sita. This information 'drops on her skin like acid and she felt them burn whenever she caught an exchange of that heavy-lidded look between father and daughter, or his arm, in its fine white sleeve he fondlingly across her round shoulders.' (279) Some other secrets in her father’s life also influence the development of her mind. For example, the existence of a mistress in the house bewilders her. In Rekha, Sita could have found the love and affection of a sister and a friend but due to her father’s partiality she is deprived of her company also. This serves as a foundation stone of her anxiety ridden personality.

All along, childhood fears of insecurity remain dominant in Sita’s consciousness. A motherless child, neglected by all in favour of a more gifted Rekha.
perately needs someone to belong to. Raman is the first, and of course, the only person to take her out of the stifling isolation after her father's death. He gives her the desired security, social as well as psychological. Worn out by the mysterious drama of life, Sita leans on him. However, when she realises the difference between illusion and reality, Raman appears to her, exactly like a tired manager ... (who) had been expressly sent by providence to close the theatrical era of her life, her strange career and lead her out of the ruined theatre into the thin sunlight of the ordinary, the every day, the empty and the meaningless.' (P100)

Without affectionate, understanding parents to take care of her, Sita is a victim of emotional deprivation. Like Monisha, Sita also has a prominent streak of neurotic pride in her. She thinks that everyone around her is leading an animal existence. They are nothing - nothing but appetite and sex - only food, sex and money matters. Animals' (P.47) When this pride is hurt, she turns vindictive and openly rebels against all social and familial norms in order to feel triumphant. Raman has an admirable capacity for accommodation and compromise, but Sita's melodramatic manners disappoint him and her children. As he has a high sense of responsibility, he compromises and continues his relationship with her.

The emotional crisis that overtakes Sita in her middle years, is the consequence of the dubious part played by both the parents - father as well as mother. "Sita engages herself in schizoid presupposition and imagines 'she came into the world motherless.' (P84)" Sudhir Kakkar emphasises that:

Late childhood marks the beginning of an Indian girl's deliberate
training in how to be a good woman, and hence the conscious inculcation of culturally designated feminine roles. She learns that the 'virtues' of womanhood which will take her through life are submission and docility as well as skill and grace in the various household tasks. 12

Sita's peculiar childhood has denied this opportunity to her. Mutual trust and understanding the most beautiful aspects of the mother daughter relationship have not been her lot to enjoy. She, therefore, fails miserably to inculcate the same with Menaka, her daughter. She also has no faith in her mother and relies much more upon her father for advice regarding her future. When Menaka asks her father to come to Manori and take her back to Bombay, Sita feels humiliated and ashamed of herself. She does not want to go back to Bombay as she feels like a 'woman unloved' and a 'woman rejected'.

Her father's strange behaviour with his daughter fills Sita with deep distrust and fear of male in her unconscious mind. These negative feelings adversely affect her relationship with Raman. She knows of no other alternative, but to opt for a life devoid of mutual understanding and togetherness. Due to the restricted experiences of her early life she can not understand the behaviour of her own growing children. 'It's all a madness the boys acting out that scene from a film they saw, fighting each other on the floor. Menaka and her magazines and the way she's torn all those drawings'. (P36) Anxiety, nausea andmeaninglessness that engulf Sita are directly related to her isolated childhood, during which she did not enjoy the security, confidence and emotional fulfillment that a place called home generally has. Her trip to Manori and further to beg the miracle of keeping her baby unborn shows that somewhere, in her consciousness...
blockage in her thinking process.

In some families due to the imbalanced marital relationship between mother and father, children suffer from proper care and love towards them. In such cases they are attracted and taken care of by either of the parents, hence take them as their ideals and detest the other. It helps to develop a complicated personality which suffers either from mother-fixation or from father-fixation and results in incompatibility of their marriage too. Maya, Nirode and Baumgartner are three characters in the canvas of Anita Desai, who suffer from this psychic state of life.

As we all know for a healthy growth a child needs an orderly world. For creating order, parent - children exchange of ideas is essential. Discussing the positive influence of a harmonious familial interaction upon the psyche of a growing child Sudhir Kakkar comments, "An individual's identity and merits are both enhanced if he or she has the good fortune to belong to a large harmonious and close knit family."

Desai's Voices in the City presents a comprehensive account of the weakness, despair and disillusionment which are shared by the highly sensitive siblings Nirode, Monisha and Amla. Nirode is the eldest of the four, and also the worst sufferer of the unwholesome influence of a pernicious home environment. He is seething with rage at the injustice done to him by the partial attitude of his father. His father used to take pride in his second son Arun who is more brilliant to Nirode. Consequently Nirode lost his basic confidence and became openly hostile to his father. Mrinalini Solanki observes.

One need not be a psychologist to appreciate the terrible consequences.
of open praise of bright child in the presence of a less gifted one. The partiality on the parts of the parents, creates indifference between the brothers.\textsuperscript{14}

The feelings of envy and hate for Arun lead Nirode to despair, as for him 'each moment rang with iron finality.'(P.7) Such immature attitude of his father frustrates the basic need of Nirode, who was craving appreciation from him. This provides the way for Nirode to attach closely to his mother who is 'the most beautiful woman I know, and very accomplished. None of us is like her, so polished and balanced, and contained like a well cut jewel'.(P.209). He is too much impressed by his mother's behaviour and her hobbies which are just opposite of his father's.

After his father's death he feels disillusioned with his mother too. He feels cheated and humiliated when she openly prefers Major Chadha's company and neglects him. The trauma of having lost the affection of his mother tortures Nirode from within. It erects between him and his 'mother's' brilliant territory a barbed wire fence all glittering and vicious.'(P.27) He even starts despising his mother and calls her 'She cannibal', the 'Cobra' who had swallowed his father. However, Nirode's emotional strength resides in his mother as his mental agony is the result of the unrealised oedipal complex in him. Jasbir Jain aptly points out, "The Nirode mother relationship appears to be drawn on the lines of Hamlet's relationship with his mother."

Father's death and his mother's growing involvement with Major Chadha makes him feel insecure and uncared for. His feelings of rejection get further intensified, when like Hamlet his prospects of getting a strong male position in the house after his father's death, is threatened by his mother's involvement with another man. He therefore gets overwhelmed with disgust and hate towards his mother. The ruthless...
his mother shocks him so intensely that he does not want to be attached to anyone in life. He says to his friend David, ‘Happiness, suffering - I want to be done with them, we beyond them disregard them to the very end.’ (p.40) He loses his faith in commitment and attachment and happiness becomes an alienated phenomenon to him.

The love - hate relationship between mother and son, which is a product of dissonance in husband-wife relationship, does not let Nirode establish a smooth and meaningful relationship with anyone including his mother. He remains detached from every human relation throughout his life and his views about marriage can be seen in these sentences:

... he shuddered and walking swiftly, was almost afraid of the dark of Calcutta, its warmth that clung to one with a moist, perspiring embrace, rich with the odours of open gutters and tuberose galands...

all that had to do with marriage, was destitute, negative, decadent. (p.35)

The impact of family atmosphere is so intense on Baumgartner in Baumgartner’s Bombay that his whole personality remains undeveloped throughout his life. He never behaves as an adult and feels alienated himself. Like Niorde, as a child he notices the difference in the taste and temperament of his parents. Hugo finds his father a showy, pomp person a man full of ‘the air of prosperity and satisfaction’ while his mother is the epitome of grace, beauty and sensuous aspect of nature. He is fascinated by the emotional quality of his mother. Hugo oscillates between his father’s decorum and the gracefulness of his mother

Hugo’s father fails to enflue trust, confidence and inspiration...
boy. He finds himself trapped in an unhappy situation when his father stubbornly refuses to let him go with him to the race-course. The inconsiderate behaviour makes him feel nothing but contempt for his father. His confidence in himself and his faith in his father gets shattered. Hugo does not appreciate his mother's justification for not going to horse-race along with his father.

The relationship of his parents is also an imbalanced one. His father dominates her and never keeps her happy, she shoves off her disgust and frustration by singing songs with 'ineffable sweetness'. But Hugo is too young to find an outlet for his frustration and disgust at his father's cruelty towards him. Gradually he starts loving his mother's company. Here he finds himself free from the masculine atmosphere created by his father and enjoys the peace and beauty of nature. The sudden change in his mother makes him realise a 'rift a break between his parents that might have existed for all these years, but of which he was only now really aware. He felt exposed and vulnerable. (P46) This impact is very strong and he now cannot mix up with the children of his own age and finds himself unable to participate in group activities and make friendship with anyone.

Being cut off from the other world, not having an opportunity to enjoy the company of his father and having no friends of his own age, he becomes immensely attached to his mother. He gets sentimental when she decides to stay back in Germany and he has to leave for India. She has been a protector, a companion, a friend, a guide in his difficult times. His inability to persuade her to accompany him to India torments him, but to make his mother and himself cheerful he says, 'And when I am in India, I will make a home for us. How will you like that? I will have servants to do...
away the snakes and bring you gold oranges." (P504)

Now a feeling of alienation and loneliness surrounds him from all around. Her absence makes him feel lost. On his very first day in India, he wished, 'to have a hand settle on his wrist, lead him'. (P33) He suffers from mother fixation throughout his life and as a result he alienates himself from other ladies and never marries in his life.

Maya’s inability to cope with her husband Gautama in *Cry, the Peacock*, is indeed the product of her process of growing up in a fairy-tale world made by her father, which results ultimately in father-fixation. She has led a protected life and has been brought up on fantasies. Before her marriage Maya was alone in the family with her father. Her mother had died and brother Arjuna went to America to carve his own destiny. Consequently, she was used to getting her father’s undivided affection and attention. In moments of extreme despair she exclaims to herself, ‘No one, no one else, loves me as my father does.’ (P46) The excessive love showered by her father distorts her views of life.

Maya longs for similar attention from her husband Gautama, a father surrogate. However, Gautama is a busy, a prosperous lawyer, so much engrossed in his own vocational affairs that he cannot fulfill her demands. Nevertheless, he is aware of her misery, her sense of loneliness and frustration, and warns her against an impending neurotic disorder. He blames her father for spoiling her, for not letting her acquire...
herself with the realities of human existence.

He is the one responsible for making you believe that all that is important in the world is to possess... life is a fairy tale to you still. What have you learnt of the realities? The realities of common human existence, not love and romance, but living and dying and working, all that constitutes life for the ordinary man. (P.115)

Due to father-fixation Maya fails to adjust herself mentally to her new role of a wife. She does not accept the pattern of life as it exists for her. Time and again she regresses back to the life she enjoyed with her father. Her inability to grow and take over the responsibilities of an understanding wife, destroys all chances of happiness in her relationship with her husband. She fails to respond and behave according to the needs of her new role and status. Because of her childish tantrums she is not taken seriously as an adult, and that also makes her miserable. Not only Gautama but the other members of the family consider her a child. She is not expected to participate in their serious discussions for ‘they knew I would not understand a matter so involved’ and I knew it myself. They spoke to me, the synocete, only when it had to do with babies, meals, shoppings, marriages for I was their toy, their indulgence.’ (P.49)

Thus, whether it is mother fixation or father-fixation it works negatively in the adult life of a child and specially in the married life its most harmful effect can be seen when it destroys not only the life of couples but also of the next generation of that family.

Anita Desai has presented the theme of marriage in almost all of her
Her novels present before us the degrading values of marriage from the angle of women. Shyam M. Ansari believes that Anita Desai's concern "is the existential predicament of an individual which is projected through incompatible couples - acutely sensitive wives, and dismal, callous, inconsiderate, ill chosen husbands." These novels sometimes seem more than sociological data on the institution of marriage in upper class society of India. Women of this class are liberated enough to enjoy the luxuries of life but having no occupation of their own, they feel bored in life after marriage. In this state of life they constantly demand attention, love and care from their husbands who are busy enough in earning money and status for them. Rajiv Sharma observes in this connection, in Desai's novels "every wife yearns for the intense intimacy with her husband but Desai's protagonists have in their fate hostility and indifference rather than tenderness and affection."

Her novels also seem more than psychological data when they put before us the psychic history of an adult, the very atmosphere of his childhood in which he has been brought up and its direct result on the institution of marriage. Not only socio-physical problems like dowry, inter-caste marriage, child marriage prove fatal to this institution but the marital bond between husband and wife, the very relationship between them and the matter of compatibility also works indirectly either to strengthen the institution or to lose its hold upon people in society.

We have in the second phase of this chapter Shashi Deshpande with her four major novels having the main theme of marriage. While Anita Desai deals with the problem of those women who are rich but face problems in their marital life because of their non-working condition, Shashi Deshpande, on the contrary, deals with women who
women who are working hard to find a place in society and assert themselves in their homes.

The overall study of the theme of marriage in the novels of Shashi Deshpande gives us the impression that the traditional Hindu concept of marriage of the welfare of family and through it of society has totally vanished from the modern arena of marriage. It is being viewed from the individual point of view. Even partners in marriage see only their benefits and living a self-centred life develop incompatibility between themselves.

Since the theme has been discussed from women's point of view, in her novels we find a good deal of tradition vs. modernity. "The predicament of women of Shashi Deshpande is representative of the larger predicament of women in contemporary India where the new socio-economic forces have shaken old cultural modes." Her three heroines Saru, Indu and Urmi are working women. They have come out of home, have seen the ruthless outer world, have felt it and also have gained strength to survive in the society. These intellectual women having gained financial liberty, united mental strength, having become aware of their being and its importance deny to play the traditional role of submission.

Urmi, in The Binding Vine becomes angry when she finds her friend and sister-in-law Vanaa submitting willingly before her husband. She says to Vanaa,

you let him get away with too much. What do you want me to do?
Assert yourself. You don't have to crawl before him. Do you?
I don't crawl. I do what I want.
No, you don’t, you are scared of him.
Yes, you don’t I’ve seen you. You don’t even dare to call your
daughters anything but Mandira and Pallavi, not even when you pet
them, because Harish doesn’t like baby talk... (P.80)

Indu, in *Roots and Shadows* think that by submitting before Jayant she
is on the way to becoming an ideal woman. It is comically frightful thought to her to
become a woman who sheds her ‘I’ and loses her identity into her husband’s.

The modern woman of Deshpande is a complex character in whom we
find a perpetual conflict between traditional and modern values of life. Since the cul-
ture of the woman’s home is traditonal she unconsciously follows this but as soon as
realises its nature, she becomes impatient to defy the traditional value by adopting mod-
ern values of life just to assert herself.

Urmi feels very insecure when her husband Kishore leaves her and goes
back to ship for his Navy service. She wants to say to him, ‘each time you leave me, the
parting is like death’ but could never say, not even after fifteen years of marriage be-
cause the impact of ‘classical clinging female’ does not suit to her. She is so much ego-
centred that she can not reveal her insecure feelings even to her beloved, her husband.

When she was told by her elders that the fortunate woman is one who
survives her husband, Indu scornfully laughs at the definition. But when her turn comes
she thinks that above all, happiness is in Jayant being always with her. On considering
when she realises that both the statements are one, worded differently, she scorns the
idea of her being traditional because it is a hurdle in her way to be complete in herself.
She thinks, to care for anyone, to long for anyone is too much pain because it makes...
These women possess a common problem, they give much importance to their ego, and make a hard shell around themselves which not only destroys their feminine characteristics but also gives them pain specially in their relations with their husbands.

Sam in *The Dark Holds No Terrors* is an ego-centred woman who does everything in her life just to satisfy her ego. Even her love and marriage are nothing but victim of her ego. When she receives love from Manu she takes it as a victory over Padmini whom he used to love and had written a poem on her at one time. That is why when he writes a poem on her too, she thinks, "my whole being exulted, Padmini... I had defeated her after all." Her marriage with Manu is also not a cool and balanced decision of her mind but a feeling of satisfaction to rebel against her mother's desires. When her mother tells her not to come to them again if her marriage fails, she satisfies her ego by trying to prove it right throughout her life.

Urmila in *The Binding Vine* tries to satisfy her ego by not using the money Kishore sends her to run the family. On the contrary, she depends entirely upon her earnings which by any standard are meager and pitifully low.

This out growing ego destroys the sentiments of women outwardly though inwardly they still long for the intense moments of involvement. Since they have made a typed image of not-sharing-their-thoughts-women, they can not fulfil their inner emotions and to find this happiness very easily get attached to men other than husban
this extra-marital relations one more feeling works intensely. It is their practicality, haste to find every material comfort wholly and immediately that they, defying traditionality, take other men’s help

Sara, in *The Dark*, takes help of Dr. Boozie, a senior doctor, in order to get money and position in the field of medicine. She gets emotionally attached to Padma, her old class fellow. She listens to him, smiles for him and goes on lunch and tea with him to fulfil her emotional needs.

Urmi, in *The Binding Vine* tries to seek refuge in her relations with Dr Bhaskar. When Bhaskar listens to her, she feels the joy of a child who is given importance by elders. She goes on outings with him and tries to get every thing which she does not receive from Kishore.

Jaya, on being forbidden by Mohan to write for magazines, takes Kamat’s help to continue her writing. It is Kamat with whom she feels at ease and not her husband Mohan with whom she feels “trapped”. She reveals her experience with Kamat as:

At first it seemed strange to have a man talk so freely to me. All the men I had known till then had put on a different face, a different tone, a false smile when they spoke to me. But this man... it had been a revelation to me that two people, a man and a woman could talk this way with this man I had not been a woman. I had been just myself Jaya. There had been an ease in our relationship I had never known in any other. There had been nothing I could not say to him. And he too ... (P152)
does not find true fulfilment with her husband Jayant so she offers herself twice to
Naren, to give her that experience, that feeling.

Thus, we see all women of Deshpande very easily defy morality em­
bedded in traditionality, either to achieve material fulfilsments or to receive emotional
fulfilment. These women never feel guilty of the act they have done. Since these women
are intellectual they can discern the very reason of their failing marriages. But being
caught up between tradition and modernity they are unable to remove the cause from
their life which is detrimental to their marriages.

Saru knows the cause of her declining marriage bonds. She knows that
being a doctor she is more respected in society, in comparison to her teacher husband.
She says, 'the reasoning was very simple, clear and remorseless. It is because I am
something more than his wife that he has become what he is.' (P.78) She is wise enough
to see the reason, she can not accuse the word fate for her condition. She thinks, 'If only
I could say that. My luck. My fate . - written on my forehead. Will that help me to
accept, to passively endure?' (P.69)

Urmi finds the reason of her unemotional relationship with Kishore in
the lack of time for each other. His service at Merchant Navy does not permit him to be
at home for more than a month in a year. When he comes home, her ego does not allow
her to open her heart and then 'we pick up the course of our lives from the moment of
his return. Both of us behave ... at least, he's always done, and I've learnt to do so... as
if there is only this present. Neither the past nor the future have any place in our life
together. We reject both.' (P.64) The incompatibility creates lack of communica:+
Jaya, on the contrary, a victim of arranged marriage in the modern society sees the cause of disharmony in her marital bonds in the points on which negotiation of her marriage had been done by the elders of both the families. Mohan a typical Indian man wanted an educated, cultured wife to run his family well ‘you know Jaya the first day I met you at your Ramu Kaka’s house, you were talking to your brother Dinkar, and somewhat you sounded so much like that girl, I think it was at that moment I decided I would marry you.’ (P.90) Jaya, like typical middle class Indian woman expects an emotional, loving and caring partner for her life. Her imagination is film oriented and a husband means to her ‘a handsome young man saying, ‘I love you’, a handsome young man somehow far removed from all the real young men we did see.’ (P90)

In all cases women are wise enough to find the cause of disharmony in marital relationship but instead of coming to terms with their husbands, to eradicate the reason, they become more self-centred. Every other instinct except sex destroys in them and marriage becomes futile for them. Viewing it critically they condemn it as an euphemism for lust. ‘Marriage is nothing but two people brought together after cold-blooded bargaining to meet, mate and reproduce so that generation might continue.’ (P3) thinks Indu in Root and Shadows. She also envisages it as a tragi-comic picture of ‘a cage with two animals glaring hatred at each other’ (P67) In That Long Silence Jaya compares marriage to children’s game of playing ‘tinker, tailor, soldier, sailor’ which has now been substituted by labels like ‘doctor, engineer, government officer, college lecturer.’ (P91) Jaya also sees stagnation and hopelessness in marital life in her contention that marriage makes a woman ‘circumspect’ and that ‘marriages never end.’
cannot - they are a state of being'. (P.127) While Kishore defines marriage in The Binding Vine as 'The two of us in a closed room and we can't get out. That's marriage'. (P.137)

It shows that marriage which was a sacramental bond between the two in olden days is gradually converting into legal bond. There is no respect for family members and no consideration for children. Men and women weigh their relationship on own scale and never bother for any one. Perhaps this is one of the reasons why marriage is losing its hold over people. P.Bhatnagar observes in this connection,

The breaking up of the joint family, The nucleus of Indian cultural life is the immediate and visible symbol of this imminent change. This breaking up has affected relationships at various levels, especially relationship at the husband - wife level. In the old family pattern as Shashi Deshpande has put it, "The two met only briefly in the darkness of the night." So there hardly was any occasion for conflict. But with husband and wife constantly thrown together in the present pattern and with the wife sharing in many of the responsibilities which were earlier supposed to be only his, there have arisen the problems of incompatibility, and mal-adjustment and expectations and despair.10

At this state the solution Shashi Deshpande chooses for her heroines is security through reconciliation. The ethos we find in the novels is neither of victory nor of defeat but of harmony and understanding between two opposing ideals and conflicting selves. And this is quite representative of basic Indian attitude.

Indu in Roots and Shadows is complete as a wife to Jayant but as a person she feels incomplete and dominated by him. Specially in her intimate relations with Jayant she does not feel normal because Jayant an archtypical Indian husband...
shocked to find an Indian woman not only conscious of her sexual urge but her demands too are hard to fulfil for him. Indu failing at this delicate matter tries to remain detached and thinks that what she wants is detachment from all relations.

When she comes to her house to attend her cousin's marriage, she gets attached to Naren (her cousin) physically and twice enjoys physical relations with him, on her own terms. After this is over she realises that 'with Naren I would never have to pretend.' But at the same time she also realises that Naren was not affected by her rejection while her small withdrawal could have shattered Jayant so precious to her. Now she understands that 'this was not what I wanted, I wanted involvement not detachment.' Now involvement is meant for the dead not for the living, and she decides to go back to her home - home where she lives with Jayant and only Jayant can make her complete.

Saru, in *The Dark Holds No Terrors* an egoistic doctor, having incompatibility and lack of communication with her husband Manu, comes back to her father after her mother's death. She has a feeling of guilt that she is the cause of her brother's death in childhood and her husband's impotency after marriage. She suffers this trauma, throughout her life until she comes to her father and asks for help. The feeling of hatred for Manu is so intense that when she receives a letter from him that he is coming to take her back, she asks her father not to open the door for him. At this time of utmost mental disturbance her father simply but strangely advises her not to escape from the reality of life but to confront with Manu. Then, she critically analyses her behaviour in life and realises that 'she has been working throughout her life as a puppet and has been standing futilely on the stage for a brief while between areas of dreams.
Self analysis acquaintances her with her out sized ego and she finds marriage a shadow and realises that the substance of marriage was never the feeling of true love but the feeling of fear to prove her mother right. Following her father’s advice she prepares herself not only to face life as it is but also to confront with Manu.

Jaya, in *That Long Silence* is a modern Indian woman who wants to assert herself through her writing. Mohan, her husband does not want her to write so she takes her neighbour Kamat’s help to continue her hobby which has become now a means to reject Mohan and enjoy her own wish. But caught between tradition and modernity she is unable to find the right way for her. She wants to enjoy her relationship with Kamat but the thought of annihilating Mohan frightens her, because Mohan is the culminating point of her thoughts. She can not feel beyond him. That is why when Mohan leaves home in anger and does not return for a certain time, she becomes anxious not for Mohan but for her reputation as an ideal wife. She tells Mukta (her friend and neighbour) ‘I’ll tell you what’s wrong. I’ve failed him. He expected something from me, from his wife and I’ve failed him. all these years I thought I was Mohan’s wife, now he tells me I was never that, not really. What am I going to do? What shall I do if he doesn’t come back? Mukta, I was so confident, so sure of myself. I felt so superior to others Kusum, yes, and you too... and now, without Mohan, I’m, I don’t know, I don’t know what I am.’ (P. 285) And when Kamat tries to reach out to her in his loneliness she runs away by thinking ‘I’m Mohan’s wife’, and impatiently waits, with hope of better future, for Mohan who will soon be back home from Delhi.

Urmil, in the *The Bindig Vine* has married a man of her own choice but their love seems to be based on infatuation because in their married life they...
communication. She feels Kishore never gives her any chance to speak. She keeps silent. The adolescent joyous feelings of love after turning into sex instinct becomes stale and Urmi wrapping herself around the hard shell of ego, starts losing the strength of love. She realises that she never asks Kishore anything. 'When he goes away from me even in our few days together, I never reveal my hurt, my longing to keep him by my side'. (P82) She tries to reach the feeling of love again in her relation with Dr. Bhaskar Jain. But this also turns to be transitory relation in the end.

By the end of the novel it becomes evident that ego instinct and sex instinct of love work for a short time in the life of a man and then they turn to be painful and confusing if not based on mutual understanding. The theme contains the social instinct of love as a binding vine in human relations. Man being a social animal comes across many relations in his life and the binding vine amongst them is the instinct of social love which binds different human relations, keeps them intact and carries forward the life of human beings to such an extent that the path of eternal joy seems obvious and easy.

Thus we find that the new woman of India is dangling between tradition and modernity. Her problem is that having gained rather frank atmosphere from childhood and becoming more and more conscious of the various emancipation movements she has become aware of her being and its importance in her life. She tries to find selfhood and acquire individuality on her own. But she fails when society continues to be male-dominated and attitude towards women continue to be the same. It produces rather a negative instinct in her which instead of making men realise the importance of submission and communication on the equal level between husband and wife, compels her
to rebel against the traditional norms of society and then she suffers this predicament

Besides this, the mal-practices of traditional and modern methods of marriage have also been discussed in detail by Shashi Deshpande. Her three out of four heroines marry according to their wish and against the wishes of their parents. Ironically, intellectual though they are, they fail in their idea of marriage. It shows not only the declining value of love and woman’s inability to understand it, but also the shortcomings of the modern practices of marriage.

Since the marriage is not approved by their parental home women do not feel fully confident while taking any decision. They feel lack of strength and it makes them weak. Saru, when she does not get proper response of her problems from her father, thinks, ‘It’s my fault again. If mine had been an arranged marriage, if I had left it to them to arrange my life, would he have left me like this?’ (P, 218) She also considers of the girl who after being left by her husband returns home gaining full sympathy of her parents. She feels neither shame nor despair because failure had been of her parents not hers and so the guilt had been theirs too, except that only suffering is of the girl.

Parents give rather a free and bold atmosphere to girls now-a-days. They inspire them to choose a career for them and to live their life on their own. But when these girls choose a man as a life partner for themselves, parents reject them. They still want to keep this privilege of choosing a partner for their girls up to themselves. This contradictory nature of parents makes women suffer in their life. The sociological surveys reveal that in the present day society neither ‘purely love marriage’ nor ‘purely arranged marriages’ are in vogue instead ‘modern types of arranged marriages’ are in
fashion which means a marriage in which the parents should select a marriage partner for their son and daughter and should introduce them to each other. In this way they will be safe emotionally as well as socially.

The other point raised by Shashi Deshpande is inappropriability of traditional type of marriages in the modern society. She also discusses minutely the pain that parents as well as girls receive from this type of marriage. This is painful for parents because they suffer a lot in finding suitable boys for their girls. A suitable boy in the middle class society means a good characterized, good-natured, well-settled, having reputed family background boy of the same community, who is very hard to find. And it is painful for girls because all these qualities lose their hold as soon as the matter of harmony, communication and compatibility comes before them. And this can be known only after marriage not before this, so parents feel helpless to choose a suitable match for their daughters.

When Indu is told that the elders of her family have chosen a 'boy' for her cousin Mini who is not suitable for Mini as far as her mental level is concerned she asks her Kaka.

You people... you have thought of every thing... the families, the communities, the stars the gotras every thing...

Yes. Is that wrong Indu? Madhav Kaka interrupts her. Marriage itself is a difficult enough business. For two people to merge into one identity, it's almost an impossibility. But given certain things in common - language, customs, rituals background... all this makes it easier.
And when Indu asks Mini whether she is prepared to marry this man, she replies,

what choice do I have Indu? ... I'm marrying him because there's nothing else I can do. I'm no good at studies. I never was. I went to school... because I had to. and then to college because Akka said I must go. Boys prefer graduates these days, she said. So I went. But I failed, and it was a relief to give it up. There's only one thing I am really good at... looking after a house... And to get a home, I have to get married. This is not my home, is it? (P125)

Indu Asks, 'Mini will any man do for marriage? Does it not matter who he is?' Mini replies:

Yes, any man. Any man who says 'yes'. you don't know what it has been like. Watching Kaka and Hement and even Madhav Kaka running around after eligible men. And then sending the horoscope and having it come back with the message, "It doesn't match". And if the horoscope matched, there was the meeting to be arranged. And mother and Atya slogging in the kitchen the whole day. And all these people coming... and staring and asking all kinds of questions. And if we heard they were old fashioned people, I would dress up in an old fashioned manner and they would say, "She is not modern enough". And if I dressed up well because someone said the boy wanted a smart wife, they would say, "she is too fashionable for us," or too short or too tall or too dark or something. And Kaka trying to laugh and talk to those people, while his eyes looked so... anxious. And I, feeling as if I had committed a great crime by being born a girl. To make your parents look like that... and then they would say some one else in the family wants to see the girl. So we would have to go
through it all over again. And finally if everything was fine, there was the dowry. You know nothing of this Indu. You're lucky. You escaped all this. And now, when someone has agreed can I refuse and make Kaka go throughout all of it all over again. Just because the man isn't... Isn't what? Indu wants her to complete the sentence.

Oh I don't know. And I don't care. He'll look after me. And no one can say to me. How old are you? And not married yet. What a pity. I am tired Indu. I don't care what kind of a man he is. Once we are married, and he becomes my husband, none of his flaw will matter.

(P.126)

This, very realistically represents the position of women in the present day middle class society of India, where they still suffer due to their cultural, social and educational background.

While on the one hand we have characters like Mini meek and submissive, on the other hand we have characters like Jaya who is neither as bold as Indu, who could choose her husband for herself nor as submissive and docile as Mini who does not possess a choice. She has enough freedom to approve or disapprove the mate chosen by her elders and like average Indian girl has dreams for her future life.

Jaya reveals the agony of this class of Indian woman, who, engrossed in the romantic atmosphere of Indian cinema, dreams of love and only love in their married life. Jaya recalls, 'we were looking for something... the thing we were trawling. I suppose we would have called it love, something we saw in movies between Raj Kapoor and Nargis, Cary Grant and Deborah Kerr. It meant a handsome young man somehow removed from all the real young men we did see' (P.90)
Far from the realities of life these girls see their future stretched ahead, full not of possibilities but of cosy, comfortable certainties. But when their parents put hard facts of life before them not in the form of Raj Kapoor and Cary Grant but simple human beings as doctor, engineer and professor they feel bewildered and find themselves unable to cope with this reality of life.

To some extent unrestrained liberty given to girls is behind this situation which fires their imagination and keeps them away from bare realities of life. Parents too are culprits for this position of women, who encourage the girls to take bookish education, but do not give them worldly education until they themselves do not meet with it. It not only creates frustration in the married life of people but also is a cause for large number of divorce, suing by the girls' side.

Apart from the difficulties in traditional and modern marriages we find a new type of problem within marriage. According to Hindu philosophy marriage is a sacrament which once performed can never be broken by any act of men. This is considered to be a holy union which is accepted in the same spirit. But in all the four novels of Shashi Deshpande we find a new hard fact of adultery on the part of women. These women enjoy sex outside their marriage not because their husbands are incapable of giving them full satisfaction or they are impotent, but because either these ladies are very practical and want to have every material comfort in their life by using these men, or they are very conscious of their sexual urge and want to have it on their own terms which is impossible in husband dominated marriages of India, or they want to assert themselves at any cost if not inside marriage then outside of it.

Though all the four women protagonists seek refuge in their marriage.
the end, yet, they never feel guilty of adultery. They all decide individually to keep this act a secret up to themselves not because they are ashamed of it but because they do not find social, cultural, economical or emotional benefit out of this relationship. P. Bhatnagar seems to be anxious when he says:

The way an intelligent and sensitive person like Indu, who was so very choosy in her affections, is made by the writer to resolve her doubts and uncertainties is very alarming. She had to commit adultery to come to terms with her married life. Indu's casual and matter-of-fact attitude to what she had done is shocking.

What Bhatnagar says of Indu is quite true of every other Deshpande heroine and to large-scale new Indian woman. If this is the new morality acquired by educated, sensitive, emancipated and intelligent women of India, we should peep into the past traditional culture and ask ourselves, have our morals really gone so low that women commit this sin for nothing, just to prove that they do not lack courage?. If this is really representative of the modern Indian women then the novels of Shashi Deshpande compel us to think what will be the future of marriage in India?.

The traditional idea of marriage in the Indian society is based on the welfare of family and through it of society at large. It subordinates the sole view of enhancing individual pleasure to the traditional, religious, biological and social aspects of marriage. In the traditional concept of marriage husband has been given greater authority and power as the bread earner and provider, with the wife becoming the nucleus of the home. She has enjoyed respect and many privileges as the mother, the caretaker of the children and the upholder of the family tradition.
But the social scene of the modern Indian society just after the Second World War up to now shows great difference in the traditional idea of marriage. Emancipation of women has given them opportunity to take higher education and gainful employment which has compelled them to fight for equality with men, even in their married life. This conflict between tradition and modernity is the sole trend of transition era and has been dealt frequently as the main problem of the institution of marriage by Anita Desai and Shashi Deshpande.

As far as the emotion of love is concerned both the novelists have dealt with the socio-psychological dimension of it. They have dealt with the emotion of love embedded deep in the psyche of male and female partners. But for the purpose of marriage, they have taken different dimensions in their novels. Whereas Anita Desai depicts the present picture of marriage in the society through the psychology of her characters, Shashi Deshpande deals with the socio-physical aspect of marriage instead.

Anita Desai's novels present before us a true picture of the modern society. As referred by many sociologists of the time, in almost all her novels too, we come across marriages that are either at stake or have declined. Since all her characters belong to upper middle class or upper class society, we come to know the state of marriage related to that society only.

Anita Desai, as is all obvious by now, deals only with the psyche of her characters. She is rather interested in what happens within their mind to express the resultant actions in their life. The expressive behaviour of her characters, the way they contend with circumstances and reach to some conclusion in their life can be studied
through the psychology of their mind.

Fifty to sixty years ago married couples had a limited range of interests and hobbies. Wives usually used to feel happy in the happiness of their husbands and other family members. Now, emancipated wives have wide range of their own hobbies and they always try to fulfil it. It is natural in this condition that the tastes of husbands and wives run in different directions to drift apart. Very often women find themselves unable to adjust with the nature of their partners hence marriage fails. "In Anita Desai's novels the jarring note of dissonance and despair emanate from temperamental incompatibilities." Incompatibility originates from personality differences as well as from the difference in socio-economic strata of the partners. Desai's major characters like Maya, Monisha, Sita and small characters like Sarla too, suffer from temperamental incompatibility. Most marriage counsellors insist that the only reason as to why marriages fail is incompatibility on personal level. "All else - cruelty, adultery, drunkenness are merely how rebellion against frustration of incompatibility gives vent to itself. Personal attributes include a wide range of temperamental qualities which give or deny to one the aptitude for compatibility."  

Emotional, sensitive and impulsive Maya is married to prosaic, matter of fact Gautama, who believes in detachment as it is preached in the Geeta. The temperamental polarities between Monisha and Jiban and between Sita and Raman create havoc in their emotional attachments. Deven and Sarla are never at ease in their married life because he is interested in Urdu poetry and she is an average woman who delights in the idea of cozy, comfortable life. They suffer not only temperamental incompatibility but also socio-economic problem. Temperamental differences are a universal phenomenon.
Sarah observes in *Bye Bye Blackbird*, "every one is different from the other." This essential wisdom eludes Maya, Monisha, Nanda Kaul and Sita, who move in a limited familiar and social circle and find the familial ties like a noose around their neck. P.N. Khanna, a renowned marriage counsellor in India, observes regarding temperamental incompatibility:

> even when all the other factors such as intellectual level, cultural and social backgrounds are favorable, but they are temperamentally quite unsuited, such a marriage may still be a failure. Considered separately, both of them may be ideal and enviable individuals, but as a team they are not made for each other.  

Maya and Monisha are not simply temperamentally different from their spouses but they are neurotics too. P.N. Khanna, again, commenting upon the neurotic persons says, "Wholesome mate adjustment is blocked by neurotic traits in husbands and wives, more perhaps, than anything else and breakdown of the marriage relationship is significantly more frequent among such subjects." As a result Maya and Monisha both can not adjust in their life after marriage and commit suicide.

These temperamentally incompatible couples if anyhow live together, cannot give healthy atmosphere to their children. We have already seen in the preceding heading of "Love", how these children when, are neglected by their parents, cannot grow into a healthy, mature person and lack the capacity to love anybody including themselves. These people, when enter into marriage, also prove failures.

Sociologists, psychologists and educationists attach great significance
to the parent-child relationship, because according to them the patterns of emotion take place particularly during childhood. Leland H. Stott, a pioneer in the field of Developmental psychology, rates this relationship very high. He argues, "Psychological research suggests that the prevailing quality of the experience the child has with his parents, particularly the mother during early childhood is of paramount importance." 24 Childhood is the most formative period of one’s personality. Socialization of the child begins in the family in the company of his parents who are the first individuals with whom the child interacts. Child learns the patterns of behaviour - personal and social habits and ways of speaking and thinking - which the parents set out to teach him in order to make him an acceptable member of society. Along with this, the child learns many types of emotional responses that are not deliberately planned or consciously taught by the parents. The emotional learning which takes place in any case depends largely on the quality of the emotional interaction that prevails between the child and his parents.

Anita Desai has dealt in detail this parent-child relationship in most of her novels. Through the characters of Maya, Monisha, Nirode and Sita she presents before us the strange childhood which is an unhappy result of abnormal behaviour of parents. Through these characters she shows that the experiences and interactions of people during the formative period, combined with their congenital hypersensitivity contribute towards their inability to establish and maintain harmonious inter-personal relationship in later life. She also believes that childhood experiences are lasting and they affect the development of a wholesome personality. Commenting upon her solitary and introspective characters’ childhood she observes, “I agree that the experiences of the childhood are the most vivid and lasting ones." 25
While Maya is an over pampered and spoiled daughter of her father, Monisha, Nirode and Sita illustrate the neglecting behaviour of the parents. Maya is the adored darling of her father who never says "No" to her, never reprimands her for anything consequently she is not prepared for the hard realities of life even in her adult life. She demands perpetual love and adoration from her husband Gautama. Karen Horney refers to these traits as, "injurious influences", which present a child from arriving at correct self-evaluation. He says:

A blind adoration may inflate his feelings of significance. He may feel wanted and appreciated not for what he is but merely for satisfying his parents’ need for adoration and prestige and power. A rigid regime of perfectionist standards may evoke in him a feeling of inferiority for not measuring up to such demands - moves towards autonomy or independence may be ridiculed.

And really, because of the crippling effect of her father’s love she fails to establish a mature and emotionally satisfying relationship with Gautama, who holds a practical view of love.

In *Voices in the City*, the stifling mother-child relationship is an offshoot of dissonance in the husband-wife relationship. All the three characters - Nirode, Monisha and Amla - are alienated from their mother and consequently from the entire society.

*Where Shall We Go This Summer?* is again a study of filial bonds between a cruel indifferent parent and a sensitive growing child. Here the father-daughter relationship is presented from a different angle altogether. Whereas in *Cry, the Peacock*, Maya has a childhood which is more appropriate for the characters in fairy tales-
Sita's childhood is undesirably inhibitive.

If Maya's father is over protective and indulgent, Sita's father neglects her completely. The novel thus, analyses the devastating effects of emotional deprivation on the personality and interactional pattern of developing child. According to Stott:

The term emotional deprivation refers to a lack, in the child's experience, of a positive reciprocal relationship with another person. It refers to the rather precipitous loss of an accustomed relationship with a nurturing person in which need for warm, loving care has been regularly gratified or to the absence from the beginning of conditions that permit the formation of such a relationship. Available evidence suggests that both of these types of deprivation can have profound effect upon the development of the capacity to function in the reciprocal love relationship. 27

In her childhood Sita's life is full of uncertainties, tensions and shadows. Her father shows no inclination to involve himself in her affairs or thoughts. Consequently the communication gap between Sita and her father, the impossibility of talk between the two creates an unsurmountable emotional block between the father and daughter. This extends in her marriage and negative feelings for male adversely affects her relationship with Raman, her husband. She thinks that, like her father, Raman also deliberately neglects her. Such a feeling erects emotional blocks in their relationship.

To Sita, the absence of her mother is also a great loss. It creates an emotional vacuum and insecurity in her life. In the absence of a benign, loving and caring mother she develops a feeling of being isolated and helpless. Daughters need mothers to
train, protect and guide them. Without the mother she fails to internalise her womanhood. P. N. Khanna believes that,

A little girl is supposed to learn basic patterns of feminine behaviour from her mother and to a large extent she does. The young girl's feelings about herself about men and her expectations in marriage are definitely influenced by her mother's attitude.²

The unwholesome and restricted nature of Sita's childhood experiences vitiates her relationship with her sons and daughters too. She cannot understand the behaviour of her own growing children. She does not have mental tolerance and patience because her motherless childhood hindered the growth and development of these qualities. When she herself becomes a mother, she carries the vacuum with her which does not let her nurture her children.

Thus we see that people like Sita have superficial, ungratifying filial bonds with their children. There exists a complete lack of communication. They just get along together. Indeed a study of the parent-child relationship in Where Shall We Go This Summer? suggests that parental neglect is as injurious to the healthy emotional growth of an individual as pampering. Persons with these personality traits when enter into the sacred bond of marriage, do not feel tied by the emotional bond. Mostly they are too engrossed in their own problems and work to spoil the healthy atmosphere of the family. Both the extremes hamper a smooth transition from childhood to adulthood.

Because of her father's over-indulgence, Maya in Cry, the Peacock remains a child, craving for parental pampering even after her marriage. Sita does not grow into a mature and responsible wife and mother because of her emotional deprivation during her traumatic childhood.
Paying utmost attention to the development of a child Anita Desai very effectively presents before us the problem of parent-fixation and its fatal results to the institution of marriage. Mostly in the absence of one parent, or due to partial behaviour of one of the parents, the child gets attached emotionally to the other parent and suffers dependency in adult life. P. N. Khanna observes this situation as fatal to marriage. He says;

Parent-child attachment is associated with marital adjustment. Parental fixation is a condition that may interfere with normal married love. Too close an attachment with parents or siblings blocks adjustment with the marriage partner. Some individuals never cut loose from the strong parental tie established during childhood, and never become sufficiently waned to be able to establish successfully a home of their own.

Maya, Nirode and Baumgartner are three characters who have been portrayed life like and represent the problem of parent-fixation in marriage. Father-daughter love is the leitmotif of *Cry, the Peacock*. Here, the degenerative and crippling effects of an over indulgent parent's attention has been discussed in detail. Excessive pampering of Maya's father hampers the process to maturity and jeopardises every chance of happiness in other adult relationships. Maya's total reliance upon her father gratifies his neurotic urge to possess the child. The father gets emotional satisfaction but all this hampers her growth and self-reliance. P.N. Khanna rightly observes this situation as;

Sometimes this is true of fathers, and sometimes it is true of mothers. In either case they like to have their children remain "little". They keep the child dependent on them through desiring the child's companionship more than anything else in the world. These children come to believe that it is their responsibility to stay at home. When adolescence comes, instead of growing away from home and estab-
lishing themselves as independent persons, they stay at home to please their parents, and in so doing often sacrifice a great deal of their lives. 10

Maya's relationship with her father may appear ideal and romantic, but down deep it obstructs her growth. It is no exaggeration to say that it is because of the crippling effect of her father's love that she fails to establish a mature and emotionally satisfying relationship with Gautama, her husband.

Nirode and Baumgartner are the two worst sufferers of mother-fixation in Anita Desai's *Voices in the City* and *Baumgartner's Bombay* respectively. Nirode hates his father because he is impartial to him and loves his younger brother Arun more in comparison to himself. This situation leads to the development of Oedipal complex and gets attached to his mother, who is a source of love in his life.

Following Freud's theory D.H. Lawrence's *Sons and Lovers* represents Oedipus complex that is sexual in nature but Third Force psychologists do not align Oedipus complex to libidinal urge as Freidians do. In *Psychoanalysts and Religion* Erich Fromm transfers it from the sphere of sex to that of impersonal relations. He points out that child's incest wish is not sexual craving, but a desire for security, the urge to remain protected. Horney also believes that mother or father obsession arises out of environmental situations. To compensate for the hostile environment at home, a child clings to one of the parents. No wonder in this situation Nirode is attached to his mother. During his childhood she has been a doting mother who fulfilled his need for affection.

After his father's death Nirode wishes to be a protective force for his mother, a husband-substitute for her. But as he suspects her to have an amorous affec-
tionship with Major Chadha, he grows jealous of his rival and is alienated from her. He actually hates Major Chadha, not his mother. But his reaction towards his mother is intense because he loses his share of love. When he cannot resolve the crisis in his relationship with his mother, he feels incapable of relating himself to any one else. He even becomes contemptuous of all female company and refuses to go to his friend Jit's house, because he lives there with his wife Sarla. He starts hating even the idea of marriage, touch and body, and thinks he cannot waste time on it.

Baumgartner is also attached to his mother and remains unmarried throughout his life because no woman in this world fits to the ideal personality of his mother. Thus, we see whether it is mother-fixation as in the case of Nirode and Baumagrtner or father-fixation as in Maya's case, it checks the healthy growth of a human being and works latently to destroy the marital relationship.

Emancipation of women has given them opportunity to protect their ego which had been only privilege of men in the society. The growing ego of modern woman on the one hand helps her to assert in life, makes her achieve some goal in life, and on the other it acts sometimes negatively in marriage, hence they suffer in their relations with their partners. Lack of communication, perhaps, is the wide spread problem on the screen of marriage in modern society. Shashi Deshpande along with Anita Desai represents lack of communication between the spouses, as one of the important causes of declining marriages in modern times. Their main characters Maya - Gautama, Monisha - Jiban, Sarah-Adit, Sita-Raman, Kishore - Urmil and Indu - Jayant bear the agony of lack of communication in their married life. Like every other normal couple, they have problems of their own and they can easily solve it by discussing it to one another, but
their outsize ego prevents them to take initial steps, hence they suffer.

Some critics rightly say had Maya told Gautama her fears about the prophecy of foreteller, she could have saved not only her life, but also her marriage. It is not that Gautama is deaf and dumb to her, rather he is an understanding man but Maya never speaks to him. "This failure to communicate kills the love that once was," "I says Ura Marcus, a relate counsellor. Monisha and Jiban and Sarah and Adit too, never try to talk to each other their respective problems but Sarah is intelligent enough to follow Adit, that is why she succeeds in saving her marriage. Monisha, on the other hand feels herself superior and never feels the need to talk to Jiban, as a result their marriage fails. Sita, later in her life when goes to Manori thinks over the problem and discloses her heart to Raman. He, for the first time comes to know about complaints that she is having against him and ponders over them. It works positively and makes them understand each other resulting in happy married life.

Many sociologists believe that apart from the biological aspect, there is a great need for companionship in marriage. The main essence of marriage is talking and copulating. A successful marriage is a happy blending of sex and companionship. Though both sex and communication are essential in marriage, the communication aspect is more important because the success of a marriage is governed very largely by the quality of the communication between the two and the lasting quality of love depends upon it. Most of the modern marriages fail owing to the lack of this knowledge in the couples.

Urmii, conscious of her ego, tries to keep all her feelings unto herself only and lacks communication with Kishore. She wants to talk to him but does not dare
to take the initiative. Instead she is daring enough to search true friendship in Bhaskar Jain. But this also proves futile and she explores happiness in other things. If she too, had confided herself in Kishore, she would not have felt need to find a true friend in Bhaskar. These cases show that with growing awareness in women, some negative qualities are also growing which create tension in their married life. Modern men and women due to their ego, do not share their thoughts, sometimes they search a suitable company other than their spouses and suffer the agony of unhappy married life and resultant increase of tension. P. N. Khanna appropriately comments upon communication in marriage. He says;

Marriage is a union of two personalities in its entirety. Marriage relationship has not to be a narcotic where the two are lost in each other at the biological level. Although two people can be in love without communicating, but love in marriage rarely grows or endures unless communication is present. Husbands and wives who do not sincerely enjoy each other's company are missing one of the most pleasurable and satisfactory experiences that life can offer.¹²

Feeling affectionate and to express that feeling through words are the two form of behaviour which contribute most to make successful or unsuccessful, the relations of husband and wife.

In almost all the novels of Shashi Deshpande we find that marriage has been discussed from middle class woman's point of view and present before us various socio-physical problems of marriage. The over all study of marriage in her novels gives us an idea that the traditional Hindu concept of marriage, of the welfare of family and through it of society is vanishing fast from the arena of modern marriage. Now, it is
being viewed from individual point of view. The new status of woman which arose out of their working conditions has changed the social scene completely. Shashi Deshpande has paid keen attention to the problem of working women in marriage.

Three Deshpande heroines Sara, Urmi and Indu put before us the problem of working women in marriage. Since when women have got opportunity to work in the field and have gained financial liberty, a new type of woman character is taking place in the society. Mostly these women misunderstand financial independence to emotional independence and act as an individual in marriage. Their ego does not let them surrender in any matter before their husbands and they get confused regarding meaning of married life.

Urmi in *The Binding Vine* tries to assert her individuality by discarding the money, her husband sends her for monthly expenditure. Indu thinks before surrendering to a man, a woman has to shed her 'I', which is the biggest hurdle in her way to be an individual. "And undoubtedly this "I" attitude is admittedly devoted to promote self-interest no matter how enlightened the variety," wrote Elliot and Merril in 1950. It seems Sait had foreseen the situation in 1938:

"It cannot be gainsaid that the modern trend towards individualism has made both women and men more intent on finding personal happiness in marriage and less tolerant of social restraint ... The spread of individualism to all classes and both sexes will undoubtedly lead to greater confusion in social life and most of all within marriage, until, through the development of the ethics of personal responsibility, the new freedom comes to be more wisely used."

This 'I' and 'self' of modern educated woman do not let her ...
emotionally with her husband. It is not so that they start losing emotionality, instead they long for it. They want to achieve every thing, every happiness from marriage but never try to give something. P. Kapur studied this trend among working women as early as in 1970. She says:

On the whole the attitude of the educated working women towards marriage has become more that of taking the maximum out of marriage rather than of giving. And in an intimate relationship like marriage, inability to drive satisfaction and happiness from giving and doing things for others, is liable to create tensions and to make unattainable the very goals which these women aim to achieve through and in marriage. They would in this way be defeating the very purpose of marriage.

The problem with these women is that they want every thing for themselves however and whatever it may cost them, but never think about the others. Saru, Urmi and Indu, all three are very ambitious and want to achieve different goals in their lives. When they see that everything cannot be done through idealised institution of marriage they defy it and get attached to men other than their husbands in order to fulfil their wishes. Saru takes Dr. Boozie's help to work independently, Urmi gets attached to Dr. Bhaskar to fulfil her emotional needs and Indu uses Nareu, her cousin to fulfil her sexual needs.

The strange things to be noted in this point is that these women easily defying morality, never feel guilty of adultery. The traditional idea of being happy in the happiness of husband and family is changing very fast and modern women on the point of equality search it outside marriage too. Dr. Promilla Kapur observes in her study on educated working women:
More than before, they (working women) reported that for the satisfaction of a number of their needs like the need for achievement, recognition, fame, intellectual stimulation and companionship, and the need for having an individual status and economic independence, they depend mainly on their jobs, careers and profession and on various intellectual, cultural and other outdoor activities as well as on out of wedlock friendships. This is further confirmed by their increasing approval of out-of-wedlock friendships and attachments for the fulfilment of the various intellectual and emotional needs, as well as by their increasing conviction that they should not depend on marriage for complete happiness. 

The problem is quite complicated in modern society and Shashi Deshpande paints for us a real and strange picture of the middle class society. Urmi, Indu and Saru ultimately choose the way to reconciliation. As boldly as they had taken other men's help, they return to their husbands. Indu, after enjoying sexual relationship with her cousin Naren realises, 'this was not what I wanted, I wanted involvement not detachment,' and returns to Jayant. Saru, in the end resolves the situation by deciding to face boldly her husband Manu's arrival, and Jaya awaits Mohan by rigidly rejecting Kamat's wish for her to live with him.

These situations show that modern woman in India is in a state of transition. She is widely confused and bewildered at the same time. She is not cunning and adulterous but she is unable to understand her demands and meet with them in a right way. Following the prevailing trend in society she wants to have every comfort, every happiness in her province, in this life only. The growing wings of financial liberty inspire her to fly very high but un-skilled in the art of flying, she falls down.

Marriage, no doubt is one of the biggest goals of every human being and
Its necessity is valued everywhere in the human society. There have been many forms of marriage, suitable to particular age, but one of the problems in the modern society is regarding the form to be chosen by the partners. Shashi Deshpande throws light upon both the prevalent forms i.e. arranged and love marriages in the Indian society. Her three heroines Indu, Urmil and Saru are the examples of love-marriages. If we see down deep the cause why they chose partners for themselves, we find that it is situated in the position of women which we have already discussed under the heading of 'Love'. We have also seen these women, when in their later life find that their decision to marry that particular man was immature, they suffer it. Saru says in The Dark... 'If mine had been an arranged marriage, if I had left it to them to arrange my life, would he have left me like this?'

Psychologists believe that security whether it is physical or emotional, is the greatest thing in a girl's life. When she does not find full emotional or physical security in her parent’s house, she easily gets attached to some other person, who provides it to her. This other person may be a good friend to her but she, committing emotional mistakes thinks him to be fit for her husband and proposes for marriage. When these couple enter into marriage and find that life is much more besides security, they fail to cope with problems within marriage. Khanna and Varghese comment upon love marriage. They say:

In love marriage there is usually greater expectation on both sides as each partner expects more understanding from the other. After the romantic courting is over, when the couple is faced with the practical problems of marriage, they feel disillusioned and consider love marriage less happy.
If love marriages are not totally suitable for the modern members of Indian society, arranged marriages too, are not the ultimate substitute for it. Two Deshpande heroines, Jaya and Mini, represent the case for arranged marriage. Jaya stands for those girls who approach marriage with a romantic attitude. She expects her husband to be as romantic as Raj Kapoor or Cary Grant. She also expects heavenly feelings full of comfortable life style after marriage. P.N. Khanna comments upon these type of characters:

The woman thinks she was marrying to prince charming who through his love will endow her with his splendour, and the man thinks she is an angel. The trouble starts when they insist on keeping up their expectations which are beyond reality, ignoring the fact that each one is a human being with the limitations of his humanity. They don't make allowance for the frailties that exist in all human beings. They began to see faults without having expected them.

And finally when Jaya listens about the order of departmental enquiry on Mohan and blames him for earning illegal money, and he, bursts upon her blaming her for inspiring him to earn so that she may have comfortable materialistic life.

Mini, on the other hand, in *Roots and Shadows* is the representative of that helpless, average, middle class Indian woman, who is the greatest victim of arranged marriages. Working women, nevertheless, have liberty to choose life partners for themselves but those girls who are fit for household works only, suffer the process and consequences of arranged marriages. These girls are never given preference in their choice and are treated like beasts who are taken for sacrifice before God, when they are taken before the boys who come to inspect them.
In both the marriages we find candidates look at the other form with reverence. Saru in *The Dark*... thinks, when her father behaves neutrally on hearing her marital problems, “If mine had been an arranged marriage, if I had left it to them to arrange my life would he have left me like this”, and Mini in *Roots and Shadows* says to Indu regarding the process of arrange marriage, ‘You are lucky, you escaped all this.’

This shows imperfection of the institution of marriage in the society. Whether it is love marriage or arranged marriage people do not seem to be satisfied with either forms of marriage. Promilla Kapur observes a new trend in the forms of marriage. She says that women of urban middle class families, “disapprove both” purely arranged marriage and “purely love marriage.” They now strongly disapprove of these two types of marriages and approve more of the “modern type of arranged marriage” and “rational type of love marriage.”39 She writes;

By modern type of arranged marriage they mean, “a marriage in which they feel that the parents should select a marriage partner for their daughter and should introduce him to her. They strongly feel that the prospective marriage partners should be allowed to meet each other a number of times and know each other and should develop feelings of great liking or love before they take their final decision regarding their marriage.”40

By rational type of love marriages they mean love marriage which is not the result of only “infatuation”, “sexual attraction”, “spontaneous mutual love”, “romantic love”, “blind love”, or “love at first sight”, but is the outcome of a rather “cool and calculated cultivation of affection or love”. This calculated love is deliberately developed for the specific purpose of achieving the aim of getting married, only after being convinced that the prospective mate has the
specific qualities and means that would be of definite gain and ad-
vantage to the girl entering into matrimony with him.41

Thus, we see sociological works, along with different literary themes
produced by Anita Desai and Shashi Deshpande show that the most important institu-
tion of society - marriage, is at stake. Marriage which can be the cause of happiness
and mental and social satisfaction in the life of human beings, is losing popularity and
is being viewed from the point of individual happiness of both the partners. Social
atmosphere, family atmosphere, upbringing of girls and boys, and above all their per-
sonal traits contribute to make marriage life either a success or a failure.

Anita Desai has studied those situations which work behind the screen as
a determining factor in marriage, while Shashi Deshpande deals with the socio-physical
problem of marriage in the modern society. Both the writers have written for women
and that too from women’s point of view. Shashi Despande deserves appreciation when
she shows the path of reconciliation, of harmony to those women members of society
who, enjoying the position of liberty sometimes misuse it and forgetting the real aim of
marriage try to achieve everything out of it. P.N.Khanna seems correct when he tries to
find out the reason of failing marriages in the too much expectation of human beings.
He says :

A marriage is overvalued and expectations are set too high; people
do not see the full significance of marriage, and think of marriage in
terms of a perennial holiday which gives only pleasure and hap-
iness. Most of the arguments and bitterness in marriage come about
because the parents have highly immature and adolescent ideas about
what to expect from marriage. They have been conditioned to ex-
pect consistent love and sexual satisfaction. The trouble is not with marriage the trouble is with civilization which permits and to some degree encourages, the stupidity of believing in the "must" of happiness which marriage may not necessarily give."
REFERENCES


3. Ibid., 34 - 35

4. Ibid., 49

5. Ibid., 20


9. Ibid., 50


12. Sudhir Kakkar, The Inner World: A Psychoanalytic Study of Childhood and Sociology in India (Delhi: Oxford University Press, 1981) 62

13. Ibid., 121

14. Solanki, 28

15. Cited, Solanki, 29


20. Ibid., 129


22. Ibid., 54

23. Ibid., 54 - 55

25 Pathman, 136.


27 Stott, 317.

28 Khanna, 118.

29 Ibid., 90.

30 Ibid., 93.


32 Khanna, 525.


36 Ibid., 250.


38 Khanna, 64, 65.

39 Kapur, 149.

40 Ibid., 148-149.

41 Ibid., 252.

42 Khanna, 65.
It is a pity that sex is such an ugly word. An ugly little word, and really almost incomprehensible. What is sex after all? The more we think about it the less we know...

Sex and beauty are one thing, like flame and fire. If you hate sex you hate beauty. If you love living beauty, you have reverence for sex...

Sex and beauty are inseparable, like life and consciousness. And the intelligence which goes with sex and beauty, and arises out of sex and beauty is intuition...

Sex is the root of which intuition is the foliage and beauty the flower.

- D.H. Lawrence.