CHAPTER - V

SEX

Sex and life are coeval and inseparable. The sex instinct has always worked as a powerful motivation and propelling force in the dynamics of life. Sex has existed from the very beginning of the animate Universe and has always been a controversial subject. Sex has confounded man and has kept him busy with the questions it raises and has engaged his attention and concern.

Sex for human beings has two major functions. One is reproduction and the other is pleasure. Sex as a biological necessity for preserving the species has always been upheld by all at all times and in all places as highly desirable. But its pursuit for the gratification of the senses alone has always been a subject of social and ethical controversy. Nelson rightly points out:

Sex is the three letter word that stimulates strong opinions, emotional writing and guilty feelings, has been a subject of poolroom talk, dormitory conversation, libraries of books... lavatory walls.... religious sermons, art works, public laws and personal decisions. It is a powerful and controversial topic because it involves the values of each individual in a very personal way, and it also involves the basic value system of a society.¹

The attraction of one sex for the other, the sexual desire of one for the other and ultimate sexual union have been the themes of literature of almost every land since the most ancient times. Strong and almost uncontrollable as the uninhibited sex desire is, it presents a problem to the primitive man as it does to his civilized countr...
part and so has been discussed either latently or openly by literary artists, sociologists and psychologists.

The novels of Anita Desai deal with the psychological problems of human beings the result of which can be directly seen on their social life. These novels tell us about the problems of sensitive wife and prosaic husband, the making of abnormal personality due to ill-fated relationships of parents, the difficulty of cultural adjustment in the East and the West. Outwardly these problems may seem different but if seen minutely we find that inwardly they all are related with one vital thing i.e. sex. As Freud means by sexual life. "not only what is popularly defined as sex i.e. adult normal heterosexual relationship, but all the behaviour between human beings in which they come in close physical contact," we may also find reasons of the problem of Desai's protagonists - Maya, Monisha, Amla, Nirode, Sita, Sarah, Adit and Baumgartner rooted deep in their abnormal sex life. But we do not find any direct reference of their problems in their sex life on the part of Anita Desai. She never discusses sex openly.

However she deals with the growing urge for sex in modern women in her very first novel *Cry, the Peacock*. The problem of Maya is clearly an outcome of her imbalanced sexual relationship with Gautama. She constantly demands love and attention from Gautama who is rather a matter of fact man. The flow of love, admiration and sympathy in her life is suddenly interrupted when 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 is flooded with tenderness and gratitude. A slight touch of his fingers brings out spontaneous reactions of joy. 'Fall, fall, long fall into the soft velvet well of the primordium of original instinct, of first formed love' (Pra-
When he does not respond in the expected manner her neurotic pride is hurt, she feels the insult of rejection. Unsatisfactory sexual relationship lets Maya complain of Gautama's callousness. He is unconcerned about her misery, her physical and psychological demands. She says,

Giving me an opal ring to wear on my fingers he did not notice the translucent skin beneath, the blue flashing veins that ran under and out of the bridge of gold and jolted me into smiling with pleasure each time I saw it... 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)

There are various moments in the novel when Maya shows almost an aggressive urge for sexual union with Gautama. But asleep or awake, Gautama is a far off figure who can not be one with her in her world of senses. She expresses her sadness with the help of the imagery of withered flowers. The lifeless roses and carnations on her dressing table "belonging to yesterday, corpses of today" are very much like her own desire. "That Maya wants a sexual union is clearly perceptible in her contemplation and exultation on seeing the male and female Papaya trees in the garden," says Usha Bhide. The description is richly erotic:

I contemplated that, smiling with pleasure at the thought of those long streams of bridal flowers that follow out of the core of the female Papaya tree and twine about her slim trunk, and the firm, wax petalled blossoms that leap directly out of the solid trunk of the male... Besides, if I could pleasure in contemplation of the male papaya, how much more food for delight in this male companion, surely. (P.92)

Her longing to drown herself in love is further enriched and intensified.
by the vibrating insect imagery in the novel. On the contrary Gautama shrinks from contact because he is afraid of emotions. In order to hide his fear he becomes sarcastic, passive or disinterested. Usha Bande comments on this situation, "Like Dostoevsky's underground man, Gautama seems to say ' for a Woman, all resurrection, all salvation from whatever predication lies in love, in fact, it is her only way to it.""  

Desai highlights Maya's sexual demands with the help of two powerful symbols, the peacock's voluptuous dance and the mating calls of pigeons. The title of the novel also symbolises the agony of an unfulfilled desire. The cries of the dancing peacocks ' pia, pia, mio, mio assimilates in Maya's mind with her own anguish. She weeps for them as well as for herself - 'knowing their words to be mine.' (P. 97) Gautama, a worldly man is clear about his conception of love and sex. He points out that love cannot remain an ideal in real life. Ultimately it boils down to paying bills, rearing children and worrying for them. "On the contrary" says Usha Bande, "Maya conceives of love as an ecstatic feeling, perhaps as depicted on Keats' Gracian Urn." 5 When it is not fulfilled she is weakened by her self alienating forces within, she cannot integrate the power of her vital self. And fear of death pre-occupies her. 

The new woman of India, aware of her being wants to be treated as the equal of men. But the attitude of male-dominated society of India has always been negative towards this desire of women. Hence woman rebels against the roles assigned to her by culture and nature. The role assigned to her by culture is that of meek acceptance and submission. This role, she is able to defy by being economically independent but regarding her natural role - specially the role of sex partner, she has limitations. While on the one hand, there is her own demand of sex as an entity, on the other hand she cannot reveal her sexual problems even to her husband because middle class society
is still conservative to this part of life. Specially men in the society choose modernity and traditionality according to their convenience. R. Mala rightly observes in this connection, “while they (Women) complain of manifest problems i.e. their professional / cultural/social dilemma, in actuality, their problem is latent and rooted in sex. Thus their predicament is patently domestic/professional but latently sexual.”

Shashi Deshpande too, like Anita Desai deals in her novels with the problem of modern woman’s sexual life within the marriage. Most of her novels are concerned with the sexual problems of working women in the middle class society of India. All Deshpande women Jaya, Indu, Saru and Urmi are modern Indian women who think it is their right to live on their own, economically and emotionally. Out of leak Indu, Urmi and Saru have chosen their life partners for themselves. They are independent women so they see every relationship from their angles. In the field of sex also their views are far advanced in comparison to their ancestors. For them, like other fields of life, sex should also be enjoyed by both the partners equally.

Indu and Saru are conscious of their sex urge and do not hesitated to take initiative in this field which had largely been preserve of men. But their problem arises when they find their husbands hypocrites. In their love marriage their husbands are modern enough but they cannot digest the thought of woman dissatisfied with the inhibiting sexual roles assigned to her from the beginning of the patriarchal society of India.

Women, who have taken so many steps to advance their life feel crumbled at this behaviour of their husbands. Indu, in Roots and Shadows is a modern woman
who is aware of her urge to have sex with full gratification. She not only desires it but also wants to enjoy it. Though this happens within marriage, but having known and loved Jayant before marriage she sheds all her inhibitions soon and feels normal in the bed. Jayant, an archtypeal Indian husband cannot tolerate this frankness of Indu and feels off when she takes initiative. This creates a crack between them, which later on turns into a chasm. The field which makes husband and wife closer to each other, makes them complete strangers. It frustrates her and she loses faith in husband-wife relationship. Later she reveals her pain to Naren (her cousin) and says:

...it shocks him to find passion in a woman. It puts him off. When I am like that, he turns away from me. I’ve learnt my lesson now. And so I pretend... I’m passive. And unresponsive. I’m still and dead. So that’s all I am Naren. Not a pure woman. Not a too faithful wife. But an anachronism. A woman who loves her husband too much. Too passionately. And is ashamed of it. (p. 83)

In *The Dark Holds No Terrors* the cause of Saru’s failing marriage is though rooted in the role-reversal in masculine society of India (the cause is found in his wife’s earning not only the butter but most of the bread as well), yet it gets expression through sex. Saru is a child specialist who is well known and respected more by their acquaintances in comparison to her husband Manu who is a lecturer in a local college. Manu takes this respect for his wife as an attack on his masculinity and tries to assert himself sexually. Saru considering the cause of her destroying marriage says:

The human personality has an infinite capacity for growth. And so the esteem with which I was surrounded made me inches taller. But perhaps the same thing that made me inches taller, made him inches shorter. He had been the young man and I his bride. Now I was the
lady doctor and he was my husband. (P 42)

Manu, Saru’s husband, when does not find any other way to reach above her uses sex as his weapon. He becomes a sexual sadist and tries to have sex with Saru daily and forcibly. The sadism is so hard that Saru, a confident ambitious lady, starts losing confidence and becomes frightened of the dark of night. The terror of night makes her stranger to herself even in the day time. In *That Long Silence*, Jaya suffers the agony of sex on the same level. Unlike Indu, Saru and Urmi her marriage is arranged by the elders of her family. So, she experiences sex before love. But her rebellious nature is like other Deshpande heroines who want fulfilment with blending instinct of love and sex. Like other women, she is also expected to play a passive role in sex which is contrary to her rebellious nature. She recollects:

In any case, whatever my feelings had been then, I had never spoken of them to him. In fact, we had never spoken of sex at all. It has been as if the experience was erased each time after it had happened, it never existed in words. The only words between us had been his question ‘Did I hurt you?’ and my answer ‘No’. Each time after it was over, the same question, and my reply too, invariably the same ‘No’. (P 95)

When she tries to defy the passive role, her relationship with Mohan changes. Her feelings for him move away beyond sex. Being brought up in the romantic atmosphere of Indian cinema she can not find full satisfaction with the bare act. She also needs involvement with love. But, ‘First there's love, then there's sex - that was how I had realised that it could so easily be the other way round.’ (P 95). Gradually the barrier grows deep between them and sexual act itself appears ‘illusory’ and her idea
of fulfilment through sex is destroyed in the end.

Saru, Indu and Jaya are unable to cope with this situation, but they keep a terrified silence over it and this intensifies the sexual statement. It is strange that in the land of Vatsyayana who heightened sex not only as means of procreation but also of recreation, the land where people chose temple walls to engrave the mystery of sexual mudras, thus heightening it to religion, woman is still suffering, unable to share her feelings with her husband. Saru's silence against her sexual predicament only reveals the modern woman's dilemma - of knowing the psychological nature of the problem but hesitant to talk it out. She thinks by revealing her agony to psychologist she will be held the murderer of husband's potency and so decides, 'I can do nothing. I can never do anything. I just endure'. (P 182) for endurance is still the Indian women's destiny and the discussion of sex in public still seems 'indecent' like 'removing your cloths in public' (P 181).

Though the Deshpande heroines keep silent over the problem of sex but emancipated individuals as they are, they crave for fulfilment of their sexual needs. Their repressed emotions receive easy outlet and defying morality embedded in traditionality they get attached to other men. It is their unfulfilled sexual starvation that forces them to seek recourse to extra-marital sex.

Saru's physical relations with Boozy (her boss) and emotional relations with Padmaka Ram are nothing but a means of escape route from the trauma of sex within her marriage. She listens to Padma, smiles with him, goes on outing with him because these emotions and feelings are lacking in her married life. She goes to Boozy
in the moments of tension because her husband can never be an emotional refuge for her. Jaya, in *That Long Silence*, when does not find proper emotional response from Mohan, takes shelter in her physical and mental relationship with Kamat. After receiving love from Kamat she thinks, "Mohan ... we were husband and wife and he could hold me, touch me, caress me. But it was never a casual or light hearted thing for either of us. And then this man ... I can remember how his gift of casual, physical contact had amazed me." (P 15)

Urmila in *The Binding Vine* is very conscious of her sexual needs. Her husband is serving in Navy so he comes home only once in a year. When he is not around her, she feels urgency of sex and unable to cope with this gets attached to Dr Bhaskar Jain. Bhaskar gives her emotional satisfaction by listening to her, responding to her and sparing time for her enjoyment. Indu in *Roots and Shadows* not only commits adultery but proves to be highly immoral according to Hindu morality when she twice offers her cousin Naren to make love to her. She loves her husband very much. Even she cannot think it possible to live without him but her affair with Naren proves the intensity of sexual desire in her. She wants to have it on her own terms and it is impossible with Jayant so she finds the easy way of her wish fulfilment through her cousin Naren.

The existence of adultery is as old as marriage itself. Previously and for quite a long time men have dominated this act and women have endured it. But the Deshpande heroines seem determined to reverse the equation, if not reversal then to balance the scale of man-woman relationship not by harmonising it but by defying it. This is quite true of modern Indian society as we have also noticed this fact in our second chapter *The Attitude of Modern Society Towards Love, Marriage and Sex*. 
riage, a sanskara in Hindu society was sacrament which could be broken only by death. In Hindu philosophy it was considered to be a holy union of the two, taken by the same spirit. Specially woman used to feel honourable when called by the title ‘Pativrata’, meaning a woman who follows silently her husband in every path of life. But this shift from the ‘Pativrata’ image to that of the sexually emancipated woman certainly marks the emergence of a new class of Indian women who are coming out of their conservative shells and are ready to accept the sexual/psychological realities of human life. It is not only a sign of radical change occuring in the Indian sexual landscape but also an alarming and shocking fact of life.

Besides this, Shashi Deshpande in *The Binding Vine* through the character of Mira raises the question of rape within marriage, which was there in the hearts of women from time immemorial but now is coming on their lips with the boldness of feminists like Shashi Deshpande. Mira, married at the age of eighteen to a man who loves her passionately does not find solace in sexual relationship. She has a strong clear thread of an intense dislike of the sexual act with her husband, a physical repulsion from the man she married. The reason is the same old one - lack of communication and lack of love in the sexual act. Men use women as a means to relieve their tension and women keeping silence feel hurt from this neglecting behaviour of men. Mira writes in her diary;

I have learnt to say ‘no’ at last, but it makes no difference, no difference at all. What is it he wants from me? I look at myself in the mirror and wonder what is there in me? Why does it have to be me? Why can’t he leave me alone? (P66)

This age old cry of women under the name of marriage seems to be.
heard recently. An eminent lawyer for women in the Supreme Court of India, Indrani Jaisingh writes, "It is assumed that by marrying a man a woman has given her consent for sexual intercourse with her husband at any time. Thus even if he forces himself on her, he is not committing an offence (of rape) as her consent is assumed." In India, woman is still suffering from this enforced act of man upon her. Even a woman (Shakuntala) from the lower strata of society reveals her painful heart to Urmi; she says:

I, a woman had to sleep there in public with strange men walking up and down. And my husband... he wanted to ... we are no animals I told him. As if he cared. And I got pregnant. It was the worst thing that could happen to us then. (PP. 110-111)

It shows the hypocritical nature of society where women are expected to work outside their home so that they may also share economic responsibility of the family, but at home they are expected to be meek and submissive. It is natural for women to take bold steps to remove confusion regarding love, marriage and sex in their life.

As we see, Shashi Deshpande very realistically represents the changing values of sex in the modern society of India but she seems incapable of giving any one sided answer to this problem of women. Though every woman returns to her roots, her home where she lives with her husband, but she does not feel guilty of it. It shows the end but not the real solution of the problem. However she echoes boldly the question of rape within marriage, which asserts her as a true feminist born out of Indian fiction.

Sex mores have been changing a lot during last five decades and almost every field of knowledge as sociology, psychology and literature are aware of it. Sex l...
always been centre of attraction in the life of human beings, so, change is inevitable with time. But the new change is quite different from other changes because it contains woman’s disregard for taboos. Woman, who is the greatest victim of transitional age, is standing between tradition which is not yet completely dead and modernity which has not yet come with all its vigour and energy.

For centuries the equation of sex between man and woman has been dominated by man and he has used the body of woman for his pleasure or for begetting children and the woman has been considered frivolous and immoral if she gives expression to the pleasure experienced by her in her sex life even within marriage. It is only because of the ingrained belief in the double standard that the traditional husband respects his wife only when she is not fully responsive in sexual relations with him, for he feels that it is unbecoming of a respectable woman to take an active part in sex even within marriage and that this is exclusively a man’s prerogative and privilege.

After centuries of suppression and silent resignation in the sexual field, the educated women have started challenging and questioning the justifiability of the double standards of sexual morality. “The new trend, found among an increasing number of these women, of refusing to accept and of challenging the double standard of sexual morality, and of believing in a more uniform standard for men and women is an indication of the emerging demand for the general equalisation of privilege and responsibility between the sexes,” 8 observes Promilla Kapur in her study on working women in India.

All the four women protagonists of Deshpande’s novels Urmi, Saru, Indu
and Jaya representing the above concept of modern women crave for equality in their sexual life. Except Jaya, all others know their husbands before their marriage and are quite frank with them. After marriage Indu finds that Jayant never likes her free behaviour in bed. She complains of this behaviour of Jayant to her cousin Naren. She says, "...... It shocks him to find a passion in a woman. It puts him off when I am like that he turns away from me." McGregor points out that it was Havelock Ellis who helped many to a realisation of women as independent beings with their own legitimate sexual needs and satisfaction. His writings mark that transition in sexual attitudes from ignorance and superstition to knowledge and self-awareness. Among other things, Freud's thinking has also made a specific contribution to the generally modified attitude towards sex. It helped a lot in the general recognition and acceptance of the place of sex in life.

The new woman has started feeling that sexual pleasure is not a sin. On the contrary more women now feel that it is a human right and hence needs no other justification. Sexual gratification is regarded by the modern women, as a source of pleasure as well as of tension reduction rather than as mere indulgence. These women crave for sexual experience which is uninhibited and is accompanied by tenderness and mutual affection and respect for them.

While on the one hand women have become so advanced in this field, we find, on the other hand men still stick to their old norms. They want to have sex on their own terms and never care for the feelings and demands of women. Jaya, in *That Long Silence* suffers lack of communication in sex. She recollects, "In fact, we had never spoken of sex at all. It has been as if the experience was erased each time after it had happened, it never existed in words." Bob and Margarate Blood feel that:
the secret of happy married life is in healthy sexual relationship between the partners. Partners, they say, whose interest in sex is similar, have the fewest problems. And for this the first step is communication. Subtly or openly, the interested partner and the reluctant partner express what they are feeling. From then on they must choose...

When wife demands equal partnership and husband dominates, she has to suppress her feelings. And the suppression of sexual feelings is as dangerous to health, both mental and physical, as any epidemic to body. Urmi In The Binding Vine also suffers lack of communication in her sexual life.

Though, by demanding equality in sex modern women are doing nothing new but trying to restore the position of women in olden society, yet some critics look at it adversely. They attach it to the name of immorality and rather look at it as a threat to the peace of society. In Vedic society men and women were given equal importance and as Klaf writes, "The ancient Hindus recognised the physiological and psychological differences between men and women. They knew that timing during intercourse was more important than duration, and that the attainment of female orgasm required skill and patience". Above all Vatsayana has depicted women as capable of responding sexually with the same intensity as men. And Promilla Kapur observes in her study on working women, "This is a remarkably modern view which has appeared in Western sexology only in the twentieth century." According to Vatsayana, man must make all efforts to bring his mate sexual fulfilment. Kapur writes again, "This is an attitude or demand which was kept completely suppressed for a long time and which has now started emerging among the educated and enlightened women of Urban India."
Shashi Deshpande has not only advocated this case of modern women in her novels but has also depicted its after effects, effectively. All the four heroines of her novels, after feeling hurt in an unhappy sexual relationship, become the victim of extra-marital affairs. In many western societies extra-marital sex has been hailed as a "part of our culture," and is seen as a healthy attitude of men and women in the society. About six decades ago discussing the future of sex relationship Pomeroi wrote:

I look forward to a time... when extra-marital concessions, as also in primitive times will be universally recognised as 'concessions' of a limited kind' between free and equal married partners, and when life will be infinitely fuller, richer and freer than in the past.

Sorenson maintained in 1941, "Both men and women are naturally sexually promiscuous. This obvious truth stated, freedom neither encourages promiscuity nor denies its expression ." Anthropologists point out that even in India the primitive husband willingly lent his wife as a sex mate to his guest as an act of hospitality. But in the modern society a civilised husband reacts disfavourably and in many cases violently if he comes to know that his wife has been used by or has been a sex mate to any other man. Specially in the middle class society of India extra-marital relations whether it is of wife's or husband's, are looked upon as an immoral act.

All the four female protagonists of Deshpande get attached to men other than their spouses for one or the other reason. Indu wants sex on her own terms. Jaya wants emotional fulfilment, Urmi needs a companion to share her feelings and Saru needs money and backing to open a private clinic for her. These things, when remain unfulfilled in married life, lead them towards extra-marital attachment. The point to be
noted is that all the four characters are liberated women; those who can live on their own and they think that being a human being it is their right to fulfill their desires. Bloods rightly conclude in this connection, “However, the more liberated women become, the more apt they are to seek outside involvements to compensate for dissatisfaction with their marriages.” Many sociologists find the reasons for extra-marital affairs in the growing expectation of partners in marriage. People hold unrealistic expectations from marriage and specially educated working women misunderstand the liberty of earning for the liberty of everything and easily discarding social customs, try to seek shelter anywhere else. The Bloods find out the reason:

Women’s liberation and the sexual revolution have enormously increased men’s and women’s desire for satisfaction in marriage. Women and men are less willing to settle for either physical or emotional deficits in their relationships. These are days of great expectations.

Deshpande seems to be doing the task of social reform when she makes her all heroes come back to their husbands. They had left their husbands for one reason and found that the other reason was missing in the other man, so they come back to their spouses. Strangely, these women never feel guilty of adultery. The reason may be found in the study of Promilla Kapur. She found that most women under the study were of the view, “that a married woman should be allowed to indulge in extra-marital sex with more than one man, if she so desires and considers it to be alright.” Kapur is of the view that thinking of the educated working women has been more “sexualised” than before. Sex is found to have become more of an obsessional madness for the increasing number of these women. When she comes to know the reality of life, she returns to her husband for security social, as well as psychological. The confused psy-
chological state of modern women is clearly visible in the novels of Shashi Deshpande.

Traditionally sex and marriage go together like horse and carriage. So trouble in one area of marriage, spreads quickly to others. Sexual inadequacy leaves couples tense and irritable and they get easily flared up when other frustrations arise in their married life. Non-sexual problems also have the capacity to disrupt sexual satisfaction. The Blonds comment upon this situation," partners with grievances take their defenses to bed. If they give in to the other’s sexual demands despite their resentment, the image of tyrant slave looms up..."

This is the case with Saru in the Dark Holds No Terrors. The problem with her and her husband Manu is socio-psychological rather than sexual but it ends in Manu’s behaviour as a sexual sadist. He is the traditional male member of powerful patriarchal society in India. His wife Saru is a well known doctor while he, himself is a lecturer in a college. This makes him feel inferior to his wife and to show the strength of a male he compels her to indulge in violent sex daily. This unwanted and imbalanced violent sexual relationship ends in frustration of the individual partners, and resultant partial separations.

In the middle class society, talking openly about sex is still a taboo, so Saru being a doctor does not dare to discuss her problem with any psychiatrist and keeping the problem up to herself suffers the agony of unhappy married life.

Besides this, advocating the case of women in marriage, Deshpande also throws light upon the problem of rape within marriage. Though the question of rape...
within marriage is as old as marriage itself but emancipation of women has now given her chance to take bold steps regarding this marital problem. Mira and Shakutai in *The Binding Vine* represent the case of rape within marriage. Submissive women are the victim of male dominated society of India, where they are taken for granted that giving consent to marry they have also given consent to sexual act as and when the man demands. It shows not only the hypocritic nature of society but also the lower state of women in Indian society. Perhaps this is the reason that after suffering for centuries women have taken bold steps and as Indrani Jaisnigh concludes:

In this respect the women's movement has considerably demanded that the law of rape be changed. A recent judgement of court in England indicates that rape within marriage can be an offence.  

Shashi Deshpande seems to be true feminist when she boldly deals with the problem of sex within marriage. She advocates the case for women strongly and shows through her female characters Urmia and Indu that sex which was purely a physical experience in the past should be replaced by total relationship in marital coitus and should include not only sexual gratification but also a sharing of interests and feelings.

Manu and Saru's relationship along with the relationship of Mira and Shakutai to their husbands show that men have not changed with time as much as women, and this causes for the disorganised structure of society. There is an increasing consciousness of equality in women but men are unable to cope with this awareness of women. They want women to be bold, smart, educated, to help them in different matters of life but at the same time meek, submissive modest, shy and chaste when the matter of sex concerns. It works negatively for a happy married life and it will continue to do so.
unless male and female roles in the family are considered equally important, respected, and worthwhile, and men and women share equal responsibility in child-rearing and in supporting the family.
REFERENCES


4. Ibid., 52.

5. Ibid., 53.


13. Ibid.


Still love is the only thing which shall guide the moral world of human being.

- P.B. Shelley.