Marriage, a social institution, is inextricably interwoven with caste, family and religion in India. Considerations of dowry and family-heir further complicate the problem. Most marriages in India are arranged marriages. The new age with its demands of modernity and its changing socio-economic structure has had a serious impact on the enlightened in India and the Indo-Anglian novelists have accordingly dealt with this aspect. They have raised their brows in resentment against early marriage, dowry, unsuitable arranged marriage, the sad lot of a childless woman, wedding expenses, the hypocrisy of loveless couples.

Raja Rao comments on the meaning of marriage in a philosophical manner. Savithri and Rama, in The Serpent and the Rope, are in love. Savithri wishes to know whether he would marry her, if she asked. Rama uses in this context that marriage means the death of one's ego. "You can marry when you are one. That is, you can marry when there is no one to marry another. The real meaning is like 00, not like 010. When the ego is dead is marriage true. Who would remove my ego?"
Nagarajan stresses the role of destiny in matrimonial affairs. According to Koni, in Chronicles of Kedaram, the modern so-called love results in fantastic unions of all sorts. Marriage being sacred, one has to marry suitably from the viewpoint of age, physical fitness etc. and here destiny has a hand in the matter.²

R. K. Narayan shows, in Mr. Sampath, how the relationship of marriage thrives on mutual love and understanding. Srinivas is reminded of how he has neglected his wife who may be thirsting for his cares' and love.³

Nayantara Sahgal observes, in This Time of Morning, through Arjun Mitra, that people scarcely think calmly or deeply before getting married. He comes to discover this while brooding on his wretched marriage. "..... marriage was the only venture into the unknown on which human beings embarked without the least hesitation or preparation".⁴ In Santha Rama Rau's Remember the House, Baba wishes the decision made for her, by Hari or someone or something.⁵

Indo-Anglian novelists comment on what a true marriage means. Raja Rao shows that the perfect consummation of two souls would mean a large area of resemblance. Religion means inner life and unless one penetrates into the heart and soul, a full understanding
does not grow - Rama experiences this. He remembers his room is an old chapel. He kneels and prays; just then Madeleine comes and she knows she knows him. He feels 'married to her as never before'. On that night she becomes his wife again. "I am such a different man today. For to wed a woman you must wed her God". Anand Lall points out how it would sometime require years together to feel truly married. After years of married life, Basanti and Cyon, in *Seasons of Jupiter*, have the realization of true love. It is like a new marriage, or rather it is a marriage at last. Khushwant Singh indicates that a happy marriage means the marriage of minds. Such happily married persons gauge each other intuitively. John Taylor, in *I shall not hear the nightingale*, rightly feels that there is something on Joyce's mind about Sher's fate and its reactions on Sabhrai and others. In Nayantara Sahgal's *This Time of Morning*, Mira and Kailas have created a balance which can stand in critical circumstances and their married life is blissful despite 'all ups and downs and insecurity and frequent partings of a political career in a country struggling to be free'. A true marriage is founded on perfect understanding and no shadow of discord or dissent darkens its sunny bliss. In Veena Paintal's *Serenity in Storm*, at long last, after Ashok's death, Deepak returns and he and Rashmi
feel resurrected and married since long - the perfect blending of body, mind and spirit. Markandaya illustrates how a happy marriage is a bulwark against the hurricanes of temptations and trials. Ravi, in *A Handful of Rice*, wants to live in luxury like Damodar, but that would jeopardise his domestic bliss. His heart is at the cross-roads. All the splendour of a Damodar world, however, plases into insignificance because of Nalini's restorative influence on his jaded nerves. Ravi is even sorry for Damodar who does not know what it is to be married. A good wife fills her home with sweetness, peace and love. Nalini washes out the acrimony of revenge from Ravi's mind and fills it with tranquillising sweetness. Santha Rama Rau brings out how the usual expectation for happiness is that the husband should make his wife participate in life. Baba, in *Remember the House*, wonders whether her taciturn father could have made her mother happier by including her in his life. But there is no discontent in her mother and perhaps it has all worked out for the best. Padmini Sengupta pays homage to Indian wifehood in *Red Hibiscus*. Santosh, good like a Hardian hero, admits that he should have paid more attention to Sita, but he has been absorbed in his books and duty to his mother. He adds that Indian husbands are selfish because their women are good and unselfish. Jhabvala discusses
the traditional expectation that a husband should fulfil financial obligations of the family. Sudhir, in *A Backward place*, is sorry that Bal cannot support Judy, who, besides the difficulty of revising her way of life in a foreign social set-up, has also to cope with financial difficulties.\(^{15}\)

Nayantara Sahgal shows how in India marriage is regarded as helpful in cultivating a sense of respectability and responsibility. In *This Time of Morning*, when Kailas’ mother complains about Hari’s unwashed look and lack of courtesy, his father says that they are thinking of his marriage so as to make him settle down in life.\(^{16}\) R. K. Narayan indicates how marriage is held as sacred in India. Gaffur, in *The Guide*, sees Raju manœuvring to bag Rosie’s love and warns him against defiling the sanctity of marriage.\(^{17}\) Later on, Raju’s mother also urges Raju to remember that Rosie is another man’s wife and to let her go back to her husband.\(^{18}\)

Indo-Anglian novelists have stressed the aspect of equality in marriage. In Bhattacharya’s *A Goddess Named Gold*, Meera’s grandfather knows that though Meera is ‘the builder of a new paradise’, she, like all girls, has to be married, but her groom should deserve her. “Like unto like, the only key to happiness.”\(^{19}\)
This reflects the new spirit of the times. M. V. R. Sarma also upholds this ideal of equality in *The Stream*. Gopalam treats Saguna as an equal and his mother thinks he is hen-pecked. Gopalam's outlook is the product of the post-Independence recognition of human values. Markandaya shows how a small margin between the achievements of the couple does not tilt the balance of marital happiness. In *Nectar in a Sieve*, Nathan, though illiterate, does not obstruct Rukmani's reading. Of course, he must have secretly felt infra dig, but he bears it in a manly way. Narayan also shows that love dilutes the sting of superiority of the partner. Sriram, in *Waiting for the Mahatma*, feels he is unworthy of Bharati, because she is superior to him in the field of national service based on Gandhian precepts. He is diffident when they go to Bapu for his consent to their marriage, but Bharati is calm and serene.

R. Rajan, Bhattacharya, Nagarajan, Jhabvala, Santha Rama Rau, Malgonkar and a few others offer their views on arranged marriages in India. Rajan says, in *Too Long in the West*, that the system must go. Kalyan Sundaram and Nalini both agree that the evil must end. Kalyan is planning a crusade against it through research and writing; Nalini desires that it should be left to the people concerned to end it. "Arranged marriages", 
he snorts. "The people in them are dead. They're yoked together like bullocks at a funeral." Sengupta depicts the generational tug-of-war over it in Red Hibiscus. Sita wants to marry Nirmal and her mother votes for Santosh. Sita protests that she does not even know him. The old lady remarks that in India parents who knew the world would still like to arrange their children's marriages. Even an orthodox person like Koni, in Nagarajan's Chronicles of Kedaram, points out that marriages are arranged by well-wishers or meddling persons without much regard for the suitability of the match. But Aamir Ali shows how all arranged marriages are not always blindly or callously fixed. In Conflict, Shankar's father told him how they are carefully searching for a good girl for him: he believes that a good wife can make a man, a bad one can break him. R. Prawer Jhabvala implies through Tarala's utterance, in To Whom She Will, that any interference in such an intensely personal matter as marriage would be disastrous. Tarala resents Radha's frantic efforts to force Amrita into an arranged marriage. This shows that even in advanced Hindu families social dictatorship, howsoever benevolent in intention, is still rampant. In Esmond in India, Madhuri also believes that parents must fix up everything and complains that Har Dayal has not cared to arrange a proper match for
Shakuntala. This indicates how some aristocratic Indians have only the veneer of progressiveness, but at heart they are still as conservative as ever. Anand Lall ironically exposes how social reformers themselves are sometimes compelled to arrange marriages of their children. In The House at Adampur, when Lena cannot find out a suitable groom for herself, Santi Devi, a feminist, has to think of helping her, against her own convictions. Rajan also hints at the irony underlying Nalini's subconscious fascination for the system of arranged marriage. She, in her mind, dwells on its occasional desirability when it may resemble the traditional Swayamvara, when the bride-to-be is wanted by many young people. It is like 'Draupadi', presiding over a tournament. Malgonkar, in The Princes, shows how a conventional marriage, because it would receive social approval, might prove a happy one. Abhay glories in his happiness with Kamala. He wonders whether two complete strangers can find happiness in marriage. He finds that they are really happy. Rajan also shows how an arranged marriage can bring happiness if the pair show good will and desire to understand. Kamala, in The Dark Dancer, apprehends man's domination in an arranged marriage, but Krishnan also appears to be the victim of it. And it is not such a horrible thing after all, she muses, when it yields such a husband as Krishnan.
Santha Rama Rau and Malgonkar explain how fanciful, aristocratic girls prefer to slip into the groove of arranged marriages. In *Remember the House*, Baba wonders if one can deliberately plan a husband-hunt, a sort of an arranged marriage. Pria retorts: "I don't know why not. Everybody does. Some people are sensible enough to admit it—to themselves, of course."

Like Baba, Sundari, in *A Bend in the Ganges*, hovers between an arranged marriage and a romantic one. She is not sure whether marriage brings happiness, romance, love. She, however, feels that a Hindu girl has to trust her parents blindly.

Jhabvala also reveals how even in prosperous families persons are keen on arranging marriages of their children. In *To Whom She Will*, Radha, who has had the benefit of a marriage by choice, is now in favour of arranged marriages and cites the examples of affluent families arranging marriages even by taking recourse to brokers and advertisements.

Nagarajan suggests that parents enlist and appreciate whatever help they must from others, since the task of arranging a marriage is very difficult. In *Chronicles of Kedaram*, Vanchi endears himself to the Dikshits by arranging the marriage of Vasu and Charulata.

Bhabani Bhattacharya shows how a small person like a caste-priest, a barber or a bangle-seller or the like can succeed in arranging a marriage, when important persons cannot. In *Music for Mohini*, Mohini's
marriage is negotiated by a mere Bangle-seller. In her father's opinion, these old customs and conventions are sound and seem 'to suit our mental climate.....'.

Jhabvala reveals how some young people are not opposed to arranged marriage because it brings unhappiness, but because it is outmoded. In *The Nature of Passion*, Nimmi and Kuku harbour an illusion that they have married according to their wish. Kuku even says that he has been attracted to her and then had asked his people to arrange the marriage. The novelist's irony is very effective: "..... that it was quite easy to imagine they were young lovers and their marriage of their own choosing". Sentha Rama Rau explains how some young ladies resent arranged marriages because they are not still prepared to shoulder the social responsibilities of marriage. In *Remember the House*, Baba and Hari like each other, but Baba is more in love with love than with Hari and does not like to marry in a conventional manner. She feels Hari, in reply to his proposal. "No, the answer isn't yes - couldn't possibly be. I still think there should be more to life than just settling down." Bina in *Distant Drum*, Roshni in *Serenity in Storm*, Swarna in *The Stream*, Amrita in *To Whom She Will*, Bharati in *Waiting for the Mahatma*, Zohra in *Zohra*, Nimmi in *The Nature of Passion*, Nalini in *Too Long in the West* and others are also waiting for love or lover to crown
their marriage and hate to walk into the trap of traditional marriage. This is indicative of the reluctance of most modern young women to bear the noose of traditional married life.

The Indo-Anglian novelists dealing with the Princely Order have generally shown the failure of arranged marriages e.g. Hiroji’s marriage in The Princes, Hanut’s marriage to Shevanti in Maura, Kali’s and Jumbo’s marriages in Remember the House, Victor’s three marriages in Private Life of an Indian Prince.

Several Indo-Anglian novelists discuss whether love should be the foundation of marriage and comment on the interaction of love and marriage. D. C. Home, Jhabvala, Attia Hosain, Nergis Dalal and Anita Desai indicate that with the growth of democratic ideals and individual liberty, young persons now assert that love should be the motivating force of marriage. In Home’s Hungry Hearts, when Jithu tells Gitanjali that despite her incompatible marriage, she is perhaps still in love with her husband, she retorts that she would not be afraid of unhappiness, but she has ceased loving Kishenlal. In Jhabvala’s Esmond in India, Shakuntala admits that Dr. Narayan is doing social service in villages, but she does not know him fully and admiration alone could not
be the basis of marriage. Like Gitanjali, she also is a votary of love. "But I can only marry for love."  
In Hossein's *Sunlight on a Broken Column*, Laila's rebellious marriage leaves many persons gaping. Sita, who has married conventionally, tells Laila that love has nothing to do with marriage and that love is anti-social, while matrimony preserves the world and its respectability. In Dalal's *Minari*, Anita, excessively romantic in her sensitivity, is pained to see her married life falling into a rut, because her husband is constantly busy with his work. Anita Desai's Maya, in *Cry, the Peacock*, hungers for active and full participation in Gautam's affairs and he does not permit her to enter some areas of his mind. She is vexed that she is not loved as she loves. Maya, Gitanjali and Anita are miserable, because they cannot differentiate between premarital courtship and post-marital life.  

D. C. Home shows how harmony - sometimes achieved artificially - in marriage is not an indispensable ingredient of happiness. Ranjit, in *Hungry Hearts*, asks Gnyan whether Savitha still nags him. Instead of disowning the charge, Gnyan remarks that too much harmony in marriage is a sign of want or of suppression of feelings. Santha Rama Rau suggests the hollowness of vague, romantic aspirations. Baba, in *Remember the*
House, has wandered away from Hari in search of a vague, romantic ideal she can-not reach. She has to come to terms with life's offering. She does not love Hari, but she admits that love is only one of the reasons of marriage. Their marriage would not quite be a gamble, because they have much in common. R. K. Narayan shows Raju's inconsistent expectation. He, who is instrumental in working the marriage of Marco and Rosie, now suggests to Rosie that they - Raju and Rosie - should put their relationship on husband-wife basis, because he resents her hobnobbing with all types of arty people. Perhaps he is afraid of losing her. Marriage is a bond of social security, after all!

Nergis Dalal, Veena Paintal, R. K. Narayan, and M. V. R. Sarma comment on a married woman's 'other harmony'. In Minari, Amita realises that her attraction for Tej is futile and that Ranjan stands for safe marital love. Roshni, in Serenity in Storm, does not wish to defile the sanctity of social customs by encouraging Sanjay, though she does not regard love as immoral. Sanjay feels that one should not bother about anything except one's conscience and that the bond of love cannot be broken by marriage. Sarma also substantiates how a married woman's guilty love would create many complications. Swarna, in The Stream, is disgusted with her
husband Rao. Her dilemmatic position is that after giving herself up entirely to Gopalam—physically and emotionally, she cannot keep Rao away from her. R.K. Narayan reveals the compunctious visitings of guilty love. In The Guide, Rosie's mind is torn between her love for Raju and duty to Marco. She allows Raju to make love to her but she is also aware of her treachery to Marco. Awareness of the obligations of marriage and feeling the urgency of love—this is her cross. This is the conflict between the conscience and the heart and this is like Guinevere's—Rosie's fate.

B. Rajan shows that in an Indo-British marriage, the two backgrounds do not quite vanish or merge. In The Dark Dancer, Cynthia and Krishnan love each other well, but they have their own national moorings and also their socio-political—religious, too—differences. "Though Cynthia was anti-colonial, she was not un-English; nor was Krish un-Indian." This points out the incongruity of such unions in the hours of political and national crisis. Malgonkar also shows, in The Princes, how difficult it is for an Indo-British marriage to prosper when Abhay confesses his love for her, Minnie remarks that they are very different. Difference in social backgrounds in an unconventional marriage is bound to be there. When Abhay sees Minnie smoking, he
is aware of the gulf between their backgrounds. He knows his people would not accept her. B. Rajan indicates how the difference of religions may also at times result in an internal crisis, tilting the entire balance and harmony of a perfect union. When Cynthia is not blessed by the priest of an Indian temple, Krishnan is reminded how their union can not have the sanction of the family and society and religion.

In this context of religious impact on marriage, Raja Rao's words analysing Rama's marriage with Madeleine should be recalled: "For to wed a woman you must wed her God."

Malgonkar comments on the failure of a marriage even before its commencement due to temperamental difference. In A Bend in the Ganges, Sundari and Gopal are not cut out for each other. She is pro-terrorist and he is terror-stricken by the mere word terrorist.

In Jhabvala's To Whom She Will, Ram Bahadur rejects Hari because of his unsatisfactory background. Nandini's mother, in B. S. Nirody's Nandini, also has her misgivings due to the difference between their and Dr. Amar's social position. D. C. Home, in Hungry Hearts, shows how Savithri and Gnyan are for the same political party, have the same objectives and outlook and still the difference between their upbringing and education can not be surmounted.

Sita, in Attia Hosain's Sunlight on a Broken Column, loves Kemal but feels that they should not marry 'with different backgrounds and
different religions, two small cogs in a huge social machine'.

Nayantara Sahgal, Anita Desai, Veena Paintal and Zeenuth Fatehally dwell on the misery of incompatible marriages. In This Time of Morning, Arjun and Uma do not share mutual interests. He is formal, placid, retiring and refined. She is temperamental, exotic, feline and wild. They start drifting apart—he in his study and she with her shady admirers. In her first novel, A Time to be Happy, Nayantara Sahgal shows the failure of the married life of Harish and Maya. She is like a lake and he like a waterfall. They can-not start life on a right note and fail to attain 'some semblance of a workable relationship'.

Anita Desai indicates the failure of marriage due to unsuitability. Maya, in Cry, the Peacock, loves Gautam passionately and feels that he does not love her. She expects warm professions and demonstrations of love, but he goes on quoting from the Gita. She tells Gautam that he has never loved and that he does not love her. In Voices in the City, her father thinks that Jiban, a fairly educated, respectable middleclass person—safe, sound, stolid and unimaginative—would be a suitable partner for Monisha.
who is hypersensitive and even morbid. Monisha’s father’s intentions are excellent but thus progresses the tragedy of her sensitive soul. Life is not an arithmetical example which can be written and rewritten until the correct solution is obtained. Zohra and Bashir in Zohra, Roshni and Ashok in Serenity in Storm, Gauri and Panchi in The Old Woman and the Cow, Baba’s parents in Remember the House, Krishna’s parents and Devaki and her husband in Morning Face, Premala and Kit in Some Inner Fury. Rosie and Marco in The Guide, Saroj and Inder and Mara and Jit in Storm in Chandigarh, Abida and Ejaz in Sunlight on a Broken Column, Adit and Sarah in Bye-Bye, Blackbird – these and others illustrate how marriage hits the rocks because of incompatibility between husband and wife.

Jhabvala and Padmini Sengupta express their dislike for early marriages. In Jhabvala’s The Householder, Sohanlal tells Prem about the curse of early marriages in India. Before we knew what we want, we would be tied with wives. Life would then be a story of duty and even burden. In her novel To Whom She Will, Tarala and other ladies are glad that the menace of early marriages is now checked. The tone of self-complacency is soaring. Dr. Mukherji puts in that her sweeper’s daughter, only 12, had been married the
previous week. In Sengupta’s *Red Hibiscus*, Sita, still 19, wishes to wait for love. She does not like to marry then. She does not like early marriages. She thanks God that the Sarda Act now prohibits early marriages. She remembers that her mother and grandmother were married at 14 and 9 respectively.

Markandaya, Hathi Singh, R. K. Narayan, Bhattacharya and Jhabvala sympathise with the lot of childless woman in India. In *Nectar in a Sieve*, Ira cannot bear a child. Such a woman, abandoned by her husband, loses all interest in life. Huthi Singh shows that be she a princess or peasant girl, the curse of childlessness is acutely felt by a woman. In *Maura*, Shevanti cannot bear a child, because Hanut, lost in the mire of lust, does not go to her at all. How can she remove this curse unless Hanut, briskly drunk, is left with her in complete privacy?

R. K. Narayan shows how a barren woman suffers death in life in an Indian home. Jagan’s wife, Ambika, in *The Vendor of Sweets*, is childless after ten years of married life. His mother speaks harshly about it: "All one asks of a girl is that she at least bring some children into a house as a normal person should, ..... why can’t a girl bear children as a million others in the world?"
Jhabvala shows how women, gifted with children by the grace of God, feel proud and superciliously parade their motherly anxieties before childless women. In *To Whom She Will*, Radha once tells Tarala that she, being a mother, has no time for committee work, which would be important to childless women, who have nothing else to do. Bhattacharya describes how all would look down upon a barren woman in a village. In *Music for Mohini*, the tree of marriage, though two years old, is still barren: Mohini has not conceived still and Jayadev's mother is terribly upset and desperate. Mohini is aware that she would not be able to serve the village.

Bhattacharya indicates how a childless woman is compelled to offer sacrifice in order to remove the curse of sterility. Her mother-in-law asks Mohini to offer her blood to the Devi. Jayadeva, a representative of the new, awakened India, boldly opposes his mother's will and states that they have to establish new ideals in Behula, not to submit to cruel and primitive ways. In R. K. Narayan's *The Vendor of Sweets*, Jagan's parents also insist on the religious cure - a sort of penance - for Ambika's barrenness. They undertake a pilgrimage to Badri Hill.
Kamala Markandaya brings out how a barren woman's mind gets distorted with hate and jealousy under the strain of persistent contempt: She deserves care and treatment but that is hardly given. In *Nectar in a Sieve*, Ira has no interest in life, but loves Selvam and Kuti, despite her hate for her pregnant mother. Attia Hosain suggests that a barren woman is prone to jealousy, for she is afraid of her husband's marrying again. In *Sunlight on a Broken Column*, Ranjit's wife remains childless for five years and then Ranjit, gets tired of her and remarries in order to carry on the family's ancient name.

Kamala Markandaya points out how even a microscopic suspicion—a canker in the bud—nibbles away marital happiness. In *A Silence of Desire*, Dandekar is appalled to see a photograph of an unknown handsome young man in Sarojini's trunk. Instead of clarifying it, the suspicion within consumes him like the bug-breed in the soil of suspense. Friendship with the other sex is not easily imagined to be normal in Indian families. Dandekar's mind, usually a bulwark against the cynical levity of Joseph's trite remarks, echoes Joseph's words that women are sly and fickle. When Jay, in *Remember the House*, relates how a man, proud of his secret affair, is befooled by his wife, who makes
him get the divorce and immediately thereafter she herself marries her lover. Sundaribai is shocked. The married life of the Kalipurs in the same novel, of the Wintons in Malgonkar’s *Combat of Shadows*, of the Clintons in Markandaya’s *The Coffer Dams* should remind one of the similar distrust which is the bane of conjugal harmony.

Khushwant Singh comments on how the aspect of sex is neglected in most Indian marriages. There is no privacy of love and no art of making love. Sex has come to be regarded as something ugly and sexual dissatisfaction breeds obsession and perversion. The novelist brings out this point in relation to the sexual life of Sher-Champak in *I shall not hear the nightingale*. M. V. R. Sarma hints at the sexual immorality polluting marriage. In *The Stream*, Swarna’s guilty love for Gopalam seeks consolation that she knows of married women who have secret lovers, because their husbands also are probably faithless to them. But, outwardly, they are all respectable. Marriage, she feels, is a legalised immorality. Markandaya also depicts the sexual immorality in marriage in *Nectar in a Sieve*. Nathan confesses before Rukmani that he is the father of Kunthi’s sons. This is a crisis in their life, but Rukmani displays supreme self-control and dignity and preserves their marriage.
Nayantara Sahgal comments on happiness and marriage in *This Time of Morning*. When Rashmi tells Neil that she and her husband have parted, he remarks that marriage does not always bring happiness and that if people remain happily married, there may be something wrong; many people are happily married but are too intelligent to continue to be so. Kamala Markandaya shows how gradual estrangement of life-partners darkens the bliss of marriage. In *A Silence of Desire*, the mutual faith of Dandekar and Sarojini has been wrecked and she does not look up to him for comfort or compassion and braves the undiagnosed enemy with ascetic courage in her deepening isolation. Dandekar's heart is filled with the anguish of self-reproach. Nergis Dalal, in *Minari*, shows how there is no greater intimacy than marriage and how this truth dawns upon couples when they feel estranged towards each other. After her leaning on Tej, Anita eschews Ranjan's company. But she is disconsolate. Even her lovely children cannot make her shed the gloom of loneliness. "There is a special intimacy about marriage which is unlike any other, and in a way she felt bereft." Anita Desai suggests that marriage is a very delicate texture of emotions, which, if proper care is not taken, might wear off. In *Voices in the City*, Dharma's only daughter runs away along with her first cousin. This is a
marriage-quake, indeed! Dharma and his wife are
estranged from each other after this occurrence. He
tells Amla: "Our relationship is not all so straight-
forward and pat, married relationships never are.
There is the matter of loyalty, habit, complicity -
things I couldn't talk to you about till you married
and knew for yourself." 84

Indo-Anglian novelists show how marriage is
regarded as sacrosanct in the East. Khushwant Singh,
Nayantara Sahgal, Jhabvala and Paintal stress the
traditional oriental aspect according to which a woman
regards her husband as her God. In I shall not hear the
nightingale, Sabhrai regards her husband as a God and
would not generally think of thwarting his wish. She
represents the best in Indian traditional womanhood. 85
In A Time to be Happy, though Sanad's mother does not like
his decision not to do penance on his return from Europe,
she stands by her husband. The author adapts a
Miltonic quotation in this context. "Like any good
Hindu wife, she believed that his concern was with
God and hers with God in him." 86 In Get Ready for
Battle, Kusum tells Gulzarilal that Mala and the child
be allowed to accompany Vishnu because - 'A wife's
place is always by the side of her husband'. 87 Also,
in Serenity in Storm, Roshni does not allow her father
to speak ill of Ashok, who is, after all, her husband.
In *Nectar in a Sieve*, Rukmani tells Kenny that a woman's place is by her husband. This traditional Indian concept—woman's happiness in her husband, who is her God—is almost religiously upheld through centuries of Indian life. Of course, the view that man also must hold his wife in affectionate regard is the gift of the present age.

Jhabvala, D. Surya Rao and Padmini Sengupta clarify how sex and marriage cannot be separated for long in India. A pre-marital sexual affair must have matrimony as its essential culmination. In *Esmond in India*, Esmond realises the great importance that even a sophisticated Indian girl is expected to attach to a sexual act. He has allowed her to sleep with him and this, as Betty remarks, may not mean much to him, but to the girl it is 'the beginning and the end of the world'. In *Red Hibiscus*, Nirmal, who wants to make love to Sita but not to marry her, feels that 'Indian girls were insufferable Victorian grandmothers always thinking of marriage. D. Surya Rao shows in *The Two Visions*, how Kamala Kumari has to suffer for her pre-marital sexual liberty with Jagadish and how she strives to put the marital noose round his neck. Even in England—Victorian England, of course—Hardy's *Jude*
had to pay the price for a sexual adventure by staking his career, love and life."

Indo-Anglian novelists show how marriage is believed to be a social anchorage in India. In Nergis Dalal's *Minari*, Tej's mother, who knows how dissipated and debauched his life is and is despair of and indifferent to Tej's personal life, makes a last try, however: "I wish you would get married. Marriage often helps a man to anchor himself somewhere. You have no roots. You drift too much." Zohra's parents in *Zohra*, Mohini's grandmother in *Music for Mohini*, Baba's grandmother in *Remember the House*, Vimala's mother, Lakshmi, in *The Two Visions*, Roshni's mother Radha, in *Serenity in Storm*, Sita's grandmother in *Red Hibiscus* and others show how elders in India would not feel comforted until the marriageable youngsters fall into the groove of life's routine, marriage.

√ Raja Rao, Jhabvala and Malgonkar depict Indo-European marriages and their problems. Raja Rao, in *The Serpent and the Rope*, suggests the clash of cultures and the consequent failure of marriage. Madeleine, who is unable to bear the burden of a frustrated marriage takes to Buddhism and withdraws into herself. She tells Cathy that Rama should get his freedom, however painful the parting. "..... He must
marry someone younger from his own country. He will be happy with an Indian woman, I have no doubt." Ohabvala also suggests how an inter-racial marriage would fail if it does not have the strength of true love, ideal or mission. In Esmond in India, Esmond marries Gulab mainly out of his desire to have an Indian wife. The marriage has no solid foundation of love or of tradition and so it leaves regrets. Esmond feels trapped in the stupidity and alienness of Gulab. He grows aware of the gaps between their ways of life and thought. Esmond finds that there is no neutral ground between them. They can neither converse on casual topics, nor rationalise unhappiness. He regrets that he has been lured away by Gulab's mindless beauty. "An animal, he thought, I am married to an animal." This proves how an inter-racial marriage, if impulsive and rash, would bring to the fore the differences of social backgrounds and culture under the stress of life's realities. JHabvala, however, depicts, in A Backward Place, how an Indo-English marriage can succeed, if not spectacularly at least tolerably, by adjustment and fortitude. Judy is happy with Bal and his people and has adjusted herself to the new environment admirably well. She tells Shanti that she does not mind spending her time as a traditional Indian housewife - cooking and cleaning and
looking after the children and sitting at home, day and night. Judy, however, has to hear a lot of unpleasant music from her European friends about her marriage. Etta, herself a failure in life, is her bitterest critic. She tells the Hochstadts about Judy:

"She's busy proving that it's possible for a nice healthy English girl to be an Indian wife in an Indian slum." This points out one of the major hurdles in the way of an international marriage. Sometimes both nationals would try their utmost to run down such a marriage. Jhabvala indicates the interaction between the cultural traditions of the East and West in an Indo-English marriage. Gulab, in *A Backward Place*, thinks like an orthodox Indian girl that a husband has every right to treat his wife as he wishes, but has to protect her virtue. Esmond can-not ensure her safety in their own home. This is enough. Esmond's right as her husband stands confiscated now and she is free to return to her people. Malgonkar vividly portrays the dramatic struggle in Anglo-Indian relationship. In *Combat of Shadows*, Ruby's disillusionment is crushing. Her mother's advice reverberates in her mind like the refrains of a pathetic ballad. She has betrayed her poor father's trust in her. Her Trevor's prophetic criticism of her craze for the British catches her soul in a whirl, when Winton
wantonly goes to England to marry an English girl there. It is a spiritual landslide!

Padmini Sengupta traces the cause of India's overpopulation to the Indian marriage-mania and the two corollaries that girls should not remain unmarried and men must have sons for their shradh. Sita, in Red Hibiscus, refers to this in a playful banter that supposing she marries an orthodox person and can-not give him a son, he would remarry and leave her helpless. She tells Kusum: "Really, sister-in-law, I think everyone is marriage-mad in India, That's why we are so overpopulated...." When Santosh's uncle wishes her many children, she asks herself why Indians are always thinking in terms of marriage and children in spite of India's teeming millions. Bhattacharya expresses the craving of a woman for motherhood. In Shadow from Ladakh, Satyajit, desirous of observing celibacy, is prepared to give Suruchi her freedom....to remarry. However, She prefers the path of self-denial which entails a lot of suffering because she has passionately wished to have two sons. Suruchi, grief-stricken for her unborn sons - Ajoy and Sanjoy - tells Sumitra that when she marries, she must have many children. When parents cannot achieve something, they vehemently
wish their children to achieve it. Huthi Singh also has shown the importance of motherhood to a married woman. Shevanti, in _Maura_, believes that Hanut could not ignore her, if she can bear a child. Her future hinges on her having a child or not having one. D. C. Home and Zeenuth Futehally also show the importance of children in married harmony. In _Hungry Hearts_, Ranjit admonishes Savitha— a modern woman of the era of freedom— not to break her marriage, since she is not only a woman but also a mother. She should pull on, from the viewpoint of her son's happiness. Zohra, who deeply loves Hamid, did not leave Bashir, also because of her children.

**Indo-Anglian novelists show how uneducated people especially women, think that higher education is a handicap for a girl. If she has studied abroad, it is a greater handicap. The usual fear housed in some Indian minds is that education encourages a rebellious attitude. In Rajan's _Too Long in the West_, Lakshmì regretfully asks Sambasivan who would marry Nalini with an American University degree. She does not like his prank of advertising and feels that people would think them unable to afford a dowry. Kalyan also tells Nalini that foreign education is dangerous for girls who would ape western manners and avoid
marriage. Zohra, in Zohra by Futehally, after her engagements can continue her studies because of her father's intervention, otherwise her mother and Unni are against it. In Surya Rao's The Two Visions, Vimala's mother disapproves of Vimala's college education and nags her husband to arrange her match. In Paintal's Serenity in Storm, Radha raises her brows at Roshni's study of painting, but Col, Mehta permits her to study until she married.

R. K. Narayan comments on the influence of art on marriage. Rosie tells Raju, in The Guide, how she has to sacrifice her art of dancing for her marriage with Marco which has raised her social status. Marco, immersed in his research, is quite indifferent to Rosie's love. The art, which she has sacrificed for Marco, pushes her into Raju's embraces. For the consummation of marriage, art is sacrificed by Rosie; for the consummation of art, marriage is sacrificed by the same Rosie. Her art gives her inner strength away from the bonds of marriage, love and lust. Raju realises it: "Neither Marco nor I had any place in her life, which had its own sustaining vitality and which she herself had underestimated all alone." 102

Malgonkar, Rajan, Jhabvala and Nirody discuss the
problem of wedding expenses in their novels. In the
Princes by Malgonkar, the grand preparations for his
wedding set Abhay thinking about the unjustifiable and
criminal wedding expenses.\textsuperscript{103} An Indian wedding is an
elaborate and expensive ceremony. In Jhabvala's To
Whom She Will, Prema comments on the extravagance of an
ordinary clerk on the occasion of the wedding ceremony
of his ordinary daughter.\textsuperscript{104} In Rajan's Too Long in
the West, Ernest can-not help criticising the waste of
money in a poor country like India. He himself is
dreaming of his lavish wedding in Church, whereas Nalini
thinks a civil wedding to be more sensible. Ernest,
who criticises the west involved in Indian weddings,
himself wishes to spend much, simply because he can
afford it. Nalini, however, feels that the poor need
poetry even more than the rich.\textsuperscript{105} If the foreigners
whose nations are giving monetary aid to India criticise
Indian extravagance, who can say they are in the wrong?
Nirody, however, gives an answer to this question in
Nandini. Dr. Amar tells Nandini that they will have a
simple wedding. Our growing nation can-not afford
pomp and waste. Not only Nandini agrees to it, but
suggests that the amount thus saved be sent in charity.
Amar has no objection, whatever.\textsuperscript{106} This trend of
social reform in India reflects the new touch of the
new era after Independence.
suggests these conflicting tendencies, in *Distant Drury*, through Mr. Sonal's attitude to his daughter's marriage on one hand and Kiran and Beena marrying only for love on the other.

As B. Rajan indicates, the traditional concept of marriage is founded on happy family life and, therefore, parents desire their children to marry into prosperous families. The modern concept of marriage is nourished on romance and individualism and, therefore, young persons wish to marry according to their choice. In *Too Long in the West*, this piece of conversation between Lakshmi and Nalini brings out the rift between the thoughts of the two generations.

"You never marry only a man," said Lakshmi.

"I don't propose to marry anything else." 132

Markandaya has portrayed the tug-of-war between these two parallel inclinations in the mind of an individual. Ravi, in *A Handful of Rice*, is a representative of the new generation, perturbed and agitated and having no faith in the old values of orthodox Indian society. He would have grown into a die-hard revolutionary, but then Nalini enters his life, like a fairy from the land of heart's desire,
and soothes him and revives the old values in him. D. C. Home also expresses the inner, mental conflict of a modern woman. Gitanjali, in *Hungry Hearts*, finds herself at the cross-roads in life. Life with Kishen has become impossible and she has to assert her freedom. Her mind is torn between the traditional Indian Griselda ideal of submissiveness and the modern inclination to cry revolt, break the home and run away to freedom - like Ibsen's Nora. Gitanjali is led to anarchic freedom, because she has lost her moorings. Nobody can understand why. Kishanlal has broken more than a marriage. Sengupta, in *Red Hibiscus*, also shows how Sita is bold enough to think of even leaving her husband Santosh to preserve her identity.

Bhattacharya and R. K. Narayan illustrate the differences between the old and the new generations about the position of married woman. Meera tells her grandfather, in *A Goddess Named Gold*, that Suhagi has to pay for her husband's second marriage and has to please him and the new woman. The minstrel comments: "She had to be happy in self-sacrifice." Of course, Meera discarded it as 'old world talk'. To raise self-sacrifice to the pedestal of a source of happiness indicates the measure of ancient spiritual legacy. The new generation would not brook meek and unjust
suffering. The difference of views on marriage between the two generations illustrated by Jagan and Mali, in *The Vendor of Sweets*, stand out poignantly when Jagan expresses his sad bafflement at Grace's leaving Mali, who brusquely retorts that his father's is an outdated belief. Jagan protests - 'But a wife must be with her husband, whatever happens'. 'That was in your day,' said Mali and left. The old and the new minds are often like two distinct, separate planets, worlds. That is why families sunder, homes break and nests crumble. This predicament makes work burdensome, peace impossible, dream futile, hope vain, love hollow and life purposeless.

Thus, Indo-Anglian novelists indicate how Indians have begun to drift away from their ancient cultural heritage under the impact of the new age and its demands and expectations, yet the bonds are only loosened, not broken. Indians are hovering between two worlds - shedding the old values and setting up the new ones. The conflict between tradition and revolt is very actually felt in the present age. This tussle is apparent in the attitude of the two generations to marriage. The young wish to assert their individuality and independence as opposed to the parental authority, and choose
their mates, often on the basis of love, irrespective of the traditional considerations of caste, creed, community, family or money. They are inclined to rationalise the concept of marriage in the new, changing sociological context, but the actual process of transformation has not been very rapid.

NOTES AND REFERENCES


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33) Santha Rama Rao, *Remember the House*, p. 244.


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121) Ibid., p. 208.


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124) Ibid., pp. 54-55.

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130) Sahgal, *A Time to be Happy*, p. 18.


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