Chapter Four

The Treatment of Eros

The attitude of Greene and Jayakanthan towards love, sex and marriage shows distinct traces of the influences of their own respective religious and moral convictions as well as personal experiences.

As almost a sequel to the details spelt out in the opening chapter of this dissertation, in respect of certain life experiences of both Greene and Jayakanthan relevant to the entire range of their respective works, this chapter seeks to highlight some additional details from their lives, in order to study their treatment of eros.

Both at home and school, beyond any doubt, the young Greene was a victim of sexual repression. As a boy, he received an overdose of indoctrination concerning inhibitions, in respect of love and sex. The talk of sex was virtually a taboo at home and the cinema had a "dubious taste" (A Sort of 11) for him. The school lavatories had "no locks" (58) and offered little privacy. Further, Sunday walks organized at school "Made certain that no one, under any circumstances, would ever walk dangerously alone" (58). Whenever little Greene had his escapades into the moors in his
desperate efforts to ward off his loneliness, his father misconstrued his moves and motives attributing everything to "the pleasure of masturbation" (67).

Such repressions, according to Freud, lead to "fragmentary manifestation of sexuality" (94), perversions and even neuroses. The adolescent Greene came increasingly under the naturalistic compulsions of the flesh. He himself has said: "My body was leading my brain in unfamiliar directions" (55-56). Greene's protagonists too, convey similar distractions and growing bafflement which eventually lead them into psychological deviations.

As a youth, Greene dreamt of several girls, but could not establish any successful relationship with any of them. Writing about the conflicts of his adolescence he observes:

What a mess those inexperienced years can be! Lust and boredom and sentimentality, a frightened longing for the prostitutes .... any number of girls can rehearse simultaneously a sentimental part which never reaches performance. (87)
This accounts for the thematic motif of failure and the depiction of love as essentially a tragic emotion in several works of Greene.

Greene experienced a psychological shock when his sister's governess, to whom he was much attached, got suddenly engaged to a man working for Cables and Wireless. His short story "A Sense of Security" commemorates this passionate episode from his life and it is significant that the governess in the work gets murdered by her little ward, all "because her beloved governess was in love with a man" (132). Greene, in this work, so obviously recapitulates, in imaginative terms, the infatuation he had for his sister's governess. In retrospect, Greene has admitted to the inclusion of this episode of his youth in his art:

Now I can detect the various threats of my short experience which intermingled: my sister's governess, jealousy of the man she was to marry .... (132)

One may find in this episode certain traces of despair, sin, guilt, betrayal and failure which form a natural, almost inevitable, corollary to love, in Greene.

Jayakanthan too grew up in a cramping, puritanic atmosphere bristling with ethical sanctions and
injunctions; do's and don't's, in a Brahmin locality where the elders enjoyed absolute sway over the moral behaviour of the youth. Jayakanthan had his first taste of sexual love experience at the tender age of twelve. The lass involved in the episode was a convent-going girl who used to play with him often. She happened to leave him after a while, and returned only after a passage of six long years. To his utter bafflement, he found her now much taller than he was, and all his romantic dreams collapsed "at her feet" (Nigaittu 8).

Jayakanthan had yet another frustrating brush with romance and sex when he had an opportunity to sit by the side of a passionate girl who seemed to respond with warmth to all his infatuated, initiative overtures during a train journey. At last, when the train carried her away, he, having just got down, stood on the platform thoroughly stupefied and frustrated not knowing what to do. On another occasion, when he was on the point of consummating an exhilarating union with a girl, there suddenly appeared a man on the scene, who chased them off. Later, while working as a Communist volunteer at Madurai, Jayakanthan happened to stay with the family of an old rickshaw-wallah. For a time, he even entertained the idea of marrying his daughter and
settling down in life there (15). Still later, at Tanjore, despite being passionately drawn to a prostitute staying in an inn, he ditched her at the eleventh hour. And he knows for certain, "... She would have certainly broken down for my sake and for my own mean betrayal" (Ninaittu 14).

Commingled with Greene's personal experiences in sex is his religious belief in the doctrine of the Original Sin. It is precisely because of this inner conflict his characters who come under the powerful sway of sexual passion soon lapse into a sense of shame, sin, guilt and betrayal.

Greene visualizes God, and the authority of the Church, only in terms of a jealous lover in the depiction of the love of his characters, and if any of them fails to pass the acid test of the precepts of religion, he makes him/her readily renounce, in explicit terms, orthodox Catholicism, in favour of humanism. Nevertheless, a broad-based humanism can as well be thought of as a part and parcel of his Catholic faith. Terry Eagleton says, "that humanism is itself critically qualified by traditionally Catholic ways of feeling" (109).
As in Greene, in Jayakanthan too, love is depicted as a tragic emotion fraught with frustration, anxiety, pain, despair and betrayal. However, it should be stressed in this context that 'sex-as-sin', a thematic motif, favourite with the Catholic critics of Greene, is not so prominent in the early works of Jayakanthan, since, neither the doctrine of the Original Sin, nor the question of 'sin-and-absolution' forms part of the central core of Hinduism.

Nevertheless, it should be pointed out here, that in Jayakanthan's creations, even as in Greene, religion is conspicuously brought to bear on love relationships and the married life of characters, and there is an unequivocal disapprobation of free love, sexual promiscuity and cohabitation of couples out of wedlock.

Again, like Greene, Jayakanthan also resorts finally to the use of a humanist scale of values wherever religion proves to be inadequate to make allowance for man's instinctual irrationality. Even in the contexts depicting extreme instances of sensuality, Jayakanthan wants his men and women to preserve the essential humanist virtues of tolerance and forgiveness.

A survey of Greene's fictional works reveals the fact that love is portrayed throughout in Greene as a
tragic emotion resulting in frustration, pain, despair and betrayal.

Andrews, the Protagonist of Greene's maiden novel, *The Man Within*, "is made up of two persons" (13). His lower self stands for lust and cowardice and the nobler self, "an uncomfortable questioning critic" (29), often stands in an interrogating stance vis-a-vis the former. As Marie Beatrice Mesnet has rightly remarked, Andrews has "an interior division" (45).

Andrews who is essentially lustful comes into contact with Elizabeth, "a saint" (57) who gives him all that he has missed so far - "peace, security, women, idle talk - and the nightside" (41) in reciprocation to sheer animal lust on his part. Scorching all his innate bias towards cowardice, she inspires him and sends him to Lewes in order to bear witness against the smugglers. But at Lewes, Andrew's lower self goads him to yield himself to Lucy, a prostitute and he falls "back into the slime from which he had emerged." (135). He submits at one point: "I've wallowed ... was a fool and I imagined I was escaping, but now I have sunk so deep that I've reached the bottom" (135).

Subsequently, Andrews returns to Elizabeth "defeated by his body, dispirited, hopeless" (144).
Meanwhile tortured by the smugglers, Elizabeth kills herself with the same knife he had left behind for her protection. When the smugglers arrive on the scene, Andrews betrays Elizabeth again by running away, instead of rushing to her help. And Elizabeth's death triggers off in him profound feelings of guilt, frustration, and despair which form a natural corollary to love in Greene.

Greene superimposes a certain religious tone on this occasion, by showing the redemptive power of Elizabeth's love for Andrews. R.W.B. Lewis points out: "The energy that does redeem Francis Andrews is the love of Elizabeth, which combines with the stimulus of danger to give him a glimpse of the ultimate sources of existence" (230). On Elizabeth's death, Andrews "felt happy and at peace ... his father was slain and yet a self remained, a self which knew neither lust, blasphemy ..." (182). A little before her death Andrew learns even to pray to God whom he has earlier called "that stuff" (37). He is now prepared for any sacrifice for humanity and so when the officers come, with the sole intention of saving the smugglers, he says boldly: "I killed her" (182). To his enemy he says: "You are safe now, Carlyon" (182). The beatitude of Elizabeth, thus, makes Andrews religious and thereby humane.
In Greene's *It's A Battlefield*, love is vitiated by the Greenian syndrome of lust, guilt, sin, despair and betrayal. Conrad Dover wants simply to save Minty, his sister-in-law, from her suffering, by lavishing on her love and attention, but ends up committing adultery with her. Having degenerated himself into the role of an adulterer, he feels tortured by guilt. After all "The only man he loved" (179) was his brother, but now he has slept with his wife and betrayed him. "... the betrayal of his brother seemed everything" (170). "... the sense of guilt remained ... It irked him ... It grew inside him as sexual unrest sometimes grew ..." (173).

Greene's Novel *A Gun for Sale* presents the shocking betrayal of Anne, whom Raven, the criminal protagonist, saves at the risk of his own life. Confiding in her, Raven confesses all his past crimes, including the murder of a minister. However, ironically, when Anne meets her fiance, Detective Sergeant Mather, she betrays Raven's secrets. This results in an overwhelming sense of weariness and desolation on Raven's part, once again conforming to Greene's thematic motif of love as an essentially tragic emotion:

He had been marked from his birth for this
end, to be betrayed in turn by everyone until every avenue into life was safely closed ... How could he have expected to have escaped the commonest betrayal of all: to go soft on a skirt? (A Gun for Sale 221)

In *England Made Me*, Greene deals with the sexual abnormalities which result in betrayal, bitterness and frustration. Kate and Anthony Farrant are twins. Kate's relationship with her brother carries unmistakable incestuous overtones. R.W.B. Lewis describes Kate as a "tough-spirited sister" (234) having "a demoniac power" (234). She has no real love for Krogh, the tycoon, whose mistress she actually is. Curiously enough, she can find sexual orgasm with Krogh only when she fantasises on her incestuous affair with her own brother. Her sensual obsession with Anthony is ultimately thwarted by Anthony himself:

> Love was not gratitude, love was not this dependence of the brain, this thought-residing, this inconvenience of shared pain, this was the unfortunate trick of being twins: love was fun, love was good tune, love was Annette, was Mabel. (78)

When Kate makes a clean breast of everything to him
saying, "Because I love you, because you're the only damned man in the world I love" (186), packing enormous sarcasm and scorn in his words, he replies: "Brother and Sister!" (186).

Anthony's relationship with Loo, on the other hand, is based on lust, "a recurring itch of the flesh" (186). "... they felt their legs touch and press; they strained towards each other through their clothes; they felt physically ill with the want of a bed" (121).

Once again, the novel highlights the tragic dimension and limitations which mark human love with its emphatic, existentialist assertions. "They kissed, and into their kiss crept the desperation, the hunger of departure, the sadness of railway stations; one was going and one was staying; a holiday was over ..." (122).

Anthony has, however, his saving grace too. Greene personifies through Anthony, his own intense love for the suffering humanity and treats the former, almost as a foil to the totally dehumanized fraudulent Krogh. Anthony's humanity reveals itself, when he tries to corner Krogh on behalf of the young Andersson, whose father Krogh has earlier dealt with very badly. Though
Anthony proves to be a failure in his love life, he still emerges as an embodiment of humanity in this novel.

In *The Honorary Consul*, Dr. Plarr's affair with Clara, the young, immature and unattractive, ex-whore, has a casual and clumsy start. For a time, Plarr wonders whether it is right on his part to get close to her. However, soon his feeling for her becomes an obsession with him. After sleeping with her, he feels "... the obsession had died with his desire, and he felt depressed at the void it left behind" (82). And when he is alone he thinks: "An obsession may sleep awhile, but it doesn't necessarily die" (84). Ironically enough, Plarr's obsession develops soon into hatred and jealousy. To Aquino, he says:

> I am jealous because he [Fortnum] loves her. That stupid banal word love. It's never meant anything to me. Like the word God. I know how to fuck - I don't know to love. Poor drunken Charley Fortnum wins the game. (251)

Greene succeeds in reviving the humanity of Dr. Plarr, by involving him in a political uprising which has drawn into its vortex his arch enemy, Charley Fortnum. One motive for Dr. Plarr's involvement is:
"... there is Fortnum. I can't help feeling responsible a bit for him. He's is not a patient of mine, but Mrs. Fortnum is" (136).

This is another striking episode in Greene which bears out his view that human love is bound to end tragically, resulting merely in frustration and despair. However, despite all this, the persons who suffer like these, prove to be, essentially, embodiments of humanity and true love.

Fowler, in The Quiet American, is totally devoid of moral scruples. He has had a number of women in his life. His words to Pyle regarding the girl in the red dressing gown are replete with the imagery of hunting and sports, in keeping with the implicit physicality of his attitude to women:

I was terrified of losing her. I thought I saw her changing - I don't know if she really was, but I couldn't bear the uncertainty any longer. I ran towards the finish just like a coward runs towards the enemy and wins a medal. (131)

He has the tendency to pick up some woman and then just desert her: "... his truth is always temporary," (119). Fowler's own words betray the carnality of his
interest in Phuong: "I only want her body. I want her in bed with me. I'd rather ruin her and sleep with her than ... look after her damned interests" (59).

Fowler needs women merely to ward off his loneliness. If Phuong deserts him, he knows that he has no energy to find a substitute for her. Subsequently, when Phuong goes over to Pyle, Fowler makes a scene in the room of the latter's superior. Later, he breaks down bitterly in the lavatory. He is middle-aged and incapable of offering Phuong marriage and security, and hence, is afraid of losing her for ever. Thus, as is the case with most of his protagonists, Greene presents Fowler's love, only as an emotion fraught with complexity, frustration and anxiety. Ironically enough, Pyle too fails to satisfy Phuong, despite all his optimism and devotion and she goes back to live with Fowler. In this novel again, Pyle is portrayed as one whose love ends in failure and frustration. His ideas of love and marriage are simply not compatible with those of Phuong.

However, Greene discerns a streak of humanity even in such a degenerate character like Fowler. For, Fowler gets himself involved in the terror of life around him
and vicariously feels himself responsible for all the sufferings caused by the war:

I was responsible for that voice crying in the dark. I had prided myself on detachment, on not belonging to this war, but those wounds had been inflicted by me just as though I had used the sten. (113)

Thus, novel after novel, Greene presents love as a potentially tragic emotion that lands its possessors in frustration, pain, failure and despair, and shows even such lovers have in them certain ennobling redeeming humanist traits.

In Jayakanthan also, love is presented as an essentially tragic passion, as he is of the opinion that in the present-day caste-ridden, class-ridden society, love between two individuals is bound to end in despair and frustration. He further says that, "... the feelings and passions of individuals are tentative and temporary and the social structure facing these people is formidably strong" (Iswara 173).

Vasu, in Jayakanthan's novelette Pakalil Oru Veisham [A Costume for Daylight] says that 'Love' as a word has become something abominable, odious, and
synonymous with obscenity in life and so we should save our youth from such a morass (Innum 52).

Geetha, in Jayakanthan's maiden novel Vaikkai Alakkiratu falls in love with her cousin Raja and dies broken-hearted, when he turns down her suggestion of elopement, as it would amount to, in a way, a betrayal on his part. In the eyes of a critic, Raja is "a coward" (Thirumalai, Tamil Malayala 285) as "he suffers from an inferiority complex" (283). The real villain in the novel is Geetha's father, who stands for all the shams of religious hypocrisy and bourgeois prejudices. But Karu Muthiah is of the view that Geetha's death is brought about by "the deteriorating conditions of her physique and psyche" (198).

Thangam, in the same novel, is an orphan who elopes from home with her lover, as she does not want to marry her maternal uncle as per social conventions. To her dismay, her lover too betrays her subsequently, leaving her in the lurch. Eventually, after several such failures in life "she wandered about listlessly, madly desperate, lacking the will to commit suicide and the courage to return to the life at home" (16). At last, Thangam comes to an inn, which proves to be an abode of all kinds of anti-social elements. As she refuses to
yield herself to the desires of the lustful municipal chairman there, she gets mercilessly beaten up and "she becomes a victim of endless misery" (Chidambara Subramonian 128). Jayakanthan wrote Vālkkai Alaikkiratu, during the phase of his 'commitment' to the Marxist ideology, and so does not pay any heed to social conventions, rituals or taboos concerning the Hindu style of marriage. Though Thangam is already married, Jayakanthan readily allows her to marry Raja and settle down in life.

In the same novel, there are two other couples who live out of wedlock, and they are Sabapathy and Kamatchi, and Rasak and Rashiya. They too are not bound by any moral scruples, and exercise their freedom in the choice of their respective partners.

In his second novel Unnaippōl Oruvan, Jayakanthan portrays love as a tragic emotion again, boldly advocating free love and life out of wedlock. Thangam, in this novel, is orphaned early in life and thus becomes a victim of the slum she lives in. To eke out her livelihood she works as a coolie, gets seduced in the process and subsequently, betrayed by a fellow whom she calls "the son of a sinner" (24). Consequently, having become pregnant she wants to commit suicide.
Yet, somehow "she continues to survive like a flame of fire" (25) guarding herself against any emotional attachment towards any other man. Having spent fifteen years in this manner, she suddenly falls for Manickam, an itinerant bird-astrologer, and starts living with him in her hut for a few days, and once again, conceives a child, though, in choosing such a life, she is in no way different from the other women of her locality. However, almost as God enters as a jealous third person in a love triangle in Greene, society now intrudes in the love life of Thangam in the person of her little son Chiti who wants his mother to be a paragon of modesty and chastity. Joining hands with his friends, Chiti threatens to beat Manickam and drives him away from home. Thus "Thangam's love life gets suddenly ruined" (Thirumalai 282) and she dies in the hospital during child-birth. The same novel portrays also the love life of Alamelu and Manaru, two other slum-dwellers who live out of wedlock.

Another characteristic feature of Greene's depiction of love relationship is a certain self-conscious superimposition of religious values on the love life of his characters, thereby confirming his overall humanist stance.
In *The Heart of the Matter*, Major Scobie who commits adultery with Helen Rolt, a seventeen-year old child-like widow, experiences a sense of sin and intense guilt:

> In the future - that was where the sadness lay. Was it the butterfly that died in the act of love? But human beings were condemned as well as the guilt was his .... (141)

Eventually, Major Scobie is caught in a terrible conflict between his wife, his mistress and God. When Louise, his wife, who now returns from South Africa, asks him to accompany her to mass for a confession, the readiness to suffer for a cause haunts Scobie so powerfully that he transcends all the limits of his 'self' and commits the act of ultimate despair, namely, suicide. As Laurence Lerner has carefully put it in an apt paradoxical comment, Scobie's death "has to do the wrong compassionate action, even if it means giving up salvation" (222).

Being a Catholic, Greene knows the full implications of a Christian marriage. The Church upholds the rule that a person who marries once marries for ever. As David Pryce-Jones has rightly observed Christianity is "a religion which lays strict emphasis
on its laws of marriage in order to make them as binding as possible" (110). A.D. Wilshere also highlights the fact that Scobie has condemned himself because he finds himself wanting in the eyes of the Catholic religion and its basic precepts. He says: "Within the framework of theology he [Scobie] is damned" (132). At the same time, Greene, ever true to his humanist creed as observed by De Vitis, "creates an experience of life which is ... of condition humane" (17). Significantly, he achieves this by making a Father who declares on Scobie's death that he is a good Catholic who "really loved God" (The Heart 224).

The End of the Affair also shows how God enters as a jealous lover in the life of Sarah Miles, a married woman, who carries on an adulterous affair with Bendrix, a married man. During a war-time bombing, she prays to God to save Bendrix staking all her love for him. God answers her prayer, and thereafter, both Sarah and Bendrix fail in all their attempts to escape God. The more they attempt to meet each other, the more jealous God seems to become, and He keeps the lovers apart. Soon, Sarah dies of pneumonia and Bendrix is left to lead his "hopeless crippled life" (167) as a man given to hate and despair:
I'm in hate. I hate Sarah because she was a whore. I hate Henry because she stuck to him, and I hate you and your imaginary God because you took her away from all of us. (158)

Greene brings God into the life of Sarah and Bendrix as Christian laws of marriage will never approve of their adulterous relationship. There seems to be a curious superimposition of religious culture, on the matrix of the narrative, when the novelist makes the adulterous Sarah pray to God on behalf of what can only be called a humanist cause. Being a humanist, Greene tends to assert that man is everything. For this, the only option open to him is to 'kill' Sarah. He not only 'kills' her but also grants her sainthood at the end of the novel.

In an earlier short story, entitled "Tani Mañitan" ["The Individual"] found in the collection Orupiti Cõru [A Handful of Rice], Jayakanthan explicitly states his views on free love and cohabitation out of wedlock:

They got bogged down in the happy plains of lonely wilds which were totally free from the envious bonds and rivalries ... They were liberated individuals freed from the little
aspersions and petty jealousies of mankind
and the suicide-noose of any socially-imposed
moral dictates. There was love amidst them.

(118-19)

In Jayakanthan's short story "Karppu Nilai" ["The
State of Chastity"] published in May 1961, (Arivalazhan
18) he assumes a new stance with regard to love and
marriage. Suguna, in the story, represents certain
views on marriage which are dear to the heart of
Jayakanthan:

... she sticks to the principle of rejecting
all the empty rituals of marriage ... Man must
learn to enjoy love in perfect freedom ...
Love gets crushed under the heavy weight of
conditions governing marriage .... (Yuga Canti
246)

As opposed to this, Meena, in the same work, is the
very personification of traditional and religious
marriage conventions, which look upon marriage as
heaven-ordained, and hence, dissoluble. Meena lives as a
widow of a man to whom she was betrothed. She had never
seen him, as he died soon after the betrothal. Not
being able to reconcile between the two views at the end
of the story, Jayakanthan makes both Suguna and Meena
live with Sankaran, the protagonist.
Jayakanthan's attitude to love and marriage changed when he left the Communist Party of India in 1965 (Thothadri 42) and became a free-lance writer. In the novels of the post-Communist phase, he endorses almost the traditional Hindu religious views on marriage.

Lalitha, in his third novel Pārisukku Pō, is sexually permissive as Greene's Sarah Miles is in The Heart of the Matter. Being sexually excitable by nature and under the pressure of having to earn money for maintaining a large family, comprising of three sisters and two brothers, Lalitha moves from one man to another. When her younger brother flares up against her, questioning her immorality, she isolates herself from her entire family. Subsequently, her loneliness makes her highly aggressive, and she decides to take revenge on her people "by indulging herself in even more ridiculous and shameful activities" (132). Ultimately, she marries Mahalingam and settles down in a peaceful family life.

But when Sarankan appears on the scene, being emotionally disturbed, she enters into an adulterous relationship with him. Soon, she finds herself in a dilemma as to whether she should live with her husband or to elope with Sarankan. In this context, Jayakanthan
upholds in unequivocal terms, the virtues of the Hindu traditional views on marriage. Lalitha is utterly confused when Sarankan asks her to divorce Mahalingam. After pondering over the problems deeply over several days she finally chooses to remain with her husband who is now to her "a god" (334) and "a messenger of god" (335). She feels she ought to be grateful to him for all the good he has done to her. As Karu Muthiah observes, "Jayakanthan recommends the benefits of married life to his characters" (368), through this work:

At last, she could arrive at a clear resolution of her problem, without the least regret for all the episodes of the past or incidents to be envisaged in the future.

Isn't it impossible to live with just anyone anywhere, after butchering one's own heart's passion? (Parisukku 335)

Jayakanthan brings the traditional Hindu view of marriage more forcefully into the life of Ganga and Prabhu, in his Cila Nēraṅkaḷil Cila Maṅitarkal. Ganga's uncle tells her in a point blank manner:

You can be a concubine to someone; but not a wife to just anyone. If you choose this path,
even if you fail, you will have the Heaven's sanctified blessings for not ruining our dharmas ("ethics") and Sastras ("doctrines").

He adds:

Truly speaking, that anonymous lout who raped you in the car was your husband. Your wedding, marital life - all these originated and ended in ruins and illusions in that very car, as far as you are concerned. (64)

Taking his words seriously, Ganga dashes out in search of Prabhu, her rapist, digs him out and eventually makes him her life-partner. Karu Muthiah's observation is again worth quoting here:

Marriage in the later novels of Jayakanthan is treated as a sanctimonious relationship, something that can never get annulled once entered into. It is only because of this that Jayakanthan does not allow Rama Rethinam to marry Ganga. (223)

At this point, Jayakanthan seems to say that once a woman is sexually violated by a man, her life is bound with him for ever and she cannot simply afford to marry another person.
Jayakanthan applies the same rigid yard-stick to the marital life of Parameswaran in "Uṉmai Chuṭum" ["Truth will Scorch you"]). He has to simply swallow the bitter pill of the past sexual indulgences of Kothai, his wife, and remain united with her in permanent wedlock. Magudesan Pillai, in Inta Nēratil Ival ['This Woman This Moment'] marries a second time only on the death of his first wife, despite several compulsions. Muthuvelar in Samūkam Enbatu Nālupēr ['Society Means at least Four'] is not able to marry Suguna, though they indulge themselves in a lot of platitudes on the subjects of free love and sexual promiscuity.

That Jayakanthan upholds very strictly traditional Hindu religious views on marriage is borne out by the episodes where he allows two of his Anglo-Indian Christians, Tresa, in Oru Maṇitan Oru Vīṭu Oru Ulakam, and Mrs. Manuel, in Cīla Nēraṅkaḷil Cīla Maṇitarkaḷ to live with the men of their choice as freely as they want, themselves being non-Hindus.

In Jayakanthan's Pārisukku Pō, Mahalingam says that "one should not mention divorce even to cite an example" (333). He adds:

Divorce may be an approved by-rule before law. But when you exercise the right of divorce in
the life of a couple of individuals who have shared their lives with each other for a considerably long period on equal terms ... Do you think, granting an approval for the snapping of such an intimate bond of flesh and blood in a thoughtless and irresponsible manner, is something so cheap or common that doesn't merit any serious second thought? (331)

However, like Greene, Jayakanthan shows an abiding humanist interest, whenever he deals with an erring partner, who meets with a crisis in his or her married life. An early instance of this can be seen in the marital life of Narassiah in Pārisukku Pō. He falls in love with Ganga, an artist and his wife Balammal goes back to her father's house in rage, and leads the virtuous life of a Hindu married woman. She never wants to meet him again, but when he dies, she promptly starts wearing the widow's weeds.

According to Narassiah whom Jayakanthan uses as his mouth piece, the primary error of Balammal is her unwillingness to forgive him. He says that a wife must forgive her erring husband, as a mother would her erring son: "How much are you prepared to forgive the faults
of someone whom you happen to bear in your own womb!" (268). He adds that if a wife does not forgive her husband for a sexual lapse, it means, she does not bear any great love towards him. He tells a story of Tolstoy in which a husband falls in love with a teacher of his children and his wife is not able to forgive him. Then, one of her friends enquires of her: "What do you mean when you prattle that you loved him so much? Don't you love him enough to the extent of forgiving him for his faults?" (266).

Murali, Narassiah's son, says that his mother Balammal does not have this intrinsic humanist trait of forgiveness as "She is a victim of pride over her sheer accumulated wealth" (241). Mahalingam, in the same novel, marries Lalitha who has been living as a whore. On hearing about her entire past life, he asks her: "Would you like to marry me? Just ignore whatever has happened ... Being faithful to each other after marriage is what can be called morality" (135). Commenting on this episode, Chidambara Subramonian says that "... from all these kind of preaching, we understand that true love for a wife, according to Jayakanthan, is living with the husband, forgiving all his past immoral acts" (165).
In Oru Natikai Nātakam Pārkkirāl, Ranga tries for a divorce from Kalyani, his wife, as her love for him is not as obsessive as his is towards her. As a preliminary legal step, he has to live away from her for a year. But within three months of their separation, she suffers from a paralytic stroke and becomes almost lame. Now, driven by sheer pity for her, and the loneliness engulfing him, Ranga comes back to her and gives up all his efforts to seek divorce. Thus, in this work what ultimately holds the couple together is their latent humanism.

In Oru Maṇitalic Oru Viṭu Oru Ulakam, Sabapathy Pillai forgives his wife and her clandestine paramour Palani, a barber. Being a staunch Hindu, Sabapathy Pillai believes that his wife is as chaste as Sita and the mythical Arunthathi (108). Even when the illicit lovers elope "he wholeheartedly accepts the event" (109) as a fact of life. He knows that his religion which believes in the existence of Jivotman ("soul") and Paramatma ("God") cannot be a panacea for his problem as an individual (109). He could even slash them down with one stroke of an arival ("long sickle"), or, with the help of his neighbours bind them together on a tree, "But what is the use?" (111). It will only soil the
reputation of his family. Hence, on their departure, he too ventures out with his bag and baggage on a long journey, so that the neighbours may think both the husband and the wife have gone off somewhere together. In the case of Sabapathy Pillai, it is not the religious sanctity attached to matrimony, but the sheer humanist virtue of forgiveness that provides the solution to the problem.

It is again the humanist virtue of forgiveness that is driven home in the novelette Oru Kuṭumbatil Naṭakkiratu [What Happens in a Family], found in the collection Itaya Rāṇikaḷum Ipeṭṭu Rājākkaḷum [Queens of Hearts and Kings of Spades]. Ahila, a school teacher, marries Bala Sundaram who has been living for ten years with Amirtham and has had two children through her. Ahila simply forgives him and "keeps it as a secret" (115) from his mother and others and does not even want to give any rude shock to her parents or brother:

Is it proper to put to shame those who deserve our love whenever they commit any mistake? Won't it be like punishing ourselves? ... He appears to be so pathetic ... it is out of honesty, he has confided in me all these, in sheer trust ... I should not expose all these
facts to the members of my household, but should bear such a love towards him that'd offer him forgiveness and assistance. (127)

When Kamalambal, her mother-in-law, hears that Ahila has forgiven his son, "she feels like worshipping her as a living deity" (120-21).

Further, in the novelette *Itaya Rāṇikalum Iṣpeṭṭu* Rājākkalum Somanathan marries Mary, an ex-whore, despite the fact that she confides in him all her past. He is so moved by pity on hearing her account of her past misdemeanours, that he breaks down for all such women in her condition. He tells her:

> Please don't leave me alone resigning me to a life of solitude, misinterpreting my tears and sorrow. There is a profound meaning behind my weeping, Mary. Doesn't the Bible talk of 'the tears that wash away sins'? Even today, girls like you struggle hard and destroy themselves, finding no way out of their life of prostitution. Shouldn't we break down in copious tears over their plight too? (64)

Accepting Mary wholeheartedly, he comforts her saying: "Oh! darling, life is very much worth living yet" (65). In this novelette, Jayakanthan does not go into the
discussion of any religious issues, Hindu or Christian. To him, the principle of humanism itself is adequate, to ensure a happy married life.

Further, Greene is a refined artist who is capable of dealing with the repercussions of sexual repressions in a mature fashion. The most striking instance of this can be seen in Pinkie, figuring in Brighton Rock. Generally, sexual repressions create in a person greater and greater urges culminating in neuroses. But in the case of Pinkie, there is a very strong self-willed repression, which leads eventually to a kind of sexual aversion in him.

As a child, Pinkie happens to be an unfortunate witness to the sexual acts, performed by his parents on Saturday nights and he develops a feeling of abandonment within him. "He was filled with hatred, disgust, loneliness. He was completely abandoned ..." (249). This "shameless act of a beloved person" (250) creates a crisis in Pinkie's adolescent emotional life. Consequently, he feels a great dislike and loathing for anything associated with sex. A glimpse of Rose's thigh, for instance, disturbs him "like a sickness" (121). " ... the stuffy room, the wakeful children, the Saturday night movements from the other bed. Was there
no escape - anywhere - for anyone? It was worth murdering a world" (121).

When Rose turns to him "With the expectation of a kiss" (121) "his mouth missed hers and recoiled" (121). "He'd never yet kissed a girl" (121). The act of love, for him, is a dirty shame, which people tend to colour with fine phrases: "He didn't want that relationship with anyone: the double bed, the intimacy, it sickened him like the idea of age ... To marry - it was like ordure on the hands" (132).

Pinkie's shrinking from sex also makes him avoid smoking and drinking and turns him into an ascetic. Pinkie's attitude towards Rose, his wife, should also be considered in the light of his abnormal notions of sex. Critics of Greene tend to make much of Rose's goodness and some even go to the extent of suggesting that it is her love which actually secures Pinkie's salvation. For example, David Pryce-Jones says: "If anyone deserved to be damned by any moral canons, it is Pinkie. Yet he has worked to a kind of sanctity through Rose" (34).

However, there is not much evidence in the novel that may warrant the above observation of Pryce-Jones. In fact, Rose turns out to be more foolish than good.
She is always eager to get kissed and embraced, failing to discern Pinkie's design:

The Boy pulled her up to him: tactics, tactics; there was never any time for strategy: and in the grey night light he could see her face lifted for a kiss. He hesitated, with repulsion; but tactics. He wanted to strike her, to make her scream, but he kissed her inexpertly, missing her lips. (148-49)

The phonograph message of love that Pinkie has recorded for her: "God damn you, you little bitch, why can't you go home for ever and let me be?" (236), is highly ironical. Yet she bears a child for such a man and at the end of the novel the Priest declares to her, "If he [Pinkie] loved you that shows there was some good" (232). The priest is none other than a projection of the humanist Greene himself, who finds in Pinkie a remarkable - however vague - capacity to love, which, to Greene, is the sole criterion for ultimate salvation. Through the character of Pinkie and that of the priest, the author seems to accord a 'religious' sanction to a humanist trait, even when the character involved is sexually maladjusted.
It is interesting to note that Jayakanthan deals with the theme of sexual deviation in the character of Chiti figuring in *Unnaippōl Oruvan*, as Greene does in the case of Pinkie in *Brighton Rock*. Jayakanthan also uses the theme primarily to highlight the essential goodness and idealism in Chiti. However, unlike Greene's Pinkie, Jayakanthan's Chiti exhibits no such complexity or ambiguity about his character in spite of his sexual abnormality.

One night, while entering his hut, Chiti happens to listen to the conversation between Thangam, his mother and Manickam, a stranger. "Having lit the lamp, Thangam who rose on her feet, stood shivering, feeling a sense of intense guilt, totally devoid of the strength to meet her son's eyes" (32). Chiti clearly guesses what they have been preparing themselves for. "Being unable to face those sitting at their door-steps in the street, Chiti walked off, stiffly, with his head bent" (33).

However, subsequently, appeased by the patient counsel of an old, wise woman, Chiti returns home to his mother, who promises to turn over a new leaf and give up Manickam. But on the very same night, contrary to all her promises, she goes to bed with Manickam, presuming that Chiti is fast asleep. Now, Chiti is unable to bear
this double hurt: "Chiti's body was a burning, quivering fire" (88). Once again, his mother has fallen below his expectations (35). To him, the ideal mother is the mother of the social worker Thuraikannu. She is "a goddess" (122) who "is always worth cherishing" (52). Driven by despair and frustration, Chiti, once again joins the evil gang of his former friends given to smoking, drinking, gambling and whoring. But the abhorrence of sex engendered in him by the sexual indulgences of his mother, sets him apart from the others. He does not smoke and play cards (95) "When Kanniyappan, his friend, makes some jokes about a popular actress, Chiti is unable to relish it" (120). To him, the affair between Kanniyappan and Neela Kutty is "a mere rubbish" (121). If he thinks about Neela Kutty, Thuraikannu, his Guru, will certainly get offended. Once, he even broke down out of pity "When he caught Chiti picking up cigarette butts" (122) Chiti's aversion for Neela Kutty grows even further, when he learns that Kanniyappan has contracted venereal disease from her (159). In fact, Chiti continues to lead such a clean and healthy life, that soon, he is able to bring about a total transformation in Kanniyappan (160). To the critics who felt that Jayakanthan was preaching sex
in his works, he replied: "I am not writing sex; but dealing with sex problems" (Deva Chitra Bharathi 2).

Like Greene, Jayakanthan too presents sexual disturbances caused by familial and societal repressions. Once Raja Raman, an adolescent Brahmin boy who figures in Rishi Mūlam [The Sacred Origin] finds his mother, naked, and in his dreams he goes as far as having sexual intercourses with her. Later, he does the same with the dream figure of Saratha Mami, who looks exactly like his mother. The result of all this is: "The world, its learning, art etc. - all seem to be mere illusions to him" (Thothadri 54), and finally "he goes to the extreme of seeking atonement for his sins, imaginatively placing himself on every burning corpse in the grave-yard" (Thirumalai, Tamil Malayala 218). In Āṭum Nārkālikal Āṭukīrṇa [The Rocking Chairs Continue Rocking], Alankara Valliammal, who considers sex as a sin, because of her bitter sexual experiences with her husband who had committed suicide, spoils the normal, healthy, physical and mental life of her son and daughters. Thirumalai rightly observes:

The novel explains the idea that exceptionally endowed individuals who are intellectually sound get thwarted in their development and
growth, because of absurd social conventions and parental taboos. (Tamil Malayalam 220)

Yet another instance in point is Ganga in Cila Neerankaal Cila Manitarkal. She is an eighteen-year old college student hailing from a Brahmin family, known for its stringent sexual and moral taboos. Her mother is a widow. Her brother and sister-in-law have no love for Ganga and her uncle is a hypocrite and an opportunist. In her convention-ridden Hindu society, men's intentions are always held in suspicion and they are all considered to be potential seducers. After her seduction by Prabhu, Ganga's innate sexual urges are repressed and there is a growing conflict between Ganga's inherited societal values and her own instinctual self. She thinks that all men including her own brother, the conductor in the bus and the fellow passengers, all have sexual designs on her. This, eventually results in sexual repression in her. "The very thought of the touch or intimacy of a male causes a certain nausea deep down in her bowels" (85). "The very thought of men gives rise in her mind to a certain obsessive phobia and revulsion like her aversion towards cockroaches" (86).

But, gradually, all her repressed feelings come to the surface and she begins to yearn for sexual
fulfilment. She even gets absorbed in matrimonial columns in the dailies and, at times, longs that some male should rape her: "I am increasingly afraid that I might even welcome the advances of anyone who may make an aggressive demand on me" (216). This burgeoning desire in her increases, when her uncle tells her that she can marry only the person who had seduced her earlier. And, with the sole aim of appeasing her sexual hunger, she goes in search of Prabhu, her seducer. Subsequently, when she meets Prabhu, she finds him totally lost in the affairs of his family, not at all keen on taking advantage of her any longer. She observes with characteristic impatience: "It is my fate that I should not get seduced again in life" (222).

Perhaps Oswald Schwart's remarks that "Sexuality is a biological function in the male" (136) but "it is mainly a psychological phenomenon in the female" (136) proves to be extremely relevant in the case of Jayakanthan's Ganga. However, in course of time, Ganga's inordinate longing for sex finds sublimation in her love and affection for Prabhu and in the sequel to the novel Gaṅkai Eṁkē Pōkīrāḷ, while recalling the past episode of Ganga, Jayakanthan observes:

Having got Ganga back to love him, Prabhu sees
all her virtues in gigantic proportions ... This is the reason why he feels that she has attained the very high status of a goddess. He has started worshipping her, showering on her all his love. (14)

When Ganga meets Prabhu again, she tells him in English: "I don't want anything more than man-woman relations (sic), or sexual connections (sic). No, No! I want just your friendship! Were we not good friends!" (sic) (68).

Like Greene, Jayakanthan also makes his characters strive for transforming themselves through a higher kind of love relationship, overcoming all their initial psychic or sexual obsessions. However, while the process of attaining such a sublimation is highly sophisticated in Greene, bringing in inevitable, religious discourses in the process, Jayakanthan depicts in Gaṅkai Eṅkē Pōkirāl? several kinds of transformation coming over his characters in a more straightforward manner: from sexual repressions to aversion; aversion to a burgeoning of sexuality; sexuality to an all-redeeming, sublimated love of a 'religious' kind.

Another interesting feature of Greene's treatment of eros is that 'pity' is portrayed in his works, as a
mere destructive sentiment in man-woman relationships, if it does not stem from love. Conrad, in Greene's *It's A Battle-Field*, out of sheer pity, goes to bed with Minty, his sister-in-law, when his brother is under police custody. He realizes only too soon that love has escaped leaving behind in him just feelings of bitterness, guilt and hatred. Fowler in *The Quiet American* is drawn towards the eighteen-year old Phuong out of pity, when he sees her gracefully dancing, despite the fact that she enjoys neither peace nor security in life. Subsequently, Phuong spurns Fowler in favour of the younger Pyle. In *The Honorary Consul*, Fortnum's love for Clara, the whore, also springs from a protective tenderness towards her, closely akin to the love of a father for a child. However, in the end Clara proves to be utterly worthless, for all his love and pity, as she has even the temerity to sleep with Dr. Plaar and bear a child for Fortnum. In *A Gun for Sale* Anne is moved initially by pity for Raven on account of his ugly sewn-up harelip, but their relationship comes to an abrupt end, when Anne betrays him, favouring her new-found fiance who happens to be a detective.

In *Doctor Fischer of Geneva Or The Bomb Party*, Dr. Fischer tells Jones, his son-in-law, that Anna Louise, his daughter, has married him out of pity:
You ought to rewrite the Bible, 'Pity your neighbour as you pity yourself'. Women have such an exaggerated sense of pity. My daughter took after her mother in that. Perhaps she married you out of pity, Jones. (117-18)

He has a word of caution for him with regard to the kind of love rooted in sheer pity: "But pity wears off quickly, when the pitied one is out of sight" (118).

Nevertheless, it is in his novel The Heart of the Matter, that Greene shows explicitly how mere pity cannot be an adequate substitute for love, whether inside or outside marriage. Long before Louise, Scobie's wife, appears in the novel, one gets a glimpse of her through the eyes of Harris: "Oh, Scobie, Rather. He's got a wife. Perhaps if I had a wife like that, I'd sleep with niggers too" (6). Scobie, out of pity, keeps such an ungainly woman as Louise "like a sack of bricks" (231). She reminds Scobie of "a dog or a cat" (13). Seeing her under the mosquito-net, Scobie has the impression of "a joint under a meat-cover" (14). Scobie takes upon himself an exaggerated sense of responsibility of looking after such a woman, though she does not care much for him:

The less he needed Louise the more conscious
he became of his responsibility for her happiness. When he called her name he was crying like Canute against a tide - the tide of her melancholy, dissatisfaction and disappointment. (12-13)

Nevertheless, "Kindness and Pity had no power with her" (13). Being obsessed with her own notions of success and status, Louise finds happiness not in her husband but in his salary and status. However, instead of expressing his protest, Scobie holds himself curiously responsible for her misery: "I've landed her here ..." (9). Scobie's pity for Louise is so intense and irrational, that he does everything for her; he even selects the books and the poetry she likes. "He had led the way: the experience that had come to her was the experience selected by himself. He had formed her face" (7).

The marital relationship of Scobie and Louise is obviously based on a one-sided pity, on the part of the former. Such relationships in life are bound to fail. For instance, when Scobie loses his promotion, Louise feels it almost like a public shame. Unable to face her friends in the club, she pesters him to find money for her passage to South Africa and drives him to the point
of committing the professional indiscretion of borrowing from Yusuf. "Despair is the price one pays for setting oneself an impossible aim" (50). Subsequently, with Louise's departure for the South, there opens out a vast and wide gulf between the pair of them. "They could say nothing now, which wasn't formal: unreality cloaked their movements: although they could touch each other it was as if the whole coast line of a continent was already between them ..." (83)

As for Scobie, the borrowing of money from Yusuf triggers off a chain of events, which lead him on relentlessly to his doom. As Kulshrestha says: "He is a good man betrayed into evil by an obsession, the horrible and horrifying emotion of pity" (98).

Scobie's love for Helen Rolt in the novel is also based on pity. She comes into his life "on a stretcher grasping a stamp-album with her eyes shut past" (103). To him, she seems to be the very image of his own child who died in Africa:

... the weight of all that misery lay on his shoulders. It was as if he had shed one responsibility only to take on another. This was a responsibility he shared with all human beings, but there was no comfort in that, for
it sometimes seemed to him that he was the only one who recognized it. (104)

It is again out of sheer pity that Scobie makes love to Helen and feels "the responsibility as well as the guilt" (141). "He had sworn to preserve Louise's happiness, and now he had accepted another and contradictory responsibility" (141).

It is his pity for Helen that leads Scobie to his desertion of God. "God can wait, he thought: how can one love God at the expense of one of his creatures?" (164). His promises to Helen: "I'll always be here if you need me as long as I'm alive" (164), is, "as ineffable as the vow by the Ealing altar" (165), he made to Louise earlier. The two vows he makes to the two women, eventually prove to be totally irreconcilable, and throw him into such a desperate conflict which results in his psychosis, ultimately egging him on to his suicide. Analysing the thematic motif of pity in this novel, Greene himself has self-consciously pointed out the curious interchangeability of love and pity, deliberately employed in the novel: "The word 'pity' is used as loosely as the word 'love': the terrible promiscuous passion which so few experience" (139). In this context, it is pertinent to note that it is not
just 'so few' who 'experience' love and pity in a 'promiscuous' fashion, as Greene points out. The ambiguous perception of love and pity is true perhaps with a good majority of humanity. As Mark Mortimer observes: "His [Scobie's] easily awakened pity and his pertinent sense of responsibility lead to his own moral decline, to the unhappiness of the two women and finally to his suicide" (37).

Like Greene, Jayakanthan too holds the view that the emotion of pity can engender the emotion of love. Sabapathy, in *Oru Manitanum Cila Erumai Matukalum* [One Man and A Few Buffaloes], knows Leela, the daughter of highly affluent parents, right from her childhood. Her parents die and consequently, she is reduced to utter poverty and she is forced to take to prostitution for eking out her livelihood. Out of sheer pity, Sabapathy redeems her, falls in love with her and even marries her. Ganga in *Cila Nerankaalil Cila Matitarkal* falls in love with Prabhu out of pity, for the indifference shown to him by his wife, father and relatives who have all deprived him of all his wealth. Thangam, in *Unnaippol Oruvan*, falls in love with Manickam when she finds him "lying down under a tree in raging fever" (80). When Kalyani in *Oru Naṭikai Natakam Pärkkirāl* becomes lame due to a paralytic attack, Ranga out of pity, decides
to settle down in life peacefully with her, without pressing the question of divorce any more.

Like Greene, Jayakanthan also feels that pity as a mere sentiment, when it is not based on true love, in the final analysis proves ruinous. Ganga in Gaṅkai Enē Pōkirāḷ says that it is her pity for Prabhu that made her yield to him when he tried to rape her. To use Jayakanthan's own words in English: "How I lost myself? How was it possible? ... Pity! yes it is pity" (80). Ganga also comments: "Men's pity leads them to mere loss of wealth. But in the case of women, pity leads to utter ruin" (81).

It is in his novel Karuṇaiyināl Alla [Not out of Pity], that Jayakanthan dwells at length on the dialectics between the emotion of pity and love, through the story of Gauri and Mudaliar. Gauri is a young and sweet-tempered typist "living an isolated and frustrated life" (31) in a rented portion of a house. She feels sorry for Mudaliar, "a lean and middle-aged" epileptic (18) bachelor, living in another portion of the same house. She looks after him, cooks his food and does all his household chores. Eventually, she is drawn to him in love and affection out of pity for his predicament. "Whenever she feels that he is a helpless individual
like herself, there swells in her heart a feeling of intense affection towards him" (46).

Ironically, when Gauri proposes to marry him, he runs away from home out of fear and a nagging sense of inferiority. He writes to her: "Marriages can happen due to certain conventions but not out of mere pity for the partner. I feel that your decision to marry me was based merely on pity you felt for me" (86).

Subsequently, Gauri goes in search of him and finds him lying by the roadside in an epileptic fit. She brings him home in a taxi, and tries to impress upon him her views on the creative role played by pity and love in married life. In this novel, Gauri seems to represent the views of Jayakanthan himself:

Love may engender pity, pity may engender love. Yet, there is no need that pity should always give birth to love. Human love, once born, cannot survive without a trace of pity ... If you were married and your wife takes care of you at the time of your epileptic fits, will you interpret her pity for you as something other than love? (90)

Deeply moved by Gauri's tearful entreaties, Mudaliar moves closer to her at last, and wipes away her
tears. Unlike Greene's Scobie, Gauri succeeds in her life, because she has both genuine love and pity for her partner. Scobie's failure is caused by the fact that, on his part at least, it is sheer pity that arouses in him the ruinous sexual urge, while in the case of Gauri, pity is inextricably intertwined with genuine love for her man.

In his treatment of *eros*, Greene also seems to highlight the fact that possessive love leads to incompatibility in marriage. Rycker in Greene's *A Burnt-Out Case* treats his wife Marie just as an object, and keeps her under his thumb, purely for his sexual gratification. He even asserts in a chauvinistic vein, that sexual obligations on the part of his wife are "married duties" (41) ordained by the Church. He is an ex-seminarian, and his Jesuit training has given him strange notions of love and sex. "At the seminary I always came out well in moral theology" (41). That Greene holds the self-opinionated Rycker in ridicule, can be seen from the humorous and ironic context where the frogs in the darkness croak, echoing his hollow phrases onomatopoeically, "grace, sacrament, duty, love ..." (42).

Rycker's treatment of his wife is that of a rigid school mistress, handling a rather perceptive child. The
following episode throws ample light on the do's and
don't's he prescribes for his wife:

Rycker said 'When Mme Guelle asks you what you
will drink, say a glass of perrier',

'Not an orange pressée?

'Not unless you see a jug of it on the side
board. We mustn't inconvenience her'.

Marie Rycker took in the advice seriously and
then turned her eyes from her husband and
started away at the dull forest wall ...

'You heard what I said, darling?'

'Yes I will remember.'

'And the canapés. Don't eat too many of them
like you did last time. We haven't come to
the Residence to take a meal. It creates a
bad impression'.

'I won't touch a thing'.

'That would be just as bad. It would look as
though you noticed they were stable. They
usually are'. (61)

That the possessive, self-absorbed Rycker has
crushed Marie's individual sensibility is borne out by
certain intimate moments such as the following:

When he had lifted his body off her like a
half-filled sack and dumped it at her side, and she, feeling some tenderness because she thought that in some way she had failed him, touched his shoulder (which was hard and round like a swede in the sack), ... he asked her roughly, 'Aren't you satisfied? A man can't go on and on'. (67)

It is significant that to Greene, such a one-sided sexuality is due to Rycker's own exaggerated sense of superiority in a 'religious' sense. Often, Rycker tells Marie, "When I was young I wanted to be a priest" (66). To Querry, he says quite presumptuously: "I don't believe my wife understands the true nature of Christian marriage" (40). Greene describes in satirical terms Rycker's religious hysteria, when he says that the latter lies stretched naked inside the mosquito tent of the double bed "under the wooden body of the cross" (69). Even more pointed, is the satirical barb aimed at Rycker's high-minded possessiveness on yet another occasion, depicting a moment soon after a sexual intercourse: "... he had turned on his side away from her: the holy medal that he always wore had got twisted by their embrace and now lay in the small of his back, facing her like a reproach" (67).
Rycker's choice homilies on Christian marriage finally end on the bed: "A Christian marriage ... symbolized the marriage of Christ and His Church" (69). The following words bring out Rycker's religious vanity and Marie Rycker's supine submission before his masterful possessiveness:

'What did you say?'
'Nothing'

'You are not even interested when I tell you my deepest feelings'.

She said miserably, 'perhaps it was a mistake.'
'Mistake?'
'Marrying me. I was too young'.

'You mean I am too old to give you satisfaction'

'No - no. I didn't mean...'

'You know only one kind of love, don't you? Do you suppose the kind of love the Saints feel?'

'I don't know any saints', she said desperately.
'You don't believe I am capable in my small way of going through the Dark Night of the Soul? I am only your husband who shares your bed' .... (67)

But love does not make Marie happy. "She felt ashamed of her fear and boredom and nausea" (137). To him, love is nothing more than sex, and that too, as often as possible. On the bed she cannot make even the slightest move, lest she should wake him up and provide him with another "Possibility of a trap" (137). Despite all these, Rycker does not want to have a baby. Marie's only hope of escape from him is her unsafe period. She is obviously dismayed at this one-sided sexual aggressiveness and feels aloof in his company. She accompanies Querry to Luc without her husband's knowledge to abort a child. But mistaking that she is carrying Querry's child, Rycker shoots Querry dead.

In Greene's The Name of Action, Oliver Chant's love for Anne-Marie is one-sided and aggressive. He treats her as a mere object and likes to take her with him even unto Death. She cannot reciprocate the kind of love which he wishes her to share with him. At the most, she can just offer him her body: "You can have me if you want me" (272). Her love for him has nothing but lust
at its centre. But he wants to marry her as he does not want to have a mistress. Oliver is so self-absorbed that he is utterly oblivious of the existence of the spiritual identity of another person like Anne-Marie. "... faced with the body which he so desired, he could not understand the other's spirit" (271). He fails to recognize the fact that she too is an independent individual like him. Oliver's failure to understand Anne-Marie at a deeper level, can be seen in the scene of the funeral of a priest:

'I asked you to marry me', he said, and seeing another negation on her lips, continued with desperation. 'I know that you don't love Demessener and you love me'.

'You are too straightforward', she said, 'Things don't work like that. They move in circles. I wanted you'. Chant with his eyes upon the floor said, 'I think I see. You mean last night wasn't love. It was - '.

'Lust', Anne-Marie Demessener supplied the word which his lips boggled at.

In his heart he longed to be able to share the coffin with the priest. It lay now
alone beneath the feet of Christ, like a winter field lit by a few stars. But in its barrenness lay the seed of new life. In his own heart which lived and expanded with breath and contracted with pain and despair there seemed no such seed. (297-98)

The effect of this one-sided, excessive possessiveness, is that Oliver becomes so deeply involved in the lives of Anne-Marie and her husband, that he entirely betrays his original revolutionary cause.

Greene's Fowler in The Quiet American explains how possessiveness hurts every partner in married life. Reading a letter from his wife who has refused him a divorce, Fowler reflects:

Her pain struck at my pain: We were back at the old routine of hurting each other. If only it were possible to love without injury - fidelity isn't enough: I had been faithful to Anne and yet I injured her. The hurt is in the act of possession: We are too small in mind and body to possess another person without pride or to be possessed without humiliation. (152-53)
Greene shows how possessive love leads to jealousy, anger, violence and even death. In his novel *The Comedians*, Martha makes love to Brown in gay abandon throwing all scruples to the winds. They make love under all odd and absurd circumstances; under the Columbus statue, near the empty pool at the Hotel, in a small room above a candy store, and even in the official residence of Martha's husband, the South American Ambassador. But their union is only skin-deep, and, at no point, points to a harmonious one. They are like "two pieces of machinery which an engineer had just failed to fit" (87).

Brown cannot believe that Martha is sincere to him. He is so possessive in his love for her that he addresses to her a wrong question: "Have you slept with Jones?" (256). In exasperation, Martha retorts: "You've been asking me that for weeks, ... All right then. The answer is yes, yes. That's what you want me to say, isn't it? Yes, I've slept with Jones" (256). And Brown who is "incapable of love" (256) puts Jones in the hands of the guerrillas of Dr. Phillipot, out of sheer jealousy, thereby sending him to his death.

Like Greene, Jayakanthan too holds the view that possessiveness leads to the domination on the part of a
man, who treats his partner as a mere slave and an object. Nevertheless, unlike Greene, Jayakanthan finds traces of the malady of possessiveness, not just in a few stray cases, but at the very centre of almost all marriages. In his Viṭṭukkul Pennaippūṭṭi Vaitu... [Locking up the Women at Home] in Anta Akkāvai Tēti [In Quest of That Big Sister] Pairavi tells Kannan:

Once a girl falls in love with this kind of man in society from whom she expects equality of treatment and respect, and accepts him as the only man in her life in wedlock, that very moment marks the start of her ruin. In the eyes of the society, the law and her own conscience, she has now become his slave. (57)

While talking about the marriage of her sister Vasantha, Pairavi says:

Poor girl! I just don't know when she will marry and how much she will suffer as his slave. Despite all her nature, and nurture, attitude and parental conventions, isn't a wife to her husband, a mere slave? (59)

However, ironically, at the close of the novel, Pairavi herself is willing to become "a slave" (70) of Kannan by deciding to marry him.
In his novelette *Anta Akkāvai Tēti*, Miss. J. asks herself: "Why are we born as women? To become slaves in every age, and to every man?" (75). Miss. Mala in the same work tells Miss J, "Whatever be the guise, the woman is made a slave in this society". (114). Most of the women characters in the novelette do not want to get married as they think marital life for a women is little more than "life in the stables" (117).

In *Itaya Rāṇikaḷum Ispēṭṭu Rājākkaḷum*, Somanathan tells Miss Santhamma and Marie: "In all the ages, the most foul-smelling and putrid social aspect has been the enslavement of the Woman at the possessive hands of the Man" (8).

In the novelette, *Oru Kuṭumbatil Naṭakkiṟatu* found in the volume *Itaya Rāṇikaḷum Ispēṭṭu Rājākkaḷum*, Jayakanthan says that women who are employed and who enjoy social recognition, generally avoid "the stable which is called marriage" (78), thereby ushering in happiness and success into their lives.

In his article entitled "Jayakanthanin 'Oru Naṭikai Naṭakam Pārkkirāḷ'", K. Chellappan says that the capitalist male has a possessive character and points out that in Jayakanthan's *Suntara Kāṇṭam* [The Canto of Beauty], Sita, the protagonist, is being possessed by
her capitalist husband, Sugumaran (369). This view is totally in agreement with what Jayakanthan himself observes in his novel Īswara Allā Tērē Nām [Your Name is Both Ishwara and Alla], quoting Lenin: "Wherever there are landlords, capitalists and tradesmen, women can never hope to stand on parity with them, even in the eyes of law" (150).

Ranga's possessive love for Kalyani in Oru Naṭikai Nāṭakam Pārkkirāl, is accentuated further by economic differences. They have been lovers for sometime and they settle down in life as husband and wife. Soon, Ranga grows aggressive, even to the extent of threatening her free existence, and individuality. If Greene's protagonist, Rycker, in A Burnt-Out Case, feels that he is superior to Marie Rycker, his wife, on 'religious' grounds, Jayakanthan's Ranga is actuated by a sense of inferiority, conscious of the fact that in terms of status and income, he is far below Kalyani. The first symptom of this is seen when he compels her to leave her own palatial house and move into a small house which he has taken for rent with his own money. Next, he wants her to give up not only the "snobbery" (138) of tending roses, but also her very profession as an actress. The result is, Kalyani feels very much hurt and "she
wonders whether she is not fit enough to love him anymore" (164). In other words, what he expects from her, is a total surrender and a complete sacrifice of all she has, including her very "self". As a man given to a psychological complex, Ranga thinks that only aggressiveness can be the expression of true love, and seeks permanent separation from her through a divorce, even as he labours under suspicion of her true love for him.

Surprisingly, within a very short time, Ranga feels drawn once again to her when she becomes lame due to illness. For, "He knows, that hereafter, her income will not exceed that of his own" (Tamilavan 171). In a sense, Kalyani's lameness is symbolic of the death of her former successful "self" and she has now become just "a child to be tendered by him" (Oru Naṭikai 301). In his preface to the above novel, Jayakanthan says that aggressive love is highly "destructive" (10), and it can even make people "murderous" (11). He adds: "In spite of all changes in social conventions and life styles, the problem of aggressiveness in chauvinistic males will continue in some form or other" (12).

Like Greene, Jayakanthan does not stop with merely showing the evil effects of possessive love in married
life, but goes a step further in finding ways and means for attaining happiness and peace for modern individuals. He strongly feels that women should be financially and economically independent of men, and should be able to look after themselves expecting nothing from men. "Padma in Cila Nēraṅkaḷil Cila Manītarkal is able to overcome the problems in her married life, as she is economically independent. The same is true of Ganga in the same novel. "Ganga as an officer earns as much as one thousand rupees. In terms of money, she has no need to be a slave or a dependant, needing the support of anyone" (147).

Another salient feature of Greene's treatment of love is that, in his fiction, Greene has also dealt with sex in all its perverted forms. In fact, Greene, shows through them how different modes of sexual indulgence in the modern topsy-turvy world lead ultimately to self-knowledge and self-discovery on the part of his characters.

The newly married couple Peter and Poopy in Greene's short story "May We Borrow Your Husband" have a sudden, existential awakening of sex. They come to stay in a hotel at Anibes for their honeymoon. The narrator comments: "It seemed to me that they were both too
young to marry" (15). They do not seem to have the
closeness one associates with the newly married. Their
phrases are the phrases of "People who are dining
together for the sake of politeness" (19).

Having sensed that the couple do not have a
perfectly harmonious sexual enjoyment, two homo-sexual
interior decorators, staying in the same hotel, take out
Peter for a drive and return late in the night. Making
use of Peter's absence, the narrator, a fun-loving old
man, provides Poopy with a bit of introductory sexual
experience. Next morning when Poopy meets the narrator,
she tells him in glee: "Everything's all right.
Everything. Last night - he loves me, William. He
really does. He's not a bit disappointed with me" (44).

The comic vision of Greene in this story and all
the stories in the volume *May We Borrow Your Husband?
And Other Comedies of the Sexual Life* penetrates through
the secrets of man's sexual life and helps one to laugh
at life's surface absurdities.

In his *Travels with My Aunt*, Greene seems to
present the view that sexual life alone, is the right
mode of existence in the modern chaotic world. Like
Greene's novel *A Burnt-Out Case*, this book is also
"specifically faithless" (Davie 779), and anti-Catholic. It is an iconoclastic novel, in which Aunt Augusta, the anti-religious septuagenarian, gives a free, and unrestricted vent to her uninhibited sexual urge. The long list of her lovers include Wordsworth, the middle-aged Negro, who substitutes pot for the ashes of Pulling's mother, Curran, with whom she runs a Church for dogs, Monsieur Dambreuse, who has two mistresses in addition to a wife, Colonel Hakim and the mysterious Mr. Visconti. About Monsieur Dambreuse she admits: "I loved him a lot, and if we didn't have a child together, it was purely owing to the fact that it was a late love. I took no precautions, none at all" (82).

Particularly, Aunt Augusta has a soft corner for Mr. Visconti who "wouldn't play even a crooked game straight" (117). "Mr. Visconti hasn't got a conscience" (123) and he "was not a religious man" (122). No doubt, Aunt Augusta who is irreligious, is extremely fascinated towards such a Dionysian Italian lover. Perhaps, Greene's satirical vision of religion comes to the fore in Travels with My Aunt than in any other work in his canon.

Aunt Augusta can blaspheme even blasphemy as she runs a Dog's Church where dogs get married. She and her
lover go seriously into the "question of marrying divorced couples" (45). On one occasion, she ironically comments: "The police tried to get us once under the Blasphemy Act, but nobody could find any blasphemy in our services" (45). According to their 'Church', when dogs bark, they pray. "Curran would say let each pray after his own fashion" (46). And when they lick their parts they are simply "cleansing themselves for the House of the Lord" (46).

There seems to be a change in Greene's own vision of life and his attitude to love and life in this novel, where his tragic sense has given way at last, to a sense of the satirical and the comic, to the point of ridiculing religion. Serious motifs, like the conflict between good and evil and Greene's other favourite themes do not find any place here. Perhaps, Greene seems to endorse the idea that life is worth living with whatever ethics or religion one would like to follow. Aunt Augusta and her lovers live below the level of belief and Greene, perhaps, believes that the sexual and the comic are the only appropriate modes of response to life in the modern world. As Walter Sullivan suggests:

And yet, Greene is right upto a point: things do change. With incredible speed the present
descends upon us, and a great part of the novelist's struggle today is to comprehend our new condition and to find images that adequately convey it. That the old way of doing things - Perhaps I should say the old way of seeing - will not serve is amply demonstrated .... (657)

As a contemporary writer, Greene readily recognizes the changes that have come over the ethical values in the modern world which is becoming increasingly permissive. Greene's recent works show that he has a tremendous adaptability in coping with the values of the emerging world. He does not condemn or stand aloof from the life around him. On the other hand, there is a discernible shift from his earlier works of the 'Catholic' phase, towards a more liberal human world view in his later creations.

Jayakanthan's Muthuvelar and Suguna in Samūkam Eṅbatu Nālupēr found in Kōkilā Enna Ceytuviṟṟāḷ? [What has Kohila Done?] exercise utmost sexual freedom, utterly unmindful of their "past secrets" (165) and living fully in "the true present" (167). To them, "This is the truth for this particular moment" (167). Inspired by Sigmund Freud and Haveloc Ellis, Muthuvelar
asserts that "Sex is not even an experience but a knowledge" (124). He exposes how marriages are thrust on young people by feudal parents just for retaining their family lands and properties (116) and how "sex is treated as an obscene secret of the adults" (125). Once, quoting from Betrand Russell's Marriage and Morals, Suguna points out how marriage in the modern age has deteriorated into mere "sexual companionship" (151) which is detrimental to the growth of individuality. Muthuvelar and Suguna escape into an estate house and enjoy sex "... like the fowls of the air, the brutes of the jungles, the primitive men, the giants, the gods..." (161). And, in surprise they ask: "Can there be such a taste in the human physique, human salt and human odour?" (162). About the time he has spent with Suguna, Muthuvelar says: "They were the most meaningful days of my life. They helped us to freely mingle with each other in terms of sensation, feelings and intellect" (162).

Yet, at the end, even Suguna who is obsessed with the question of sexual freedom becomes "a victim of society" (177). She does not want to offend Muthuvelar's wives and children, by running away with him. She knows that if she runs away with him, she will be condemned by the entire society (178). Moreover, as
someone who values her own individuality most, she does not want to have any restriction imposed on her by marrying Muthuvelar.

The story of Muthuvelar and Suguna indicates very clearly a conflict in the mind of Jayakanthan himself. He knows that sexual freedom will never be approved of in the Tamil Society. At the same time, he tries to see whether people can live happily keeping their individuality intact, by setting aside all restrictions related to marriage.

This, naturally leads Jayakanthan to advocate a kind of community living, in which men and women can live together as friends but without sex. He poses this question through Vasantha in Gaṅkai Eṅkē Pōkirāl, when she asks Prabhu and Ganga in English: "Can't men and women live together without sexual relations?" (167). She asks again: "When you think that man and woman can avoid 'children' yet live together, why not they think of living together and avoid sex?" (168-69).

The characters in Jayakanthan's novelettes Anta Akkāvai Tēṭi and Viṭṭukkul Peṇṇaippūṭṭi Vaitu ... also explore the possibility of cohabitation of men and women without sex. In his preface to the first novelette
Jayakanthan says: "It is possible for men and women who have similar social vision, ideology, responsibility and self-respect, to have this kind of corporate life style" (4).

Such a corporate life, according to Jayakanthan, serves a number of social purposes too. It prevents women from becoming "slaves" (5) to men while it brings about "freedom to women" (5). It ushers in "new ways of living and new values" (5) and promotes man - woman equality (28). It gives more opportunity for work (32) and, above all, it offers a definite solution for population problem in the country (38).

In passing it may be said that, unlike Greene, Jayakanthan is a forthright feminist and his advocacy of the cause of man-woman equality bears the distinct mark of the inspiration he has derived from poet Bharathy, who in his turn, had been profoundly inspired by Shelley. To quote the words of John Samuel, a contemporary critic,

The ideals of those reformers who fought for women's rights fascinated the minds of the poets Shelley and Bharathy so much so that they incorporated them in their verses as if possessed by a divine passion. (372)
Greene and Jayakanthan tend to exploit the theme of love, essentially as a tragic emotion, ultimately leading to frustration and failure, which, in a sense, reflects their own early personal experiences. But what is astonishingly common to both is that even the thwarted lovers in their works bear traits of such an abundance of humanity about them, exhibiting certain remarkable nobility, which, in the final analysis, becomes a solid proof of the authors' central preoccupation with humanism.

Again, both the writers generally make their lovers subscribe to certain religious values. However, where religion is inadequate to make allowance for human irrationality, they, with the least hesitation, take recourse to humanism, upholding thereby the exalted humanist virtues of tolerance and forgiveness. In Jayakanthan's Ṛrisukku Pō, Balammal, who refuses to forgive her husband Narassiah, is ultimately chastised. Being a product of the moneyed class, it is sheer affluence that prevents her from showing her husband, any sign of forgiveness and acceptance. Greene, on the other hand, brings in the Holy Fathers, who are prepared to forgive even the adulterers, in the name of God.
Both Greene and Jayakanthan also deal with sexual repressions on the part of the youngsters. Pinkie develops an aversion for sex and becomes almost an ascetic having no healthy passion for Rose, his wife. However, the humanist Greene brings in a priest to give a 'religious' sanction to the sexually maladjusted Pinkie, for he has the capacity to love people. In Jayakanthan, Chiti and Ganga who experience sexual repression, undergo a 'religious' kind of sublimation and transformation at the end, to the extent of saving others from running into ruin.

If Greene endeavours to show that mere pity is destructive, through the love story of Scobie and Helen Rolt, Jayakanthan, through his Gauri and Mudaliar, asserts that both pity and love in married life, are inseparable and the one without the other is ruinous.

In Greene, possessive love is dangerous, and, at times, even fatal. The love affair between Martha and Brown in The Comedians is a case in point. In Jayakanthan, it is still worse reducing the woman to a slave and a mere object. To avoid such a humiliation, Jayakanthan suggests that women should get educated and they must become financially independent. It is in this
context, that Jayakanthan reveals himself to be an advocate of a Feminism.

Further, it is significant to note that Greene veers off from his religious stance in the works he wrote after A Burnt-Out Case. In his Travels with My Aunt, through Aunt Augusta, a septuagenarian, given to all kinds of vulgarism, Greene tries to see whether or not in the contemporary world of confused values, a healthy exercise of sexuality and sense of the comic may perhaps be the right mode of existence. In his novels, there is a definite and discernible shift from the serious to the ordinary and the comic, either for the purpose of satire, or to give vent to an all-too-sudden, personal, existential awakening to the absurdities of life.

Like Greene, Jayakanthan also in his novelette Samūkam Enbatu Naḻupēr tries to show that Man should be capable of enjoying the utmost freedom in sexual life. As Thothadri remarks: "Jayakanthan tries to drive home, like D.H. Lawrence, the view that man can live a life free from all obstacles only in a mode of primitive sexuality" (66).

However, Jayakanthan tries to impress upon his readers, that the Tamil society will not easily approve
of promiscuity and sexual freedom. He, unlike Greene, is a feminist and a more socially conscious writer. Hence, in order to safeguard the women folk from all the possible stigma and risks involved, he recommends a sexless yet corporate life, in which men and women can live an economically independent life enjoying parity with one another sharing all worldly responsibilities on a perfectly equal footing.